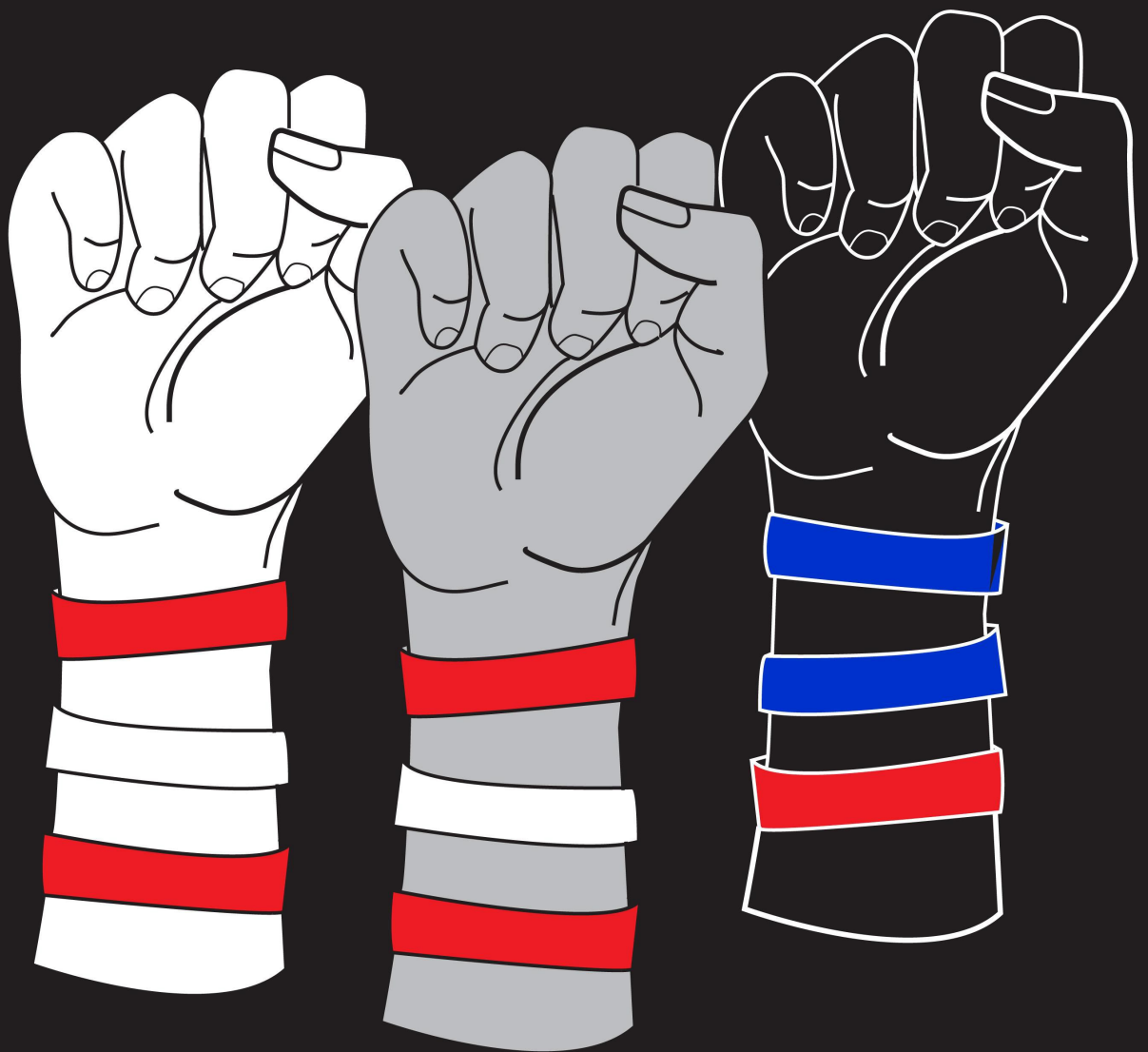


# I, Too, Sing America

songs of our shared history



7 PM October 6th

St. Matthew's Episcopal Church

3 PM October 7th

Redeemer Presbyterian Church

Admission Free, Donations Accepted

**INVERSION**  

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**ENSEMBLE**

## *Note from the Artistic Director*



Thank you for joining us for “I, Too, Sing America”! I am honored to be sharing the podium with Joshua Chai, a true gentleman and a brilliant musician. Preparing this concert for you has been a powerful and moving experience for the musicians of Inversion Ensemble. The subject matter is difficult and I recognize that some of this program will be affecting, possibly even upsetting to hear. The American experience is complicated at this moment in time. School shootings, as well as the Me Too and Black Lives Matter movements have changed our cultural landscape forever and have exposed aspects of our history we thought we had hidden deeply enough to ignore. People are hurting and it has to be acknowledged. It is our obligation as artists to speak truth, even when it’s inconvenient. However, I hope you will glean the moments of inspiration throughout the concert. There are many such moments to grab onto. I remind you that there is always hope if we approach one another with love. We can

start to heal if we reach out and seek unity and justice equally. Making music together never seemed more profound.

A handwritten signature in black ink, appearing to read 'Trevor F. Shaw'.

Trevor F. Shaw  
Artistic Director  
Inversion Ensemble

## *Guest Conductor*

Joshua Chai is the Director of Choral Activities, the director of the Music program, an Assistant Professor of Music, and the University Cantor at Concordia University Texas, where he conducts the University Choir and teaches courses in music theory, music technology, music history, conducting, and corporate worship. He has taught at CTX since 2009; previously, he was on faculty at Concordia University Irvine in southern California, directing the men’s chorus, women’s chorus, and Chapel Choir and teaching courses in music technology and music appreciation.

He has directed choirs from collegiate chamber choirs to professional children’s choirs, men’s and women’s choirs, and instrumental groups ranging from jazz to wind ensembles. Under his direction, the choirs at Concordia University have performed internationally and around the United States, with recent concert opportunities in Florida, California, Germany, and central Texas. The choirs present concerts each year ranging from small, intimate informal gatherings combining choral, solo, and a wide range of musical styles to major masterwork concerts with choir and orchestra. Recent masterwork projects have included Felix Mendelssohn's *Elijah* (2016), J.S. Bach’s *Mass in B Minor* (2017), Ralph Vaughan Williams’s *Dona nobis pacem* (2018) and Schoenberg’s *A Survivor from Warsaw* (2018).



A freelance tenor, organist, collaborative pianist, and composer, Joshua maintains an active and diverse musical schedule.

## Inversion Ensemble

### *I, Too, Sing America: songs of our shared history*

October 6th and 7th, 2018

Trevor F. Shaw, Artistic Director / Joshua Chai, Guest Conductor

Reading: *Still I Rise*, Maya Angelou - Lena Hill

**Shall We Gather at the River**.....Matthew Wetmore

Adrienne Pedrotti Bingamon, Soloist

Text: Traditional Spiritual

Shall we gather at the river, where bright angel feet have trod,  
with its crystal tide forever flowing by the throne of God?

**Yes, we will gather at the river; the beautiful, the beautiful river;**

**Gather with the saints at the river, that flows by the throne of God.**

Ere we reach the shining river. Lay we every burden down;

Grace our spirits will deliver, and provide a robe and crown. (**refrain**)

At the smiling of the river, mirror of the Savior's face,

saints, whom death will never sever, lift their songs of saving grace. (**refrain**)

Soon we'll reach the shining river, soon our pilgrimage will cease;

Soon our happy hearts will quiver with the melody of peace. (**refrain**)

Note:

The Four River Songs are four settings of well-known spirituals that as a set imitate symphonic form. No. 4, Shall We Gather At The River, is the conclusion to the set, and as with the rest of the set, aleatoric gestures with pitch, rhythm, and syllables combine to create water-like effects. Uniquely among the four songs, however, the alto solo opens and concludes the setting, before a grand finale on the final refrain, and a subdued retreat into the distance.

**Behind the Dim Unknown**.....Marjorie Halloran

Michel Kennell, Soloist

Text: Various (see note below)

All men are created equal. All men are brothers because they are children of a common father.

Skin may differ, but affection dwells the same in black and white. Were I so tall as to reach the pole or to grasp at the ocean at a span, I must be measured by my soul, the mind is the standard of the man.

We have come over away that has been watered with tears.

We have come out of the gloomy past, treading paths through the blood of the slaughtered.

Til we now stand at last where the white gleam of our bright star is cast.

Truth forever on the scaffold, wrong forever on the throne. Yet that scaffold sways the future, and, behind the dim unknown, God stands within the shadow, keeping watch above his own.

Mine eyes have seen the glory of the coming of the Lord.

His truth is marching on.

In the beauty of the lilies Christ was born across the sea with a glory in his bosom that transfigures you and me,  
as he died to make men holy, let us live to make them free, our God is marching on.

Good night, sweet princesses, sweet princesses, good night.

Those who symbolize a new day, good night. And may the flight of angels take thee to thy eternal rest. God bless you.

Note:

“Behind the Dim Unknown” was commissioned by Schola Cantorum of Los Altos, CA, for their 2015 concert honoring the Rev. Dr. Martin Luther King, Jr. In the context of that concert, with themes of “we shall overcome” and “free at last”, I wanted to call attention to the fact that racial injustice is still an important concern in today’s society, and the issue is far from resolved. The piece begins with text from the U.S. Declaration of Independence— “all men are created equal”, which is expanded by Dr. King’s own words: “because they are children of a common Father”. Text from James Weldon Johnson’s “Lift Every Voice and Sing” is set to a new tune, which is a segue to words from James Russell Lowell’s “The Present Crisis”, calling attention to how we as a nation have come a long way from our “gloomy past”, but the problem is still very prevalent. A soloist begins a verse from “Battle Hymn of the Republic”, in which the choir joins her for a plea for God to “make [men] free”. The piece ends on a solemn note, saying “goodnight, sweet princesses...God bless you” to the four young Black girls who were killed in the bombing of the 16th Street Baptist Church on Sept 15, 1963. Their names were Addie Mae Collins, Denise McNair, Carole Robertson, and Cynthia Wesley. “Behind the Dim Unknown” is a guided journey through American history, from 1776-1963, showing listeners that although much has changed in that time, we as a nation have a very long way to go before Black men, women, and children are truly free.

**I would rather die than hate you.....Paul Ayers**

Text: Martin Luther King Jr. (Dexter Avenue Baptist Church, Montgomery, Alabama, 17 November 1957)

... hate for hate only intensifies the existence of hate and evil in the universe. If I hit you and you hit me and I hit you back and you hit me back and go on, you see, that goes on ad infinitum. It just never ends. Somewhere somebody must have a little sense, and that’s the strong person. The strong person is the person who can cut off the chain of hate, the chain of evil. And that is the tragedy of hate, that it doesn’t cut it off. It only intensifies the existence of hate and evil in the universe. Somebody must have religion enough and morality enough to cut it off and inject within the very structure of the universe that strong and powerful element of love.

... Men must see that force begets force, hate begets hate, toughness begets toughness. And it is all a descending spiral, ultimately ending in destruction for all and everybody.

Somebody must have sense enough and morality enough to cut off the chain of hate and the chain of evil in the universe. And you do that by love. ... So this morning, as I look into your eyes, and into the eyes of all of my brothers in Alabama and all over America and over the world, I say to you, "I love you. I would rather die than hate you."

Note:

For their 2017-2018 season, Mark Sumner and the University of California Berkeley Alumni Chorus commissioned a pair of pieces from me: "This life is not righteousness" (words by Martin Luther, to mark the 500th anniversary of the start of the Reformation (2017)) and "I would rather die than hate you" (words by Martin Luther King, to mark the 50th anniversary of his death (2018)). I spent a long time reading through the writings and sermons of both pastors, and greatly increased my hitherto rather patchy knowledge of both of their lives. One of the noticeable features of Martin Luther King’s words is their poetic, lilting rhythm: they have a spoken-out-loud quality, and when reading the text on the page, these words seem to enter the brain through the ear rather than through the eye. It was quite a humbling experience to set this inspiring message to music. In my choral setting I have tried to retain a sense of pace, of conviction, and of joy.

**What do you think I fought for at Omaha Beach?.....Melissa Dunphy**

Claudia Carroll, Soloist

Text: Phillip Spooner

Good morning, committee. My name is Phillip Spooner and I live at 5 Graham Street in Biddeford.

I am 86 years old and a lifetime Republican and an active VFW chaplain ...

I was born on a potato farm north of Caribou and Perham,

where I was raised to believe that all men are created equal and I've never forgotten that.

I served in the U.S. Army, 1942-1945 ... I worked with every outfit over there, including Patton's Third Army.

I saw action in all five major battles in Europe ... I was in the liberation of Paris.

(I have seen much, so much blood and guts, so much suffering, much sadness, much sacrifice.)  
I am here today because of a conversation I had last June when I was voting. A woman ... asked me,  
"Do you believe in equality for gay and lesbian people?"  
I was pretty surprised to be asked a question like that. It made no sense to me.  
Finally I asked her, "What do you think I fought for at Omaha Beach?"  
For freedom and equality. These are the values that make America a great nation, one worth dying for.  
My wife and I did not raise four sons with the idea that our gay son would be left out.

Note:

On April 22, 2009, 86 year old WWII veteran and VFW chaplain, Phillip Spooner, testified before the Maine State Senate on behalf of marriage equality. Nearly 4,000 people attended the hearing, with marriage equality supporters outnumbering the opposition 4 to 1. Despite this, on November 2, 2009, Maine voters repealed the bill that allowed same-sex couples the right to marry. Three years later, Maine voters reversed their decision by a margin of 53% to 47%, and Maine became one of the first three states (along with Maryland and Washington) to legalize same-sex marriage by popular vote. By 2015, marriage equality was established in all 50 states. What do you think I fought for at Omaha Beach? was composed in 2010 after the video documenting Mr. Spooner's speech was uploaded to YouTube and spread via social media. It won the Simon Carrington Chamber Singers Composition Competition that year, and since then has been sung by choirs around the country, including Chanticleer, Volti, the Saint Louis Chamber Chorus, Cantus, and—perhaps most importantly—many university and high school ensembles.

**On Resistance**.....Stephanie K. Andrews

Adrienne Inglis, Flute

Text: Matthew 5:9/Saint Teresa of Calcutta/Isaiah 2:4

Blessed are the peacemakers, for they shall be called children of God.

If we have no peace, it is because we have forgotten that we belong to each other.

For they shall beat their swords into plowshares and their spears into pruning hooks; nation shall not rise against nation, neither shall they learn war anymore.

Note:

On Resistance: A Prayer for Those Who Protest Peacefully was composed, as the title suggests, to speak words of encouragement to those who engage or wish to engage in nonviolent protest. As daunting as it may seem to speak out against the global war machine, it is becoming increasingly imperative that we do so, as the horrors of war seem to multiply day after day. It seems that the most vulnerable of humanity are the ones who suffer the most in the face of unending war, and it is on their behalf that we must speak out. To do so in any other way than the way of peaceful protest in the tradition of Rev. Dr. Martin Luther King, Jr., Gandhi, and Jesus of Nazareth simply escalates violence and pours fuel on the flames of war. On the other hand, when we engage in nonviolent protest, we promote peace and become, as Jesus said, 'children of God.' Blessed are the peacemakers indeed

**Innocent Blood\***.....Adrienne Inglis

Page Stephens, Mezzo-Soprano

Adrienne Inglis, Flute

Sheryl Stack, Organ

Doth this woman hurt you?      *Goody Esty hurt me! I saw her with Goody Hobbs!*

What do you say, are you guilty?

I can say before Christ Jesus, I am free.

You see these accuse you.

There is a God—

Hath she brought the book to you?

What have you done to these children?

I know nothing.

How can you say you know nothing, when you see these tormented who accuse you, that you know nothing?

Would you have me accuse myself?

Yes, if you be guilty. How far have you complied with Satan whereby he takes this advantage against you?

Sir, I never complied but prayed against him all my days, I have no compliance with Satan, in this.

What would you have me do?

Confess if you be guilty.

I will say it, if it was my last time, I am clear of this sin.

Of what sin?

Of witchcraft.

Are you certain this is the woman?      *That was the woman, it was like her and she told me her name!*

It is a marvel to me that you should sometimes think they are bewitched, and sometimes not, when several confess that they have been guilty of bewitching them.

Well Sir would you have me confess that which I never knew?

Look now your hands are open, her hands are open.

Is this the woman?      *Goody Esty you are the woman!*

Put up her head, for while her head is bowed the necks of these are broken.

What do you say to this?

Why God will know.

Nay God knows now.

I know he does.

What did you think of the actions of others before your sisters came out, did you think it was witchcraft?

I cannot tell.

Why do you not think it is Witchcraft?

It is an evil spirit, but whether it be witchcraft I do not know.

*She brought me the book!*

**Upon hearing the aforesaid, and seeing what we then did see, together with the charge of the persons then present we committed said Mary Esty to their Majesty's jail.**

Your Excellences and Ministers, I humbly beg you to take my petition into your pious and judicious consideration.

I, Mary Esty, your poor and humble petitioner, knowing my own innocence, blessed be the Lord for it, see plainly the wiles and subtlety of my accusers.

I was confined a whole month upon the same account that I am now condemned for;

I was then cleared by the afflicted persons. Within two days time, I was again cried out upon by them.

I am now condemned to die.

The Lord above knows my innocence then and likewise does now, and at that great day, will be known by men and angels.

I petition your honors not for my own life, for I know I must die,

but if it be possible let no more innocent blood be shed,

which cannot be avoided in the way and course you go in.

I question not but that your honors do the utmost in your powers in the detecting of witchcraft and witches and would not be guilty of spilling innocent blood for the world.

But, in my own innocence, I know you are in the wrong way.

The Lord in His infinite mercy direct you in the great work.

I humbly beg of you that your honors would be pleased to examine these afflicted persons strictly and keep them apart for some time.

Likewise, try some of the confessing witches. I, being confident several of them belie their guilt.

If you examine them again, I question not but you will see an alteration of the things they say.

I cannot confess that I have made a league with the devil. I cannot confess it.

I know not the least thing of witchcraft and therefore I cannot, I dare not belie my own soul.

The Lord knows.

I beg you honors not to deny this, my humble petition,

and I question not but that the Lord will give blessing to your endeavors.

The pangs of death on ev'ry side  
About beset me round;  
The pains of hell gat hold of me,  
Distress and grief I found.

Upon Jehovah's name therefore  
I called and did say,  
Deliver thou my soul,  
O Lord, I do thee humbly pray.

**Let no more innocent blood be shed.**

Because that thou my soul from death  
Hath set at liberty:  
Thou hast mine eyes from tears likewise,  
And feet from fall set free

Note:

Mary Esty of Topsfield, Massachusetts, was the composer's eighth-great-grandmother, a 58-year-old married mother of nine. She was falsely accused of witchcraft and hanged September 22, 1692 in Salem, Massachusetts. *Innocent Blood*, a choral work with mezzo soprano soloist, mixed chorus, flute and optional bass flute, tells Mary's tragic story. Catherine Colvin's beautifully crafted metered poem *A Contemplation of God: Massachusetts Bay 1692* gives voice to the political upheaval, social unrest, and religious angst that characterized the colony in 1692. The collapse of the original colonial charter in 1684, the imposition of the unpopular Dominion of New England charter, the overthrow of King James II by William of Orange in 1688, and the imposition in 1691 of yet another charter that restricted local rule and religious laws, all contributed to the collective dread. An influx of refugees from the King William's War to the north, plus ongoing conflicts with Native Americans, rival families, failed crops, and wolves, created great fear and anxiety in Salem Village. The distress suffered led to increased fear of Satan's hand in their community. The setting of transcribed court records recreates dramatic April 22, 1692 trial that sends her to jail. Mary Esty's eloquent petition to Governor William Phips is a duet with the mezzo soloist and bass flute. The work closes with grief and regret shown by the community, a poignant farewell and prayer as Mary Esty says goodbye to her family, and a chilling conclusion as the bailiff leads her offstage to the gallows in silence. The *Bay Psalm Book* published in 1698 contains the hymns commonly sung by Puritans in their devotionals at home. The following tunes weave through the movements: Windsor, Cambridge, and St. David's.

\*\*\*\*\* Intermission: 15 minutes \*\*\*\*\*

**Nada de Turbe\***.....Carlos Cordero

Text: Teresa of Ávila (1515-1582)

<i>Nada te turbe;</i>	May nothing disturb you.
<i>nada te espante;</i>	May nothing astonish you.
<i>todo se pasa;</i>	Everything passes.
<i>Dios no se muda,</i>	God does not go away.
<i>la paciencia todo lo alcanza.</i>	Patience can attain anything.
<i>Quien a Dios tiene,</i>	He who has God within,
<i>nada le falta.</i>	does not lack anything.
<i>Solo Dios basta.</i>	God is enough!

Note:

I choose to set this text as a response to all of the happenings all around the world, but especially in the United States (where I was living at the time) and Venezuela (home): Hurricane Harvey, the gun shots, the riots, the political discrimination, the racial and hate crimes. I needed to hear this prayer and know that everything would be fine at the end of all of the terrible events in 2017. I also believe that this is a prayer that reminds us that we are not alone. We often may think that some situations are too difficult, but if we keep the hope alive, we will find light sooner than later.

**Three Rhymes for Suffrage Times\***.....Robbie LaBanca

Marjorie Halloran, Soloist

Text: Alice Duer Miller (1874-1942)

Hush-a-bye, baby, feel no alarm, gunmen shall guard you, lest Mother should harm.  
Wake in your cradle, hear father curse! Isn't that better than Mother or Nurse?

"Only the worst of them vote. Are not the suffragists frights? Nietzsche's the person to quote. I prefer love to my rights. Sex is their only appeal. No, we don't think, but we feel. Woman belongs at the loom. Doesn't it rub off the bloom? Isn't the speaker a bore! Oh, it's a fad—nothing more. Only the worst of them vote."

Father, what is a Legislature? A representative body elected by the people of the state. Are women people?  
No, my son (criminals, lunatics and) women are not people. Do legislators legislate for nothing? Oh, no; they are paid a salary.  
By whom? By the people. Are women people? Of course, my son, just as much as men are.

Note:

This piece uses the satirical and yet poignant text of author and suffrage activist Alice Duer Miller set to three American folk tunes. It is meant to show the absurdity that any civilized society ever thought that women were anything less than equal. Sadly in today's political climate some of these deep-rooted biases are still prevalent in our modern culture. The three mini movements are labeled as such: 1. Newer Lullaby (tune: Hush-a-bye Baby) 2. Don't you know only the worst of them vote? (tune: She'll Be Coming Round the Mountain) 3. Are Women People? (tune: Shenandoah).

**Requiem**.....Joshua Clausen

Text: Traditional

<i>Requiem aeternam dona eis, Domine</i>	Eternal rest grant unto them, O Lord
<b><i>Et lux perpetua luceat eis:</i></b>	<b>and let perpetual light shine upon them:</b>
<i>Requiescant in pace.</i>	May they rest in peace
<i>Amen.</i>	Amen.



Note:

*Requiem* was composed to honor the victims of American mass shootings, their families and friends. The prerecorded element in this work is based on a data sonification of every American mass shooting from January 2012-November 2017. Each note on the recording represents a day when a mass shooting occurred. The sonification, which is two minutes forty seconds long, is looped around three times over the course of the piece. The volume of each note corresponds with how many people were killed. It was developed from the records of the Gun Violence Archive and created by Sophie Chou at Public Radio International.

**Sanctus (for a false Messiah)\***.....Trevor Shaw  
Eric Johnson, Claudia Carroll & Rebecca Stidolph, Soloists

"I am your voice. No one knows the system better than me. I alone can fix it."

*Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.  
Pleni sunt caeli et terra gloria tua.  
Hosanna in excelsis.  
Benedictus qui venit in nomine Domini.*

Holy, holy, holy, Lord God of hosts  
Heaven and earth are full of Thy glory.  
Hosanna in the highest.  
Blessed is He who comes in the name of the Lord.

"If the freedom of speech is taken away then dumb and silent we may be led, like sheep to the slaughter."  
- George Washington

"Well, knowledge is a fine thing, and mother Eve thought so; but she smarted so severely for hers,  
that most of her daughters have been afraid of it since." - Abigail Adams

"Racism is still with us. But it is up to us to prepare our children for what they have to meet,  
And, hopefully, we shall overcome." - Rosa Parks

"Nearly all Americans have ancestors who braved the oceans –liberty-loving risk takers in search of an ideal – the largest  
voluntary migrations in recorded history... Immigration is not just a link to America’s past;  
it’s also a bridge to America’s future." - George W. Bush

Note:

I began writing "Sanctus (for a False Messiah)" in late 2016 as a reaction to the surprising election results that year. I had been shocked by statements I had heard during the campaign and I decided to incorporate one of those statements as an introduction to the piece. The concept of a Sanctus, traditionally, is to hail the splendor of the Messiah. I used this opportunity to point out that our irrational appointments of earthly saviors always end in a tragic puddle of disappointment. The piece is essentially an overblown arena-rock song, mixed irreverently with a choir singing ancient Latin text. To further stir the pot, I added in readings of quotes from a variety of American historical figures, quotes that once seemed much less controversial, but now come across as defiant. While harmonically one of the most straight-forward pieces I've written to date, it is nonetheless one of my most audacious short works.

**All of Us from Considering Matthew Shepard**.....Craig Hella Johnson  
Lena Hill, Veronica Gonzalez, Page Stephens - Soloists

Text: Michael Dennis Browne (+ from Paradiso by Dante)

What could be the song?  
Where begin again?  
Who could meet us there?  
Where might we begin?  
From the shadows climb,

Only in the Love,  
Love that lifts us up,  
Clear from out the heart  
From the mountain’s side,  
Come creation come,

Rise to sing again;  
Where could be the joy?  
How do we begin?  
Never our despair,  
Never the least of us,  
Never turn away,  
Never hide our face;  
Ordinary boy,  
Only all of us,  
Free us from our fear,  
Only all of us. Only in the Love.

Strong as any stream;  
How can we let go?  
How can we forgive?  
How can we be dream?  
Out of heaven, rain,  
Rain to wash us free;  
Rivers flowing on,  
Ever to the sea;  
Bind up very wound,  
Every cause to grieve;  
Always to forgive, only to believe.

[Chorale:]

*Most noble Light, Creation's face,  
How should we live but joined in you,  
Remain within your saving grace  
Through all we say and do*

*And know we are the Love that moves  
The sun and all the stars? +  
O Love that dwells, O Love that burns  
In every human heart. Only in the Love, Love that lifts us up!*

*This evergreen, this heart, this soul,  
Now moves us to remake our world,  
Reminds us how we are to be  
Your people born to dream;  
How old this joy, how strong this call,  
To sing your radiant care  
With every voice, in cloudless hope  
Of our belonging here.*

Only in the Love,  
Love that lifts us up,  
Clear from out the heart  
From out the mountain's side,  
Come creation come,  
Strong as any stream;  
How can we let go? How can we forgive?  
How can we be dream?

Only to believe  
Always to forgive,  
Every cause to grieve;  
Bind up every wound,  
Ever to the sea;  
Rivers running on,  
Rain to wash us free;  
Out of heaven, rain,

Note:

This piece, "All of Us", comes from a concert length work I composed called Considering Matthew Shepard. At its core, it is intended to be a jubilant call to remember the inherent value and radiance in every living being, indeed, in every aspect of Creation. It is a song of celebration—raising up the voices of all of us, with special attention given to those in our world who have been marginalized, mistreated or simply not seen. I have a vision for a huge tent where we all are welcomed—at first the solo trio is proclaiming in Gospel style, followed by the choir; then the upright chorale and later I hope you will hear the solo trio imitating the three oboes in a Bach cantata movement dancing within the Gospel framework. I was inspired to compose the full concert length work to pay tribute to a young gay man, Matthew Wayne Shepard, whose heartbreaking death in 1998 pierced the hearts of countless people around the world. May it be a vibrant declaration of love, celebration and deep respect for all beings.

\* Denotes World Premier Performance

## Guest Artist, Page Stephens



Page is a mezzo soprano, voice teacher and arts administrator based in Austin, TX with a soft spot for new music. Last fall, she sang the NY and TX premieres of Mark Kilstofte's *The White Album* with Copland House and the University of Texas New Music Ensemble. This spring as part of Austin Chamber Music Center's Moveable Feast she will premiere *The Two of Swords*, an operetta for mezzo and string quartet by Russell Podgorsek. Page will also sing the Texas premiere of Harold Meltzer's *Variations on a Summer Day* with the UT New Music Ensemble.

Recent musical and operatic roles include Yvonne in *Sunday in the Park with George* with Austin Shakespeare, Cecilia March in *Little Women* with the Butler Opera Center, and the Dating Coordinator in *Speed Dating Tonight!* with Alamo City Opera. In addition to theatrical work, Page enjoys collaborating on recital and chamber music; highlights from the last few years include a recital of music by composer Joshua Shank, Aaron Jay Kernis' *Simple Songs* with the UT Austin New Music Ensemble, and *Drumming* with both Sō Percussion and line upon line percussion. Page has sung with Austin-based ensembles Austin Saxophone Ensemble, Density512, Austin Cantorum, Ars Longa Ensemble, Inversion Ensemble and several ensembles at UT Austin.

When Page is not performing, she serves as the Assistant Director for Operations at the Sarah and Ernest Butler School of Music at UT Austin and teaches a small studio of voice students. She currently serves as the Vice Chair of the UT Staff Council. Page received her Bachelor of Arts from Duke University where she studied with Verdi soprano Susan Dunn and her Master of Music from UT Austin. Prior to singing, Page studied dance for 15 years – she owes a great deal to those instructors for exposing her to a wealth of music.

# INVERSION ENSEMBLE

Trevor Shaw, Artistic Director †  
Robbie LaBanca, Managing Director †  
Joshua Chai, Guest Conductor

Adrienne Inglis †	Jennifer Whitwell
Adrienne Pedrotti Bingamon	Jenny Houghton
Alexander Johnson	Jonathan Riemer
Ben Hummel	Lena Hill
Chris Tuggey	Marjorie Halloran †
Cina Crisara	Meredith Hall
Claudia Carroll	Michel Kennell
Crystle Taylor	Page Stephens
Doug Rensi	Rebecca Stidolph
Eric Johnson	Stephanie K. Andrews †
Eva Hawker	Steve Sifner
Garrett Gerard	Suzette Emberton
Gary W .Pyle	Trevor Villwock
Jennifer Inglis Hudson	Veronica Gonzalez

Cathie Parsley, Piano	Sheryl Stack, Organ
Matthew Teodori, Drums	Ken Goach, Guitar
Ben Hummel, Bass	Adrienne Inglis, Flute

† Ensemble Composer

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St. Matthew's Episcopal Church



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# INVERSION ENSEMBLE

Presenting our 2018-2019 Season!

*Our season promises to continue our exploration of innovative choral works and creation of new music, especially in the Austin area. Your ears can be the first to hear premiers, fresh off the press, as well as new compositions not yet widely performed.*



Dream Keeper  
songs of sleep & visions

*Saturday, March 2, 2019 7 PM*

*Pflugerville First United Methodist Church*

*Sunday, March 3, 2019 3 PM*

*Redeemer Presbyterian Church*



Heroes/Monsters  
songs of legends & beasts

*Saturday, June 1, 2019 7 PM*

*Central Christian Church*

*Sunday, June 2, 2019 3 PM*

*Redeemer Presbyterian Church*

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