

I N V E R S I O N   P R O U D L Y   P R E S E N T S

THROUGH THE



*Prism*

an in-person INVERSION ENSEMBLE production with music themed around UNITY, DIVISION, and SOCIAL JUSTICE

TREVOR F. SHAW artistic director   JOSEPH CHOI accompanist   guest artist ELLIE KIM singer-songwriter

OCTOBER 16 at 7:30 pm and OCTOBER 17 at 3:00 pm   TICKETS on sale at [WWW.INVERSIONATX.ORG](http://WWW.INVERSIONATX.ORG) or at the DOOR

Hosted by ARTS ON ALEXANDER on the campus of REDEEMER PRESBYTERIAN CHURCH 2111 Alexander Ave, Austin, TX 78722

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## Greetings from the Artistic Director!

Welcome to *Through the Prism*, our first live concert since March of 2020! It is a joy to be here with you again, and Inversion appreciates your willingness to safely gather in person during these unprecedented times. This concert is also the first of our 2021-2022 season, entitled “Alliance.” Our season is woven together by the theme of collaboration. In that spirit, we are delighted to be joined this weekend by a talented, young singer-songwriter, Ellie Kim.

“Through the Prism” comes at a time when we’re struggling with facets of our new reality. We’re struggling to feel safe, struggling to feel connected, and struggling to understand the perspectives of the people around us. You’ll notice the word “light” in many of the titles and texts today. That represents the light within us all, helping us to grow through enlightenment, but also the light we’re using to search for answers in perceived darkness. Our tempos this

time may be a touch slower than average, and our lyrical content a bit more contemplative. I invite you to allow yourself, as an audience member, to be immersed in the deep thoughtfulness provided by our composers and the ensemble. You may find this repertoire profoundly moving — sometimes woefully sad, sometimes irresistibly inspiring. That has certainly been my experience working through it.

Thank you for being here and thank you for supporting Inversion!

-Trevor F. Shaw, *Artistic Director*

Inversion is a collection of vocal ensembles dedicated to commissioning and performing timely new works by living composers. Inversion presents themed concerts on myriad topics, including LGBTQIA+ rights, racial justice, immigration, climate change, and democratic rights as well as space exploration, philosophy, natural science, and the ancient elements. Inversion advocates for inclusion through outreach with local public schools, college partners, and annual emerging composer contests. We hope you will join us for our next concert:



**MENAGERIE**  
Sunday, November 14, 3:00 PM

*More information on back cover and online at*  
[www.inversionatx.org](http://www.inversionatx.org)

Inversion Ensemble Presents  
*Through the Prism*

October 16 & 17, 2021

Trevor F. Shaw, *Artistic Director*  
Ellie Kim, *Singer/Songwriter*  
Dr. Joseph Choi, *Collaborative Pianist*

*This concert is presented in a narrative fashion. Please hold applause until the end of the concert. Patrons are welcome to take photos and videos during the concert as long as the devices are kept silent.*

***\*indicates World Premiere Performance***



***Presenting Featured Guest Artist Ellie Kim***

Ellie Kim is a singer, songwriter, and actress, born in Austin, Texas. She started singing when she was around seven years old doing musical theater and has continued to take vocal lessons and training. She just recently started writing her own songs and is planning to release a few of them in the upcoming months. Ellie plays the guitar, piano, ukulele, and played the bassoon in band. When she is not singing, writing songs, or acting, she loves to draw, make videos, and spend time with her friends and family.

**Enough**  
*by Ellie Kim*

Got a warm feeling in my heart  
Something that tells me that I'll be okay  
Don't even know where to start  
Lost my train of thought and went my own way

Cause every time I get defeated  
I know I wasn't meant to be broken  
And now I've learned you're not my problem  
I found myself and that's enough for me  
For me

So so enough for me  
So enough for me  
Never felt so alive  
Oh in the morning  
Morning light  
I see the sun rise up on me

Windows down on the highway  
Let your hand out and feel the wind blow  
You got that feeling on a Friday  
When you realize there's more to life, you know?

Cause every time I get defeated  
I know I wasn't meant to be broken  
And now I've learned you're not my problem  
I found myself and that's enough for me  
For me

So so enough for me  
So enough for me  
Never felt so alive  
Oh in the morning  
Morning light  
I see the sun rise up on me

Mmm  
I know it wasn't ever  
A dream that lasts forever  
And when I wake up

I will find a way to say that I'm fine  
Fine

So so enough for me  
So enough for me  
Never felt so alive  
Oh in the morning  
Morning light  
I see the sun rise up on me

So so enough for me  
So enough for me  
Never felt so alive  
Oh in the morning  
Morning light  
I see the sun rise up on me

## Jealous

*by Natalie Hemby, Joshua Peter Kear, Timothy Lee McKenzie*

## Lost in Colors

*by Ellie Kim*

Life filled with color  
Makes me wonder  
Why we try to hide it  
One day you'll wake up  
And realize you made it  
'Cause every moment you have here is precious

But I'm lost in the colors  
Of faces I knew  
I'm painting a picture  
Of things I wanna do  
And now I've found it hard to find  
While I'm lost in the colors

When is the right time  
To truly be alone

'Cause when you do,  
you'll learn what's best for you

But I'm lost in the colors  
Of faces I knew  
I'm painting a picture  
Of things I wanna do  
And now I've found it hard to find  
While I'm lost in the colors

Ohhhh  
In the colors  
I'll be by my side  
Ohhhh

I will find my colors



# Entrance

by Rich Campbell

Text by Dana Gioia (after Rilke)

Whoever you are: step out of doors tonight,  
Out of the room that lets you feel secure.

Infinity is open to your sight.

Whoever you are.

With eyes that have forgotten how to see  
From viewing things already too well-known,  
Lift up into the dark a huge, black tree  
And put it in the heavens: tall, alone.

And you have made the world and all you see.

It ripens like the words still in your mouth.

And when at last you comprehend its truth,

Then close your eyes and gently set it free.

*“Entrance” by Dana Gioia from Interrogations at Noon (Graywolf Press, St. Paul, MN). Copyright © 2001 Dana Gioia.*

**Program note** | The brilliant text of Dana Gioia’s “Entrance” invites us to explore new vistas, to “step out of the room that lets you feel secure. Infinity is open to your sight.” This sense of discovery guided the composition process and is manifest in the score’s development. Melodies evolve and harmonies shift within a current of rhythmic energy. As we navigate forward, “Entrance” encourages us to grasp inspiration, hope and joy.

## Reading

### Border Lines

by Mari Valverde

Text by Yesenia Montilla

Some maps have blue borders  
like the blue of your name  
or the tributary lacing of  
veins running through your  
father’s hands. & how the last  
time I saw you, you held  
me for so long I saw whole  
lifetimes flooding by me  
small tentacles reaching  
for both our faces. I wish  
maps would be without  
borders & that we belonged  
to no one & to everyone  
at once, what a world that  
would be. Or not a world

maybe we would call it  
something more intrinsic  
like forgiving or something  
simplistic like river or dirt.  
& if I were to see you  
tomorrow & everyone you  
came from had disappeared  
I would weep with you & drown  
out any black lines that this  
earth allowed us to give it—  
because what is a map but  
a useless prison? We are all  
so lost & no naming of blank  
spaces can save us. & what  
is a map but the delusion of

safety? The line drawn is always  
in the sand & folds on itself  
before we’re done making it.  
& that line, there, south of  
el río, how it dares to cover  
up the bodies, as though we  
would forget who died there  
& for what? As if we could  
forget that if you spin a globe  
& stop it with your finger  
you’ll land it on top of someone  
living, someone who was not  
expecting to be crushed by thirst—

*“Maps: for Marcelo” Copyright © 2017 by Yesenia Montilla. Originally published in Poem-A-Day on 28 March 2017, by the Academy of American Poets. Used with permission of the author.*

**Program note** | “Border Lines” was composed for Adams State University’s choral concert series *An Immigrant’s Tale: Hopes, Dreams, and Fears in an Uncertain Time* as part of their ETHOS project—Exploring Equity through Music. In collaboration with Harlem-based Afro-Latina poet Yesenia Montilla, this work is born out of empathy for immigrants to the United States who have been separated from their families in the spirit of xenophobia. Her words call out the arbitrary nature of geopolitical borders and implore all of us to unify at our roots in our common humanity. The music is inspired in meter and melody by Central American folk song; and the guitar, a common denominator in a variety of folk traditions, portrays the undulations of “el río” as the narrative unfolds, expressing a clear yearning for belonging.

## Lovely Lights\*

*by Evan Blaché*

Golden lights will shine upon them.  
Oh lovely souls that lived upon us.  
Oh bless their soul.

Golden lights will shine upon them.  
Mothers and fathers, sons and daughters.  
Oh, bless their soul.

Oh lovely light.  
Oh bliss.

“We can disagree and still love each other  
Unless your disagreement is rooted in my oppression  
And denial of my humanity and right to exist.” — Robert Jones Jr.

**Program note** | This piece was first written as the second movement to a large work called *Voices of Power*. The work was written in response to the murder of George Floyd last year and includes very heavy black lives matter themes. The piece, “Lovely Lights,” is talking about the many black people who have been murdered and how even in death, they are to be seen as amazing and “golden.” The lovely lights connotation is my way of saying that heaven’s light is shining upon them and their souls shall be blessed.

## Reading

### Ecclesiastes 3

*by Robin Estrada*

*Text from the Book of Ecclesiastes 3:1-8*

Sa bawa’t bagay ay may kapanahunan,  
at panahon sa bawa’t panukala sa silong ng langit:  
Panahon ng kapanganakan, at panahon ng kamatayan;  
panahon ng pagtatanim,  
at panahon ng pagbunot ng itinanim;  
Panahon ng pagpatay, at panahon ng pagpapagalang;

*There is a time for everything,  
and a season for every activity under the heavens:  
a time to be born and a time to die,  
a time to plant  
and a time to uproot,  
a time to kill and a time to heal,*

panahon ng paggiba, at panahon ng pagtatayo;  
 Panahon ng pagiyak, at panahon ng pagtawa;  
 panahon ng pagtangis, at panahon ng pagsayaw;  
 Panahon ng paghahagis ng mga bato,  
     at panahon ng pagpipisan ng mga bato;  
 panahon ng pagyakap,  
     at panahon ng pagpipigil sa pagyakap;  
 Panahon ng paghanap, at panahon ng pagkawala;  
 panahon ng pagiingat, at panahon ng pagtatapon;  
 Panahon ng pagpunit, at panahon ng pananahi;  
 panahon ng pagtahimik, at panahon ng pagsasalita;  
 Panahong umibig, at panahong magalit  
 panahon ng digma, at panahong mapayapa

*a time to tear down and a time to build,  
 a time to weep and a time to laugh,  
 a time to mourn and a time to dance,  
 a time to scatter stones and a time to gather them,  
 a time to embrace  
     and a time to refrain from embracing,  
 a time to search  
     and a time to give up,  
 a time to keep and a time to throw away,  
 a time to tear and a time to mend,  
 a time to be silent and a time to speak,  
 a time to love and a time to hate,  
 a time for war and a time for peace.*

**Program Note** | “ECCLESIASTES 3” was written to complement an earlier piece, “PSALM 137.” Both pieces were inspired by the interlocking melodies or hockets heard in several Southeast Asian indigenous music traditions like the Kalingga bamboo ensembles of the Philippines and the Balinese gamelan ensembles of Indonesia. Melodies that result from overlapping and repeated cellular rhythmic and melodic patterns heighten the concept of music as a social and communal activity wherein each individual part contributes to the whole.

## Two Songs from **Most Importantly, Loves\***

*by Adrienne Inglis (ASCAP)  
 Text by Maureen Broy Papovich*

### **Camryn**

Oh Camryn!  
 God’s gift to us.

The deepest losses we suffered were alongside your early years and you brought us an intense joy that gave us all life.

An obvious reincarnation of my brother, as if he sent his soul into you for a “to be continued.” My brother, Stephen Broy, 2.0 in the form of the most adorable little girl. So much fun, humor, and individuality. My dear, always stay true to exactly who you are. Your dad is watching and enjoying every second. Sweet Cami-kins, friend of the turtle and most importantly, love, my favorite laugh.

### **Brendan**

Oh my goodness, the cutest little baby and the happiest child. You were fun and outgoing and full of love to give. You had so many gifts and we all loved you for them. You faced challenges and made mistakes and we still loved you.

Bubba, lover of animals. Remember when you tried to call Dwayne the Rock Johnson and Uncle Steve called you back pretending to be him?

Did you know how much we all truly cared for you? Our last conversation was terrible and if I could go back, I would have said that it wasn’t YOU that I don’t trust but your addiction. Addiction took you over and took you from us too soon.

Most importantly love, we miss you.

**Program note** | *Most Importantly, Loves* (2021), a song cycle for soprano and piano composed by Adrienne Inglis (ASCAP), was commissioned by Maureen Broy Papovich whose six letters furnish the text. She wrote letters to various close family members with tender messages overflowing with admiration, affection, and hope. The songs look at each beloved relative as seen through the prism of the author’s caring eyes and heart. The infectious laugh of Camryn and the remarkable resemblance to her late father underpin this quick syncopated C major number. “Brendan” reflects his exuberant love of life and devastating self-destructive addiction with radical tonality and tempo changes. This performance does not include the songs “R. J.,” “Mira,” “Lucy,” and “Jonah.”

**Program note from the Lyricist** | The impetus for the poems that became the song cycle *Most Importantly, Loves* started a decade ago. My brother died suddenly in 2011 at the age of 42. He left all of us behind including his daughters, my nieces, when they were ages six years and six months. My father and mother died a short time later, within months of each other in 2013 and 2014. Finally, in 2017 my 27-year-old nephew died of a drug overdose. This intense period of loss brought and continues to bring about many feelings of regret in addition to so much more. When my nephew died, my son Jonah, developed an intense anxiety about losing us, his parents. I felt compelled to express my feelings, the fear of my own mortality, the anxiety of leaving behind loved ones, combined with words said and unsaid to those lost. *Love letters* is my gift to the six young people I care most about. These songs, exquisitely set to music by my friend and composer Adrienne Inglis, express my deep love for each of my loved ones and also, hopefully, provide them with a piece of writing that they can use as a source of strength when life becomes particularly challenging.

## Reading

### light:hope\*

by Carol Brown

**Program note** | “light:hope” was commissioned by Inversion as part of their concert, *Through the Prism*. This piece seeks to create an image of light breaking through the dark, as reflected in a naturescape seen within the colors radiated from a single beam of light bending through a prism and returning to that point. The textures and harmonies, set to syllables without words, move from brilliant sun to rain shower, to the sounds of life energizing and moving as the rain breaks (heard in the calling of birds and the movement of animals over the earth and sea), blossoming into a brilliant cluster chord evoking the spectrum of a rainbow and ending in unison, as the piece begins. This represents not only the will of nature to persevere, but also the ideas that harmony is born from unity and hope from darkness.

## Reading

### Perspectives\*

by Rain Nox

Images burned in my brain  
dashed hopes  
crushed dreams  
lost lives  
Changes everything I knew to be  
true

Grateful  
What we take for granted  
Guilty  
Privilege I have known  
Opened up my eyes  
to a world broken down

The time is ripe for change  
Nothing every changes til the time  
is just right  
Nothing's wrong  
Why should I change  
I'm doing fine

Is there one thing we agree on  
even one thing  
even one single thing  
Am I doing something  
Am I doing anything  
Am I doing enough  
It's not my problem to deal with

Images burned in my brain  
dashed hopes  
crushed dreams  
lost lives  
Changes everything I knew to be  
true

Grateful  
What we take for granted  
Guilty  
Privilege I have known  
Opened up my eyes  
to a world broken down



**Program note** | 2020 was undeniably shaped by the COVID-19 pandemic and the Black Lives Matter movement. This was a year of reflection for many people. For some, it opened up their eyes to new truths they hadn't realized before. For others, it deepened their understanding of complex social issues and brought a renewed sense of urgency for action. Others held steadfastly to their existing views and remained unaffected by the changing circumstances around them. This piece explores how perspectives change over time yet also remain anchored.

## **and the light\***

*by Robbie LaBanca*

*Text by James Baldwin*

Lord,

when you send the rain  
think about it, please,  
a little?

Do

not get carried away  
by the sound of falling water,  
the marvelous light  
on the falling water.

I

am beneath that water.  
It falls with great force  
and the light

Blinds

me to the light.

*“untitled” by James Baldwin from Jimmy’s Blues (Beacon Press, Boston, MA). Copyright © 2014 The James Baldwin Estate.*

**Program note** | “untitled” by the luminary James Baldwin is filled with such hope while also speaking from a place of exhaustion from the world. Baldwin is speaking from a distinctly personal place as a queer, African-American artist who existed at the intersection of multiple identities each hated and persecuted for different reasons. The tension between gratitude and weariness greatly informed this piece. The solo soprano acts as a narrator, lifting the message of praise from a broken place. The chorus underlines words in the text that hold special meaning and eventually joins with the narrator to communicate that this feeling of weariness does not belong only with one individual. The last several years have been fraught with conflict, illness, political division, and the battle between fact and fiction. I hope that this piece can help us connect in the shared experience of being grateful for another day while still tired from the day before. It is only through acknowledging our shared humanity that we can begin to heal and work, together, towards a better future. and the light was written for Inversion Ensemble’s 2021 concert *Through the Prism*.

## ***Reading***

### **Drinking Alone under the Moon\***

*by Graham Yates*

*Text by Li Bai*

**Sandra Fivecoat Memorial Composition Contest Winner: Open Division**

A jug of wine among the flowers,  
 I drink alone, I think.  
 I tip my cup to the bright moon.  
 The moon, my shadow, and I make three.  
 The moon does not care to drink.  
 My shadow only trails along.  
 Fleeting friends we three, the moon, my shadow and I.  
 Still, let us make merry 'til the end of Spring.  
 The moon swaying as I sing.  
 My shadow dancing in step along with me.  
 Sober, we happily honor the hour.  
 Drunk, we part.  
 Our meeting beyond the heavens,  
 Until we gather again, these two and I,  
 Beneath the Heavenly River.

*“Drinking Alone under the Moon” translated 100tangpoems.wordpress.com*

**Program note** | Creating during the Covid pandemic has been tough. What may have been a unique creative constraint has become a source of increasing despondency. With this mindset, I identify with, or draw courage from, the protagonist of Li Bai’s poem who discovers although alone, he is nevertheless among friends.

Like many compositions, this one went through many iterations. Once I had found the momentum to complete it, I had whittled away many complex ideas (including adding aleatoric choral sounds, prepared piano or even a “tape” of nighttime insect noises) in favor of a simple monophonic choral setting with occasional echoes from a ghostly small ensemble. Reflecting on what kind of new choral piece I wanted to hear, I just wanted beautiful, sustained chords (with a good dose of crunchy seconds bouncing off the architecture). The poetry was at first an inoffensive vessel for that aesthetic but the more I marinated in the imagery the more I was convinced that the words and the sounds complemented each other. And the silences, too – no “tape” required.

Music amplifies poetry. My hope is that this musical setting will invoke a dramatic poetry reading, as might be enjoyed in a hushed auditorium or around a campfire. The choir is like the ancient Greek orator so well versed in the art of story-telling and image-making, drawing out each word for a long, long time.



Canadian pianist, teacher and composer Graham Yates has lived in Texas since 2014 where he owns North Austin Piano Studio and is a busy collaborative pianist. Through producing concerts and performing, he loves to connect with audiences and students alike to create meaningful experiences through music of many kinds.

He earned a Bachelor of Arts in Music from Trinity Western University in British Columbia studying under Dr. Sandra Joy Friesen, a Debussy and improvisation specialist; and a Master of Music in Piano Performance at Brandon University in Manitoba, under the guidance of Dr. Alexander Tselyakov, a graduate of the Moscow Conservatory.

Mr. Yates is the teacher to around 40 private students, a master clinician for the Houston Area Suzuki Piano Association, a music festival adjudicator, and a member of the College of Examiners at the Royal Conservatory of Music. In 2020, he was nominated for the B. Iden Payne award for Outstanding Music Director for his role in One Ounce Opera’s annual festival of new chamber operas. He frequently appears with other local opera companies and prominent choirs in Austin. As a composer, his song cycles have been performed by Local Opera Local Artists and by Austin Chamber Music Center. His chamber opera, *The Measure of Love*, was premiered recently in Houston, and he sells solo piano and chamber works all over the US. He lives in Round Rock with his husband, Joe, and their black Labrador retrievers, Ava and Oreo.

# Light Shines: Images of Hope

*by Juhi Bansal*

Stars shine bright  
When shadow falls, we look for the light  
In the dark, leaves whisper a broken rhythm  
Hope is in the wind  
In drops of rain caressing the desert  
We ache for vast silence  
Light shines ahead  
The cosmos within us, we touch the stars  
Light falls from the sky like tears  
Stillness  
As shadow falls  
Stars shine  
Hope will blaze like a lightning flash through the sky  
As shadow falls  
Stars shine bright

**Program note** | “Light Shines” grew out of a question I imagine many musicians ask during their lifetime: When confronted with hatred, darkness, violence and fear in this world – how do we continue to make music? Where do we find hope in the face of cruelty? Where do we find solace in a world filled with sadness and futility? Perhaps the answer is in music itself – in coming together with many voices to celebrate beauty, to create beauty; hoping together for better things and times to come. “This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before.” — Leonard Bernstein, 1963

## O sweet spontaneous\*

*by Trevor F. Shaw (ASCAP)*

*Text by e. e. cummings*

**Commissioned by Jonathan Riemer for Inversion’s “Through the Prism”, October 2021**

O sweet spontaneous  
earth how often have  
the  
doting

fingers of  
prurient philosophers pinched  
and  
poked

thee  
,has the naughty thumb  
of science prodded

thy

beauty how  
often have religions taken  
thee upon their scraggy knees  
squeezing and

buffeting thee that thou mightest conceive  
gods  
(but  
true

to the incomparable  
couch of death thy  
rhythmic  
lover

thou answerest

them only with

spring)

*“O sweet spontaneous” from Tulips & Chimneys. Copyright © 1923 by e. e. cummings*

**Program note** | e.e. cummings’s poem stands out among his many popular works. Notably, it contains a rare, capitalized letter in the title/first line. The sentiment of his words is comprised equally of awestruck wonder and annoyance. He admires what he sees as the inexplicable beauty and evolution of nature, while scolding those who deconstruct or attempt to accelerate nature’s processes with indifference to its simple marvels. This musical setting begins with something that could be called a “mini overture”. The piano delivers snippets of the choral themes to come, sometimes superimposed upon one another. The singers enter with the tonic chord (F-major), but very quickly wander away into territory bordering on atonality. Modality and altered scales bring more mystery to the occasion, but there remains a sense of being anchored in F, and temporarily B-flat, throughout. Listen for the stray B-natural, as it reaches out with a brief slap in response to “the naughty thumb of science”, one of my favorite lines in all of cummings’s texts.

*Thank you for attending Inversion’s*  
**“Through the Prism”**



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## ACKNOWLEDGEMENTS

Artistic Director Trevor Shaw will recognize performers and composers in the following order:

Bonnie Bogovich — Narrator  
Suzette Emberton, Guitarist Ken Goach — *Border Lines*  
Evan Blaché — Composer, *Lovely Lights*  
Adrienne Pedrotti Bingamon, Holt Skinner, Evan Blaché, Katrina Saporsantos — *Ecclesiastes 3*  
Robin Estrada — Composer, *Ecclesiastes 3*  
Maureen Broy Papovich, Joseph Choi — *Most Importantly, Loves*  
Adrienne Inglis — Composer, *Most Importantly, Loves*  
Adrienne Pedrotti Bingamon, Juli Orlandini — *light:hope*  
Carol Brown — Composer, *light:hope*  
Rain Nox — Composer, *Perspectives*  
Carol Brown — *and the light*  
Robbie LaBanca — Composer, *and the light*  
Juli Orlandini, Jenny Houghton, Artha Weaver — *Light Shines*  
Jenny Houghton, Rosa Mondragon Harris, Jeffrey Jones-Ragona, Gil Zilkha —  
*Drinking Alone Under the Moon*  
Graham Yates — Composer, *Drinking Alone Under the Moon*  
Trevor F. Shaw — Composer, *O Sweet Spontaneous*  
Ellie Kim — Singer/songwriter  
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Gloria and Paul Shinkawa

\*Catherine & Richard Spainhour

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**Singer's Circle  
(\$100-249)**

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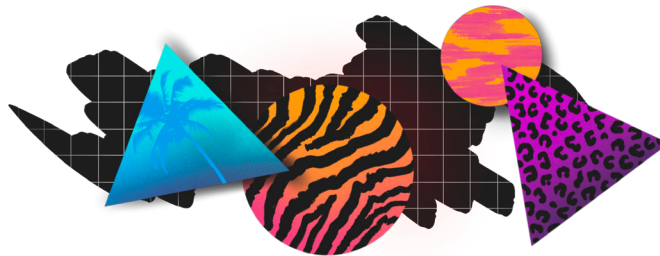
# Through the Prism

*Saturday, October 16, 2021 at 7:30 PM*

*Sunday, October 17, 2021 at 3:00 PM*

**General admission \$25**

**Admission for students with valid student ID  
and those under 18 years old are FREE**



## **Audience COVID-19 Vaccination and Mitigation Policy**

### **NEGATIVE COVID-19 TEST or PROOF OF VACCINATION**

- EITHER a negative COVID-19 test within 72 hours (3 days) of show OR proof of COVID-19 vaccination for all patrons 12 and older is required to attend Inversion concerts.
- Negative test result must be dated with your full name matching your ID. That means we cannot accept self-administered, at-home tests.
- Proof of vaccination will be matched with your ID and can be shown via physical card, a photo of your card, or app (i.e. CLEAR Health Pass, Bindle). Final vaccination must be dated at least 14 days prior to show.
- Patrons unable to meet these requirements may receive a refund leading up to the day before your show date. Day-of-show refunds are prohibited. Reach out to [info@inversionatx.org](mailto:info@inversionatx.org) for more information.

### **MASKS REQUIRED**

- Masks must be worn at all times when inside the venue.
- Masks must fully cover the mouth and nose as recommended by the CDC.
- Staff and volunteers will always have masks on.
- Singers will not be wearing masks during the performance.

**THANK YOU FOR YOUR COOPERATION**

Please join us next month for

# Menagerie

SUNDAY, NOVEMBER 14, 3:00 PM

*Menagerie* will be presented by Inversion's Coda ensemble, comprised of singers ages 55 and better, and guest artist, organist Austin Haller. Music for *Menagerie* is themed around the amazing creatures with which we share our world! From moths to frogs, to cats, and even tardigrades, this concert promises to be a musical celebration of our diverse ecosystem with new compositions by Adrienne Inglis, Suzette Emberton, Marjorie Halloran, and Robbie LaBanca.

Tickets are on sale now! Please read our policies regarding COVID-19, vaccinations, and masks before purchasing tickets.

General admission \$25 - Admission for students with valid student ID and those under 18 years old are FREE.

For more information & to buy tickets, please visit us online at:



# inversionatx.org

HIGH SCORE 15000

SCORE 0

LEVEL UP  
INVERSION

◆ GAME START  
CONTINUE

2021 FALL FUNDRAISING CAMPAIGN  
WWW.INVERSIONATX.ORG/DONATE

Strap on your fanny pack, collect your quarters, stretch those thumbs... *it's time to LEVEL UP!* We are looking for brave players to help us raise \$15,000 this fall. The road is long, and the battles are many— are you up for the challenge?

Your gift of any size helps us continue to hire Austin's finest musicians and artists, book performance spaces with the best acoustics, and commission new, innovative choral works from emerging composers!



Scan and donate today!