

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



an in-person INVERSION CODA production with music themed around ANIMALS on NOVEMBER 14 at 3:00 pm
TREVOR F. SHAW artistic director & conductor guest artist AUSTIN HALLER organ and CATHIE PARSLEY piano
Hosted by ARTS ON ALEXANDER on the campus of REDEEMER PRESBYTERIAN CHURCH 2111 Alexander Ave, Austin, TX 78722
TICKETS on sale at WWW.INVERSIONATX.ORG or at the DOOR on concert day

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tickets and more information at
WWW.INVERSIONATX.ORG

Greetings from the Artistic Director!

Good afternoon! I'm so pleased you've joined us for Inversion Coda's *Menagerie*. Like many of you, I have a great love of animals, and today we celebrate our friends in the animal kingdom. Through instruments, voices, and even the authentic sounds of a few amphibians, we'll dedicate our appreciation to humanity's fellow residents of earth. From butterflies to housecats, we can marvel at the drama, beauty, unpredictability, and occasional absurdity of animals, wild and domestic alike. In the collaborative spirit of our season theme, "Alliance," today's concert will feature organist Austin Haller, who is surely among the most gifted musicians in our vast musical community.

-Trevor F. Shaw, *Artistic Director*



inversion

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.

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We hope you will join us for our next concert:

Inversion Da Capo presents

FIRE & ICE

Saturday January 15, 2022 at 7:30 PM

Sunday, January 16, 2022 at 3:00 PM

More information on back cover and online at
www.inversionatx.org



Inversion Coda Presents

Menagerie

Trevor F. Shaw, *conductor*

Austin Haller, *organist*

Cathie Parsley, *pianist*

Patrons are welcome to take photos and videos during the concert as long as the devices are kept silent.

**indicates World Premiere Performance*

Hailed as “always remarkable” (Austin Chronicle), Austin Haller is an organist, pianist, music director, conductor, vocal coach, and arranger who can be heard in Texas and beyond. He serves as Organist for the Austin Symphony and as Principal Organist at St. Martin’s Lutheran Church in Austin. He performs regularly with the Grammy®-winning choir Conspirare, and he has led hymn festivals and presented solo organ concerts throughout the southern United States. He has performed with the Grammy®-winning vocal ensemble Roomful of Teeth, and he makes music regularly with a number of Central Texas-based choral ensembles, including Inversion Ensemble, Panoramic Voices, Amphion Choir, and illumine.

Austin’s musical theatre music direction “produces a gloriously rich choral sound full of exquisite harmonies” (Broadway World), and he is the grateful recipient of Austin Critics’ Table and B. Iden Payne Awards for Music Direction. He has performed with Broadway stars Rebecca Luker, John Bolton, Paige Davis, Kissy Simmons, Natalie Douglas, and many more, and his “fierce piano stylings” (Austin Chronicle) are frequently heard with Broadway performers at Austin Cabaret Theatre. He also serves as music director for Austin Shakespeare’s cabaret series at Parker Jazz Club – its production of A Little Night Music was praised by the Austin American-Statesman as a “fresh twist on cabaret theater [that] attained almost instant perfection.” Austin is an avid runner and a passionate advocate for refugees.



Swan Serenades for Organ

by James Michael Stevens

Austin Haller, organ

I. Swan Serenade in G minor

II. Swan Serenade in D minor

III. Swan Serenade in A minor

IV. Swan Serenade in Bb major

V. Swan Serenade in Bb major

Program note | Written in the fall of 2020, this set of original organ compositions uses the beautiful swan as its theme with varying moods of reflection, romance, mystery, joy, and majesty.

Owl Night

by Carson Cooman

Austin Haller, organ

Program note | Owl Night (2016) was written for German composer and organist Eva-Maria Houben. It is very quiet, atmospheric music of expandable duration.

Le jardin des papillons

by Hans-André Stamm

Adrienne Inglis, flute

Austin Haller, organ

Program note | This catchy, virtuosic piece for flute and organ was inspired by Celtic folk music and transports the listener to a garden full of busy butterflies and stately caterpillars, with flourishes over a toe-tapping beat.

Newt

by Adrienne Inglis

Adrienne Inglis, flute

Trevor Shaw, bass guitar

Program note | Inspired by the poem “Newt” by Robert Macfarlane from *The Lost Words: A Spell Book*, Newt by Adrienne Inglis (ASCAP) for flute and double bass or guitar (2020) sports a sassy attitude and tasty harmonies to convey the conversation between condescending coot and indignant newt.

Musica de tineas*

by Robbie LaBanca

Austin Haller, organ

I. Prelude - *Dryocampa rubicunda*

II. Nocturne - *Actias luna*

III. Waltz - *Acherontia atropos*

Program note | *Musica de tineas* (*Music of the moth*) is a three-part work for solo organ with each movement inspired by different moth species. Movement I is a prelude inspired by *Dryocampa rubicunda*, the rosy maple moth. These adorable fuzzy, bright yellow and pink moths feed on maple trees and flourish when the weather is warm. Their spritely behavior informed this lighthearted jaunt. Movement II is a nocturne inspired by *Actias luna* or luna moth, whose name is derived from the Roman moon goddess. This nocturnal species is known for its pale, green luminescence and how its wings catch and refract the moonlight. The second movement captures their moonlit flight. The final movement is a waltz based on *Acherontia atropos*, the African death’s-head hawkmoth. Most well-known from the 1991 film *The Silence of the Lambs*, the female of this species possesses a stunning skull-like marking on her head. Many myths surround this moth, including its association with death and supernatural evil. The waltz has the sound of a dark carnival, both foreboding and playful. *Musica de tineas* was written for Austin Haller and the 2021 Inversion Coda concert *Menagerie*.

Intermission

Reading

Fancy Dress* **by Marjorie Halloran** **Text by Steven Moore**

Austin Haller, organ

Welcome in, and be my guest,
I approve of how you've dressed,
So fine tonight, all black and white,
Tuxedo oh so nicely pressed

The buffett is ready, so come eat your fill
Of mackerel casserole and bottomless krill
No need for a tie, you don't have to fly
This is where kings and emperors chill

That's a lovely chin strap,
My dapper young chap.
A pebble for you,
My dearest Gentoo.
(And check out the toppers,
On stylish Rockhoppers!)

The event will soon begin!
Flightless friends, do come in!
You don't want to miss a second of this,
Party for every penguin!

Program note from Poet | Ever since visiting Antarctica, penguins have been among my (and Marjorie's!) favorite animals. Due to strict regulations protecting their habitats and well-being, many colonies don't even recognize humans as predatory threats. If you sit in the snow, the curious little birds won't hesitate to come right up to your boots to check you out. "Fancy Dress" is my first attempt at a whimsical poem, trying to capture their perceived fun and playful nature. I just loved the idea of treating the penguin's natural black and white "tuxedo" coloring literally, and giving specific shout-outs to as many specific species as I could manage. (Apologies to Magellanic and Adelie penguins, who are no less adorable or charming for being left out.)

Reading

For the Toad by the Kitchen Step* **by Adrienne Inglis** **Text by Kim Stafford**

Austin Haller, organ

Rain has come and life is good!
Everywhere in the dark forest,
in moss along my favorite path, and in
my den in duff, a hum of well-being!

Listen! Hear the tramp of the makers?
Percussive steps on bedrock, on the wood
stair, and earth! All that resonant thrum
of tinkering, as they chatter and blur.

How they long to make a jewel like me!
My pearly belly, [the] magnificent articulation
of my toes, and the glory of my pebbled back
in colors subtle beyond imagining.

Oh, these humans, my towering kin
intent on fashioning their poor equivalent
of what a tree does, simply standing up,
or rain falling to perfectly dimple the sea,

or a toad content in Buddha pose.
In spite of all, I must forgive them.
If they don't tread on me, they'll make me
die with laughing, chanting every night.

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Program note | Commissioned by Inversion Ensemble, "For the Toad by the Kitchen Step" (2021) by Adrienne Inglis (ASCAP) for mixed SATB chorus, organ, and nature soundtrack, contrasts both the whimsical levity of the poem with the darker implications of humans' impact on toads and their habitats. Colorful choral harmonies, grand organ gestures, delicate vocal effects, and the nature soundtrack create a soundscape that draws the audience into the toad's world view. The nature soundtrack was recorded by Adrienne Inglis in June 2021 on Cow Creek Road, western Travis County, Texas.

Kim Stafford wrote this poem in the summer of 2013 while teaching at the Haystack Mountain School of Craft in Maine. Early one morning he comes across a lordly toad and, in the style of Old English riddles, inhabits the voice of the toad. The toad proceeds to comment on its home, the feeble efforts of the human craft makers, and the toad's own magnificence. The poem "For the Toad by the Kitchen Step" © 2021 Kim Stafford originally appeared in *Singer Come from Afar*, a book of poems published by Red Hen Press of Pasadena, California.

Reading

The Cat*

by Suzette Emberton

Text from "The Flowers of Evil" by Charles Baudelaire

(Adapted and interpreted by the composer.)

Cathie Parsley, piano

The Cat

I

A fine, gentle cat in his domain,
Prowling around inside my brain,
So sweet his voice, so soft its strain,
You can scarcely hear him meowing.

His voice is lovely, rich and deep,
Whether in purrs or growls he speaks,
Even when scolding or chiding he keeps,
His gentle, dignified charm.

Reaching into the depths of my soul,
Into the shadowy nooks of my soul,
His voice, like a poem, brings joy to my soul,
And gladdens my heart like a philtre*.

His voice can ease the sharpest pains,
Rarest raptures it contains,
Needs no human words to explain
Deepest meaning and truth.

No strings or bow can stir the heart,
That perfect instrument my heart,
Or make a more sumptuous music start
Than his melodious purr.

The voice of my lovely, mysterious cat,
Bewitching, seraphic, elf of a cat,
Graceful, poetic cerebral cat,
Harmonious in his domain, in my brain.
You can scarcely hear him meowing.

**philtre = love potion*

Program note | “The Cat” is based on Part I of “Le Chat” from Charles Baudelaire’s poetry collection *Les Fleurs du Mal* (The Flowers of Evil). While best known for penning beautifully dark, often controversial poetry (while sipping absinthe and brooding gloomily, of course), Baudelaire also happened to be a quiet, introverted fellow who adored cats. The reader is left pondering whether “Le Chat” pays homage to a real, much loved cat, or if this “graceful, poetic, cerebral cat” lives and prowls only in the author’s imagination. The melody and accompaniment emerged from piano improvisations inspired by my own dearly loved pets. I was pondering whether I could capture musically the unique personalities of each of my two dogs and two cats—as one does on a rainy afternoon. The musical representation of my petite, energetic, and delightfully mischievous tabby cat, Henry, seemed a perfect fit for this text.

Reading

Paper Crane

by J. Reese Norris

(Text based on the story of Sadako Sasaki)

Cathie Parsley, piano

Paper crane, I will write peace on your wings and you will fly.
Heiwa. You will fly all over this world, peace upon your wings.
This is our cry. This is our prayer.
Peace for the world.

Program note | The text is based on the story of Sadako Sasaki, a young Japanese girl who lost a battle to leukemia at the age of 12. The symbol of her lasting legacy is that of a simple paper crane, and because of her, the paper crane has become an international symbol of peace.

The Story of Sadako Sasaki | Sadako Sasaki was born on January 7, 1943. She was a two-year-old living with her family in Hiroshima when the bomb was dropped on the city. Their house was about a mile from the center of the blast. She was not hurt at the time even though the house was destroyed. Over time, their lives returned to normal and Sadako experienced no effects from the exposure to radiation from the bomb. However, in 1954, when she was eleven years old, tragedy struck. Sadako was diagnosed with leukemia, and the doctors gave her a year to live. In the hospital, Sadako was told of a legend that if a person were to fold a thousand paper cranes, their wish would come true. For months, using whatever paper she could find, including medicine labels and paper scrounged from other patients' get-well presents, Sadako folded cranes. In the end, she had many more than 1,000.

During her time in the hospital her condition progressively worsened. After her family urged her to eat something, Sadako requested tea on rice and remarked "It's tasty". Those were her last words. With her family around her, Sadako died on the morning of October 25, 1955 at the age of 12. A statue of Sadako was placed in the Hiroshima Peace Park, thanks to the fundraising efforts of her former classmates. The engraving on the statue reads: "This is our cry. This is our prayer. Peace for the world." Many of the cranes were donated to museums by the Sasaki family. One of them, a tiny red crane, was donated by her brother to the memorial at the World Trade Center site in New York City. Heiwa is the Japanese word for peace.

From the composer: At the writing of this song, sixty-one years have passed since Sadako died. The message proudly embossed on her life-banner was apparent. She wasn't self-absorbed. She didn't cave to self-pity. Her hope was for peace. Imagine the effect if we, sixty-plus years later, picked up HER banner and wore it proudly.

Reading

Ode to a Tardigrade

by Trevor Shaw

Text by Ben Gray

Austin Haller, organ

You don't mind a decade in a state of dehydration,
a feat you can complete without any kind of hypnosis
and can even withstand almost fatal radiation,
by simply using your metabolic cryptobiosis.

Oh my little tardigrade
Who knows where the future's made?
There you go without a care
You silly little water bear.

You don't mind being boiled and you don't mind being frozen
even in the Arctic, the temperature can be much lesser
although it is not what you would have, at first, chosen!
But you don't mind when it's a thousand times atmospheric pressure.

Oh my little tardigrade
I am so very quickly swayed
I think that you are truly great
with stumpy legs and bear-like gait.

How could they launch you into orbit, when it truly can't be fun,
my unfortunate tardigrade, my little mossy pig?
At least they had the foresight to block rays from the sun,
my poor little sausage, only half a millimetre big.

Oh my little tardigrade
You always call a spade a spade,
with spring in step and smile on face,
but then you get shot into space.

Program note | “Ode to a Tardigrade,” now in its third iteration, has become somewhat of an unofficial theme song for the Inversion organization. I originally composed it as an a cappella ending to Inversion Ensemble’s first concert in early 2017. I deliberately sought a poem that would allow me to set the word “tardigrade” to music. (For those unfamiliar, a tardigrade is a microscopic creature, whose alien appearance resembles a cross between a caterpillar and a Kodiak bear. This minute animal has the unique ability to survive the most hostile conditions on earth, and even in the vacuum of space.) Before I found such a poem, I worked out most of the piece in my head while running one day. Soon after, I discovered this silly ode by British poet Ben Gray. It fit with surprising ease into the framework I’d devised, and the odist was delightfully shocked by my offer to immortalize his work in song. Since its original performance, I’ve arranged the piece to include string quintet and now, organ accompaniment.



SINGERS

SOPRANO

Bonnie C. Lockhart
Debra Watkins
Diane Skeel
Georgina Hudspeth
Kimberly Vitray
Juli Orlandini
Marilyn Plummer
Sarah Lynne Cook

ALTO

Adrienne Inglis
Ann Hume Wilson
Carole Taxis
Jennifer Inglis Hudson
Lou Ann Lasher
Lynn Lindsay
Mary Lou Dye
Mary Matus
Mary Virginia Simon

Meri Liston

Olivia Cheesman
Rebecca Redwood
René Simone

TENOR

Bill Lasher
Frank Adkins
Lissa Anderson
Robert A. Watkins
Sherrille Reed
Don Anderson

BASS

Rich Spainhour
Robbie LaBanca
Sam Kreidenweis
Steve Young

STAFF

Trevor F. Shaw, *Artistic Director*
Robbie LaBanca, *Managing Director*
Adrienne Inglis, *Outreach Coordinator*
Carol Brown, *Production Director*
Juli Orlandini, *Art Director*
Adrienne Pedrotti Bingamon, *Associate Conductor*
Joshua Chai, *Associate Conductor*



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

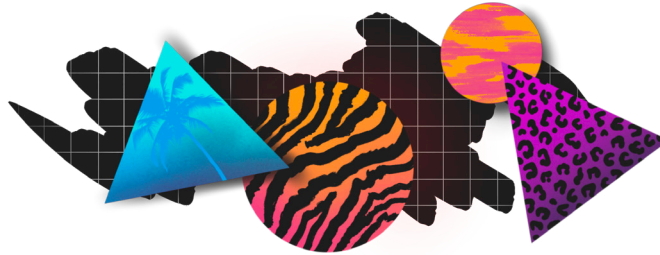
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Menagerie

Sunday, November 14, 2021 at 3:00 PM

General admission \$15

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



Thank you for cooperating with our audience COVID-19 vaccination and mitigation policy!

- 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 for more information.

MASKS REQUIRED

- Masks must be worn at all times when inside the venue and 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



ARTS ON
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2111 Alexander Ave, Austin, TX 78722

Inversion is a proud member of the C4 Network.



Please join us for our next concert

Fire & Ice

January 15, 7:30 PM & January 16, 3:00 PM

Inversion's treble chorus, Da Capo, explores the passions and seasons of life at their concert, *Fire and Ice*, on January 15 and 16, 2022. In collaboration with flute and harp duo Chaski, Da Capo delves into the partnerships between love and loss, chaos and order, and darkness and light. Featuring works by Ola Gjeilo and R. Murray Shafer; in-house composers Trevor Shaw, Adrienne Inglis, and Joshua Chai; and the winner of Inversion's Sandra Fivecoat Memorial Emerging Composer Contest Under 35 Division.

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

General admission \$25 - Admission is FREE for students with valid student ID and those under 18 years old. For more information & to buy tickets, please visit us online:



inversionatx.org



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