



Rising Waters
Collective

Echoes of Her

March 8, 2026

A celebration of women voices in
opera and song



Rising Waters
Collective

ARTLOVE
SALON@
CONRU ART
FOUNDATION

PROGRAM

Prayer and song of Mirabai

trad.

Fair as a Dove

Sheila Bristow

Grimké Songs

Sheila Bristow

Mele:

Queen Lili'uokalani

Ke Aloha O Ka Haku

Sanoë

Ku'u Pua I Paoakalani

Honeyed Voices

Lisa Neher and Caitlin Vincent

This Love Between Us

Reena Esmail

Take What You Need

Reena Esmail

Performers

Anjani Briggs, *soprano*

Sheila Bristow, *piano*

Brandon Higa, *tenor*

Ellaina Lewis, *soprano*

NOTES

Welcome, and thank you for being here. We are thrilled to share this afternoon with you and deeply grateful to our extraordinary performers, who have brought both artistry and personal commitment to this repertoire.

Echoes of Her brings together music by women composers across centuries and cultures, anchored by three songs of Hawai'i's last reigning monarch, Queen Lili'uokalani.

Born in Honolulu in 1838, Lili'uokalani composed more than 150 songs over her lifetime. When she moved to restore constitutional power to Native Hawaiians in 1893, American business interests called in the U.S. Marines and the Hawaiian Kingdom fell. Imprisoned in her own palace in 1895, she composed on blank paper without an instrument, smuggling songs out to her people. *Ke Aloha O Ka Haku* asks not for vengeance but forgiveness. *Sanoë*, the word for mountain mist, offers a rare glimpse of the Queen before history bore down on her. *Ku'u Pua I Paoakalani*, a song of longing for her garden, carries *kaona*, hidden meaning, encoding messages to those working in the resistance.

The program also features the devotional poetry of Mirabai, the 16th-century Rajput princess and poet-saint whose bhajans to Krishna were composed in defiance of royal convention, and whose songs have been sung continuously for five centuries.

Sheila Bristow's *Grimké Songs* set the poetry of Angelina Weld Grimké, the Harlem Renaissance poet whose interior world of longing and grief was quietly radical. Bristow's *Fair as a Dove* continues that exploration of texts that carry more than they appear to.

Honeyed Voices, with music by Lisa Neher and text by Caitlin Vincent, is a theatrical song cycle about climate despair, specifically, the paralyzing voices that tell us we are powerless. The siren of mythology becomes the siren of our own minds. The Woman at the center of the story resists. The battle, the composers remind us, is never fully over.

Reena Esmail's *This Love Between Us* sets texts from the poet-saint Kabir and the Isa Upanishad, weaving Hindi and English in counterpoint across time and space. Its message is simple and stubborn: we survive together, or not at all. Her *Take What You Need* has been performed in jails, shelters, schools, and memorial services — rarely in concert halls. It is offered here in the spirit in which it was written: as a space where community can gather and see the humanity in one another.

These composers lived centuries apart and worlds away from one another and yet the thread connecting them is unmistakable. Music made by women, for posterity, for the resistance, for each other. We are grateful to bear witness.

Julia Benzinger, Holly Boaz, Lucy Weber, & Ibiidunni Ojikutu
Co-Directors, Rising Waters Collective

TEXTS

aisī lāgī lagan

aisī lāgī lagan mīrā ho gayī magan

vo to galī galī hari guṇa gāne lagī

mahalo meñ palī bana ke jogan calī

mīrā rānī dīvānī kahāne lagī

koī roke nahīñ koī ṭoke nahīñ

mīrā govinda gopāla gāne lagī

baiṭhī santoñ ke sañga, rañgī mohana ke rañga

mīrā premī pītama ko manāne lagī

rāṇā ne viṣa diyā māno amṛta piyā

mīrā sāgara meñ saritā samāne lagī

duḥkha lākhoñ sahe, mukhse govinda kahe

mīrā govinda gopāla gāne lagī

trad.

Such a divine attachment occurred,
that Mira became engrossed (in love).

She started singing the virtues of Hari
(Lord Krishna) in every street.

Raised in palaces, she turned into a
wanderer/ascetic (jogan).

Queen Mira began to be called mad
(in love).

No one could stop her, no one could
interrupt her.

Mira continued to sing the names of
Govind and Gopal.

Sitting with the sages, colored in the
color of Mohan (Krishna).

Mira began to please her beloved
Lord.

The Rana (her in-law) gave her poison,
but she drank it like nectar.

Mira (the river) began to merge into
the Ocean (the Lord).

Having endured millions of sorrows,
she still uttered "Govind" from her
mouth.

Mira kept singing the names of Govind
and Gopal.

TEXTS

Fair As A Dove

*Vidi speciosam sicut columbam ascendentem
desuper rivos aquarum:*

*Cuius inaestimabilis odor erat nimis in vestimentis
eius.*

*Et sicut dies verni, flores rosarum circumdabant eam,
et lilia convallium.*

*Quae est ista, quae ascendit per desertum sicut
virgula fumi, ex aromatibus myrrhae et thuris?*

Sheila Bristow (*1969)

I saw her, fair as a dove, rising above the
rivers of waters,
her garments imbued with the priceless
savor of her perfume.

Blooming roses and lilies of the valley
encircled her, the spring time of the year.
Who is this who rises from the desert like a
pillar of smoke from incense of myrrh and
frankincense?

Grimké Songs

1. At the Spring Dawn

I watched the dawn come,
Watched the spring dawn come.
And the red sun shouldered his way up
Through the grey, through the blue,
Through the lilac mists.
The quiet of it! The goodness of it!
And one bird awoke, sang, whirred
A blur of moving black against the sun,
Sang again—afar off.
And I stretched my arms to the redness of the
sun,
Stretched to my finger tips,
And I laughed.
Ah! It is good to be alive, good to love,
At the dawn,
At the spring dawn.

Sheila Bristow (*1969)

Poet: Angelina Weld Grimké (1880-1958)

2. **Evanescence**

You are like a pale purple flower
In the blue spring dusk
You are like a yellow star
Budding and blowing
In an apricot sky
You are like the beauty
Of a voice
Remembered after death
You are like thin, white petals
Falling
And
Floating
Down
Upon the white stilled hushing
Of my soul.

3. **Trees**

God made them very beautiful, the trees:
He spoke and gnarled of bole or silken sleek
They grew; majestic bowed or very meek;
Huge-bodied, slim; sedate and full of glees.
And He had pleasure deep in all of these.
And to them soft and little tongues to speak
Of Him to us, He gave wherefore they seek
From dawn to dawn to bring unto our knees.
Yet here amid the wistful sounds of leaves,
A black-hued gruesome something swings
and swings;
Laughter it knew and joy in little things
Till man's hate ended all. –And so man
weaves.
And God, how slow, how very slow weaves
He—
Was Christ Himself not nailed to a tree?

4. **The Want of You**

A hint of gold where the moon will be;
Through the flocking clouds just a star or
two;
Leaf sounds, soft and wet and hushed,
And oh! the crying want of you.

TEXTS

5. At April

Toss your gay heads,
Brown girl trees;
Toss your gay lovely heads;
Shake your brown slim bodies;
Stretch your brown slim arms;
Stretch your brown slim toes.
Who knows better than we,
With the dark, dark bodies,
What it means
When April comes a-laughing and a-weeping
Once again
At our hearts?

Mele

Ke Aloha O Ka Haku

'O kou aloha nō
Aia i ka lani,
A 'o kou 'oiā'i'o
He hemolele ho'i.

Sanoe

'Auhea 'oe e Sanoe
Ho'opulu liko ka lehua
Eia ho'i au
Ke kali nei i ko leo

Lohe aku nei na kuhina nui
A he 'ahahui ko Loma
Ke 'oni a'e la iluna
E like me Likelike

Ku'u Pua I Paoakalani

E ka gentle breeze a pa mai nei
Ho'ohāli'ali'a mai ana ia'u
E ku'u sweet never fading flower
I pua i ka uka o Paoakalani

Hui:

'Ike mau i ka nani o nā pua
O ka uka o Uluhaimalama
'A'ole na'e ho'i e like
Me ku'u pua i ka la'i o
Paoakalani

Queen Lili'uokalani (1838-1917)

Queen's Prayer

Your loving mercy
Is as high as Heaven
And your truth
So perfect

Sanoe

Where can you be, Sanoe?
Moistened by the lehua buds
Here I am
Waiting to hear your voice

The titled persons have heard
Of a gathering in Rome
Moving now upward
Like the Princess Likelike

*Translated by Henry Kaalakahia and
Kaiponohea Hale

My Flower at Paoakalani

O gentle breeze that waft to me
Sweet, cherished memories of you
Of my sweet never fading flower
That blooms in the fields of Paoakalani

Chorus:

I've often seen those beautiful flowers
That grew at Uluhaimalama
But none of those could be compared
To my flower that blooms in the fields of
Paoakalani

TEXTS

Honeyed Voices

I.

WOMAN

I see it.

In the latest headline.

The latest viral feed.

Another flood.

Another fire.

Another crowd of fleeing people.

SIREN [*aside; as if whispering in her ear*]

It's just the changing seasons.

Just the natural cycle.

No cause for concern.

WOMAN

They've been warning us.

For decades.

With data and predictions.

Endlessly identical studies.

The earth is warming.

And we are the cause.

SIREN

It's just a theory.

Just a guess.

No need for panic.

WOMAN

I see it.

I believe it.

How can you not believe?

Another storm.

Lisa Neher (*1985)

Text: Caitilin Vincent

TEXTS

Another study.
Another drought.
Another message:
The earth is warming.
Collapsing.
Because of us.
How can you not believe?

SIREN
We need more storms
More studies.
More droughts.

SIREN [apologetically]
We want to believe.
We want to concede.
But there's so much more you could do.

II.

WOMAN [with edge]
Reduce.
Reuse.
Recycle.
Paper, not plastic.
Beans, not beef.
Change the lightbulbs.
Cut down water.
Walk, don't drive.
If you care enough. . .
If you do enough. . .
It'll make a difference.
We'll make a difference.
Except that it doesn't.
Except we don't.
Except nothing changes.
But the level of the waters.
 [with growing angst]
Reduce.
Reuse.
Recycle.

Electric, not gas!
Organic, not conventional!
Stop eating!
Who needs heating?
Don't bother having kids!
Do more!
Care more!
While the waters keep rising.
The glaciers keep melting.
[with sarcasm]
The fault must be mine.
For not caring or doing enough.
If I cared. . .I'd walk to work.
If I cared. . .I'd switch to solar.
When my work's too far to walk.
When I can't afford a house.
But still the fault is mine.
Not those who could and don't.
Who should but won't.
Who lobby and bribe and sway.
For another day of profit.
No. . . it must be me.
Because I don't care enough.
Because today I drove to work.

III.

SIREN [*sympathetically*]

Don't you miss. . .

Don't you want. . .

Don't you miss. . .

Everything you're giving up?

All this renouncement.

That changes nothing.

That means nothing.

Don't you want. . .

To enjoy your life?

Linger in hot showers.

Eat steak and sushi in Venice. . .

While you can?

Why suffer on your own?
Sacrifice all alone?
Why try so hard?
And care so much?
When nobody else does?

Free yourself.
From this guilt.
This nobility.
This misplaced responsibility.
Just take that flight.
Surprise your mom for the weekend. . .
Just buy that car.
You've been working so hard. . .
Just indulge.
Just enjoy.
Extract.
And consume.
Like everybody else.
Just live your life.
While you can.

IV.

WOMAN [to the SIREN]
I know what you're doing.

SIREN [*innocently*]
Don't you miss. . .
Don't you want. . .

WOMAN [*to the SIREN*]
I know what you are.

SIREN [*with falsely wide eyes*]
It's just a flight.
Just a car.

WOMAN [*to the SIREN*]
But it's not *just* that. . . is it?

TEXTS

SIREN [changing tacks]
I just want you to be happy.
Don't you want to be happy?

WOMAN [to the SIREN]
Not if it means pretending.

SIREN
Don't you miss...
Don't you want...

WOMAN [with bitterness]
I miss. . .
And I want. . .
And I'm angry.
At our parents.
Their parents.
At leaders for failing to lead.
For choosing to leave the mess
To whoever is left.

SIREN
Don't you miss...
Don't you want...

WOMAN
I miss. . .
And I want. . .
And I'm angry.
At that small, honeyed voice.
Telling me not to bother.
Saying it's all too late.
Just live in the now.
While I can.

SIREN [*with increasing intensity*]
There's nothing you can do
Nothing you can do.
Just live in the now.
Indulge.
Consume.
While you can.

TEXTS

WOMAN [to the audience]

Can you hear it too?

That urge to give up.

That impulse to just give in.

To sink into the shallows.

SIREN

Give up...

Give in...

Follow me...

Come with me...

WOMAN

But I'm angry.

Too angry to believe.

My choices don't matter.

Even when they're small.

Even when they feel like loss.

I'm too angry to believe

no one else cares.

SIREN [with growing malevolence]

They don't matter.

You don't matter.

No one cares.

No one else cares.

WOMAN [with determination]

Reduce.

SIREN

Don't try.

WOMAN

Reuse.

SIREN

Don't care.

WOMAN

Recycle.

from *This Love Between Us*

V. Hinduism

This love between us was born from the first humans;
mōhī tōhī ādī ant bānāī

It cannot be eradicated
ab kāsē lāgān dūrāī

as the river finds its way into the ocean
jāsē sārītā sīndh sāmāī

what is inside me flows into you.
hāmārā mān lāgā

[For the] one who sees all beings in the Self
and the Self in all beings,
[he] harbors no hatred;

To the seer,
all things become the Self.

What delusion, what sorrow can there be
for him (the one?) who beholds such oneness?

Are you searching for me?
mōkō kāhī ḡhūṅḡhē bāṅḡḡ

I am in the next seat My shoulder rests against yours.
mē tō tēṅṅ pās hē

The [Lord] is inside you, and also inside me;
sāhēb hām mē sāhēb tūm mē

[just as] the bloom is hidden in the seed.
jāsē prānā bīj mē-

Reena Esmail (*1983)

Texts: *Isa Upanishad* (verses 6-7) and
selections from Kabir (English and Hindi)

TEXTS

Take What You Need

Take a moment
Take a breath
Take time
Take care

Take heart
Take hope
Take a step
Take a chance

Take courage
Take charge
Take a stand
Take pride

Take joy
Take pause
Take a moment
Take a breath

Take what you need

Reena Esmail (*1983)

**Texts: Isa Upanishad (verses 6-7) and
selections from Kabir (English and Hindi)**

ARTISTS

Anjani Briggs is an operatic singer based in Bellevue, WA. Anjani received her formal education from Western Washington University (B.M.) and the University of Michigan - School of Music, Theatre, and Dance (M.M). In her youth, she studied Carnatic and Hindustani styles of singing, as well as developed a deep love for both musical theater and jazz.



Some of Anjani's notable roles include Fiordiligi in Mozart's *Così fan tutte*, Rosario in Granados' *Goyescas*, and Helena in Britten's *A Midsummer Night's Dream*. Aside from her operatic performances, Anjani has made a number of appearances as a featured soloist in large choral works and is passionate about musical advocacy and helping expand the standard classical music canon through the research, study, and performance of underrepresented artists.



Sheila Bristow is a composer, church musician, and collaborative keyboardist living in Tacoma, WA. Her compositions are inspired by her love of poetic texts and the beauty of the human voice. Her choral works have been performed by Choral Union (Pacific Lutheran University), the Medieval Women's Choir, *Opus 7*, and Seattle Pro Musica. Recent choral works include *Winter Solstice* and *At harbor, waiting for wind*, both premiered by Harmonia Orchestra and Chorus. Harmonia also premiered her largest work to date, *When Music Sounds* for solo tenor, chorus, and orchestra, which was a finalist for the American Prize, Major Choral Works division. Current projects include a song cycle on the poetry of Harlem Renaissance writer, Angelina Weld Grimké; a suite for pipe organ based on the tune, "Fisk of Gloucester"; a choral mass; and a work for string orchestra and percussion inspired by the poetry of Paul Claudel.

Sheila received a BFA from Cornish College of the Arts, where she studied composition as a Kreielsheimer Scholar, and earned an MM in organ performance from the University of Washington. Her composition teachers include Bern Herbolzheimer, John Muehleisen, and Matthew Fuerst. She has received awards from the American Prize and *Deus Ex Musica*; artist residencies at *Hypatia-in-the-Woods* and the *Sou'wester Lodge*; and participated in workshops sponsored by Lehigh University, Vancouver Pro Musica, and Vancouver International Song Institute.

Sheila serves as Music Director & Organist at St. Barnabas Episcopal Church, Bainbridge Island, and is the keyboardist for Harmonia Orchestra and Chorus. She is also in demand as an opera accompanist and vocal coach. More information can be found at sheilagailbristow.com.

ARTISTS

Reena Esmail's music weaves together the traditions of Hindustani and Western classical music, drawing musicians from many perspectives into shared creative spaces. She divides her attention evenly between orchestral, chamber and choral work. She has written commissions for ensembles including the Los Angeles Master Chorale, Seattle Symphony, Philadelphia Orchestra and San Francisco Symphony and her music has featured on multiple Grammy-nominated albums, including *The Singing Guitar* by Conspirare, *BRUITS* by Imani Winds, and *Healing Modes* by Brooklyn Rider. Many of her choral works are published by Oxford University Press, and her piece *TaReKiTa* has sold over 100,000 copies worldwide. Her life and music was profiled on Season 3 of PBS *Great Performances* series *Now Hear This*, as well as *Frame of Mind*, a podcast from the Metropolitan Museum of Art.



Esmail was the Los Angeles Master Chorale's 2020-2025 Swan Family Artist in Residence, and was Seattle Symphony's 2020-21 Composer-in-Residence. She has been in residence with Tanglewood Music Center (co-Curator – 2023), Spoleto Festival (Chamber Music Composer-in-Residence – 2024) and Marlboro Music Festival (2025 Composer in Residence)

Esmail holds degrees in composition from The Juilliard School (BM'05) and the Yale School of Music (MM'11, MMA'14, DMA'18). Her primary teachers have included Susan Botti, Aaron Jay Kernis, Christopher Theofanidis, Christopher Rouse and Samuel Adler. She received a Fulbright-Nehru grant to study Hindustani music in India. Her Hindustani music teachers include Srimati Lakshmi Shankar and Gaurav Mazumdar, and she currently studies and collaborates with Saili Oak. Her doctoral thesis, entitled *Finding Common Ground: Uniting Practices in Hindustani and Western Art Musicians* explores the methods and challenges of the collaborative process between Hindustani musicians and Western composers.



Brandon Higa was born and raised in Honolulu, Hawaii, and has resided in Seattle since 2001. Appearing on both operatic and concert stages, he has been hailed by the *Tribune Herald* for his "sweet tenor." He has appeared with Tacoma Opera as Sam in *The Pirates of Penzance*, Monostatos in *The Magic Flute*, Crookfinger Jake in *The Threepenny Opera*, and St. Brioche in *The Merry Widow*, as well as with the Astoria Music Festival as Gherardo in *Gianni Schicchi* and Kitsap Opera in *Carmen* as Remendado. He has appeared with Seattle Modern Opera Company as Bill in *A Hand of Bridge*, Ricky in Jake Heggie's *Again*, and Menelaus in *La belle Hélène*. He has sung as tenor soloist in various concert works including Vaughan Williams's *Serenade to Music* with the Honolulu Symphony, Rachmaninov's *All-Night Vigil*, Bernstein's *Chichester Psalms*, Buxtehude's *Membra Jesu nostri*, Handel's *Messiah*, Bach's *Magnificat* and cantatas BWV55 and BWV147, Reinhard Keiser's *St. Mark Passion* as the Evangelist, and selections from Monteverdi's *Selva morale e spirituale*.

He has sung with Hawai'i Opera Theatre, Puget Sound Opera, Puget Sound Concert Opera, The Market Street Singers, Kitsap Opera, and Tacoma Opera, and was a Tacoma Opera young artist. He has held tenor soloist and lead positions in both Honolulu and Seattle. He is currently tenor section leader with Kirkland Choral Society.

ARTISTS

For soprano, **Ellaina Lewis** her journey began as part of a richly musical family in Washington D.C. and has led to her current home in Seattle, Washington, where she is frequently seen on opera, concert, and recital stages.



She has worked with Seattle Opera since 2011, as a principal and in the ensemble. She has performed with Harmonia Orchestra and Chorus, Tacoma Opera, Seattle Choral Company, and Puget Sound Opera, among others. She has premiered the work of Richard Thompson, Huntley Beyer, Sheila Bristow, Steven Luksan, Myra Platt, Garrett Fisher, and Joshua Kohl, as well as several of the Seattle Opera Jane Lang Davis Creation Lab artists.

She recently premiered the title role of Cassandra in William C. White's epic Opera-oratorio, which Mr. White composed with her voice in mind. The setting is the first of its kind, placing the ill-fated priestess at the center of her own story. Favorite opera roles include Violetta in Verdi's *La Traviata*, Amina in Bellini's *La Sonnambula*, Adina in Donizetti's *L'elisir d'amore*, Monica in Menotti's *The Medium*, and Pamina in Mozart's *Die Zauberflöte*. Concert repertoire includes Haydn's *Creation*, Mozart's *Requiem*, Mahler's *Fourth Symphony*, Handel's *Messiah*, and Villa Lobos' *Bachianas Brasileiras No. 5*.

Her debut album, a collaboration with Joe Williams titled *Life's Sweet Shadows: Vocal works of Richard Thompson*, was released by Parma Recordings in November 2024, and is available on all platforms and for download.

For upcoming engagements: www.lainalousoprano.com



Lydia Lili'u Loloku Walania Wewehi Kamakaeha was born in Honolulu on September 2, 1838 to high-ranking parents and educated at the Royal Royal Chiefs' boarding school. A devoted scholar and extraordinary musician, she was fluent in Hawaiian chant, hymn, and Western ballad traditions. Over her lifetime she composed more than 150 songs.

When she ascended the throne in 1891 following the death of her brother King Kalākaua, she moved to restore constitutional power to the Hawaiian people. American plantation owners and businessmen, backed by U.S. Marines, forced her surrender in 1893. Imprisoned in her own palace in 1895, she used the time to translate the cosmogenic chant *Kumulipo* into English and to compose songs — among them *Ke Aloha O Ka Haku* — that carried her words to her people when no other path remained.

After her release, she traveled repeatedly to Washington D.C. to petition Congress for the restoration of the Hawaiian monarchy, and wrote her autobiography, *Hawaii's Story by Hawaii's Queen*, as a first-person account of the overthrow. She spent her final years at her Washington Place home, continuing to manage her estate and receive thousands of visitors. She died on November 11, 1917, at the age of 79.

ARTISTS

Multi-talented mezzo-soprano, composer, and actor **Lisa Neher** delivers “intensity, power, and vocal prowess” (Oregon ArtsWatch), captivating audiences with richly attuned musical fluency and heartfelt performance. “A supremely talented artist,” (Willamette Week), Neher channels a signature combination of high intelligence, deep passion, fierce tenacity, and an ever-youthful spirit, offering a rare degree of excellence and versatility alongside the ability to “sincerely convey... joy and wonder” (Oregon ArtsWatch). Her wide-ranging experience across genres informs gutsy character portrayals integrated with vivid storytelling through musical performance, making her a magnetic presence onstage known for a voice that is “especially alive... full and rich” (Oregon ArtsWatch). Alongside her flourishing vocal career, Neher is an award-winning composer whose music has earned recognition from the Oregon Music Teachers Association (Composer of the Year 2025), the Flute New Music Consortium, ICDA/ICF, Mirror Visions Ensemble, and the Celebris Ensemble. Commissioning ensembles and organizations include the National Association of Teachers of Singing, American Harp Society, Cincinnati Song Initiative, and Opera Santa Barbara. Her interdisciplinary training and Doctor of Musical Arts degree inform not only her compositional craft but also her interpretive depth as a performer, giving her singing an uncommon level of clarity, intention, and emotional resonance. A visionary creator and leader, Neher is the Founder and President of New Wave Opera, a company that shares fresh, relatable stories by living composers through the medium of opera. Through all facets of her work, Neher champions contemporary storytelling that embraces both the wildness of the natural world and the intimate complexities of human experience.



Caitlin Vincent is an award-winning librettist, trained vocalist, opera company director, and arts commentator. Her librettos have won all three of America’s top opera prizes: the Sackler Music Composition Prize (with composer Douglas Buchanan), the Domenic J. Pellicciotti Opera Composition Prize (with composer Timothy C. Takach), and the 2024/2025 Dominick Argento Chamber Opera Competition (with composer Douglas Buchanan). In addition, her vocal work is featured on the Grammy Award–nominated album 40@40. Vincent was the artistic director of The Figaro Project from 2009 to 2014. She holds a PhD from Deakin University (Australia), an MM in vocal performance from Peabody Conservatory at Johns Hopkins, and a BA in history and literature from Harvard. Her new book, *Opera Wars*, an exploration of opera’s colorful and sometimes warring personalities, increasingly fierce controversies over content, and the battles being waged for its economic future, will be released in January by Simon & Schuster. She currently makes her home in Melbourne, Australia, but was born in the USA, and raised in Issaquah, Washington.
www.caitlinvincent.com

SPONSORS & PARTNERS



2026 Currents Festival

The 2026 Currents Festival marks the close of Rising Waters Collective's boundary-pushing debut season with two landmark premieres: Sheila Silver's *Songs of Resilience* and the North American premiere of *disPLACE*. New music. New voices.



WORLD PREMIERE
Songs of Resilience
August 2026
Voices of Conscience in a
Turbulent World.

NORTH AMERICAN
PREMIERE
disPLACE
August 2026
A story of gentrification.
1 apartment, 2 couples, many lives
changed.

Visit: www.risingwaterscollective.org