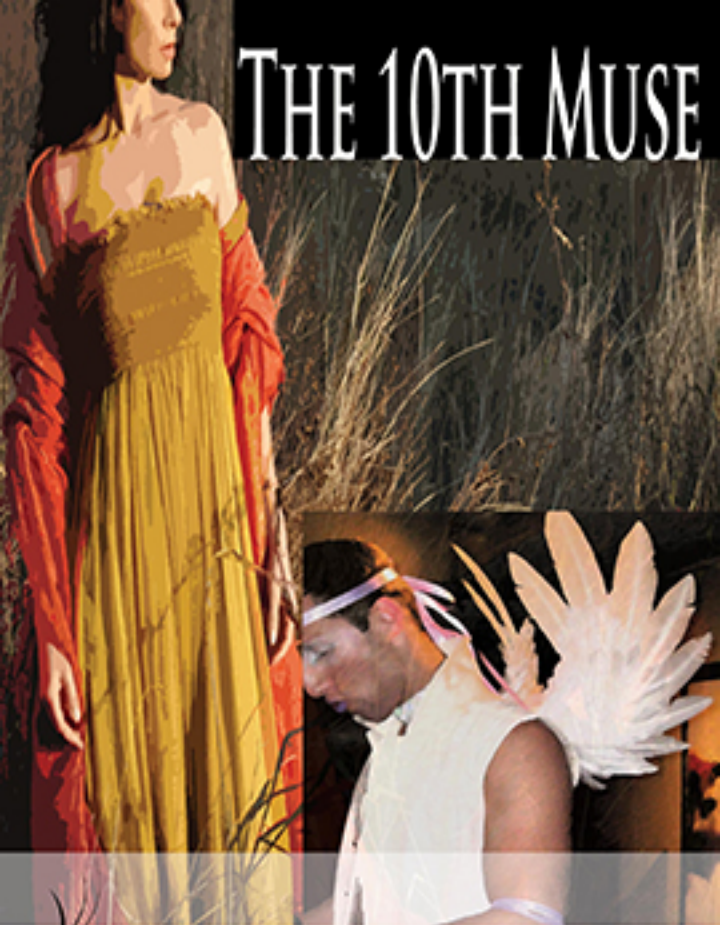


THE 10TH MUSE



divergence vocal theater



A Note from Misha

A Season of Wings

Already you're joining us for our second adventure. In November 2008 Divergence Vocal Theater premiered with *The Ottavia Project*. If this is your return visit with Divergence, thanks for joining us again. If this is your first foray into our world: welcome.

The 10th Muse has evolved into a sister performance to *The Ottavia Project*. It has felt a bit like giving birth to twins six months apart. Similar visual elements and dramatic themes emerge, and we continue to delve into relationships.

This entire performance piece germinated from my going ga-ga over Gounod's beautiful aria for Sapho, *O ma lyre immortelle*. That piece sent me down a rabbit hole rich with Gounod's music and full of mythology--a realm I have always loved. Since *Sapho* was written for Pauline Viardot, the renowned 19th century Mezzo Diva (who doesn't love a Mezzo Diva?), the music nerd in me wanted to include several of her works for piano and violin, as she was also an accomplished composer. So, you will hear her works alongside another (later) equally delicious female French composer, Lili Boulanger.

I discovered Jill Alexander Essbaum's poetry when I heard her read at a literary salon here in Houston. I fell head-over-heels-at-first-sight and knew immediately she must be included in this performance. Please welcome her as our first season's Poetess-in-Residence. In mining Sapho's works for this performance, I decided to write my own "versions" of her fragments, heavily inspired by both Julia Dubnoff and Anne Carson's exquisite translations. Toni Leago Valle joins us again, creating new choreography for two of the fab Divergence Dancers. I worked closely with Toni and the cast as we developed the staging. Of course, I'd love to claim complete artistic responsibility and say, "This is all mine! Mine! Mine!", but Divergence is a company of collaborators, and the creative process that inspires me and yields the most interesting results is one where The Universe is allowed to participate in all Its Random Genius.

I said this would be a "swirling journey", and by that I meant a non-linear one. At heart, I am an abstract artist, and the repertoire that draws me in is multi-layered and does not require the intrusion of my personal interpretation. Ultimately this is about your experience of the performance...whatever that may be...

One more Nerd Note

A word about pantheons. I imagine my audience is full of brilliant, literary folk. Yes, yes, I know the difference between the Greek and Roman deities. I've mixed them up and used names that appealed to me. And throughout the program I'm using the French spelling of "Sapho".

The 10th Muse

Les Troyens (scenes)

Music & libretto by Hector Berlioz

Sapho (scenes)

Music by Charles Gounod

Libretto by Émile Augier

Sonatine by Pauline Viardot for piano & violin

Cortège and *Nocturne* by Lili Boulanger for piano & violin

Original Text


Poetry by Jill Alexander Essbaum performed by Jill as “Venus”

Original text by Misha Penton inspired by the Sapho translations of Anne Carson & Julia Dubnoff, plus a little Nahum Tate from Henry Purcell’s *Dido and Aeneus*

Sapho & *Les Troyens* selections in French with English supertitles

CAST

(in order of appearance)



Muses & Gods	Misha Penton, Alison Greene, Michael Walsh, Shelley Auer, Dennis Arrowsmith, Jill Alexander Essbaum, Eileen Buerkert, Kade Smith, Cody Parrott
Didon	Shelley Auer
Anna	Eileen Buerkert
Venus	Jill Alexander Essbaum
Eros	Dennis Arrowsmith
Glycère	Alison Greene
Sapho	Misha Penton
Phaon	Michael Walsh
Dancers	Brittany Wallis, Mallory Horn

CREATIVE TEAM

Artistic, Stage Direction, Movement for singers, Concept	Misha Penton
Musical Direction & Piano	Stephen W. Jones
Violin	Turner Partain
Chorus Master	Kade Smith
Choreography	Toni Valle
Lighting Design & Technical Direction	Kris Phelps
Multimedia	Jeremy Choate
Supertitles	Jenna Wallis

PRODUCTION

Production Specialist	Lynn Birdwell
Front of house, reception	Terry Vantine, Alicia Zimmer

The 10th Muse

what you'll hear...



<i>Adagio</i> from <i>Sonatine</i> by Pauline Viardot	Stephen W. Jones, piano. Turner Partain, violin
<i>Sapho fragments</i> by Misha Penton inspired by translations of Anne Carson & Julia Dubnoff	Muses & Gods
<i>Sa voix fait naitre dans mon sein</i> from <i>Les Troyens</i> by Hector Berlioz	Didon, Anna
<i>Surely come the days</i> by Jill Alexander Essbaum	Venus
<i>Adieu, fière cité</i> from <i>Les Troyens</i> by Hector Berlioz	Didon
<i>With drooping wings</i> by Nahum Tate	Muses & Gods
<i>Sapho fragments</i> by Misha Penton inspired by translations of Anne Carson & Julia Dubnoff	Didon
<i>Cortège</i> by Lili Boulanger	Stephen W. Jones, piano. Turner Partain, violin. Dancers
<i>Sapho fragments</i> by Misha Penton inspired by translations of Anne Carson & Julia Dubnoff	Eros
<i>Ah! l'on se donne ici des divertissements</i> and <i>Cantilène</i> from <i>Sapho</i> by Charles Gounod	Glycère Sapho, Glycère, Didon
<i>Sapho fragments</i> by Misha Penton inspired by translations of Anne Caron & Julia Dubnoff and <i>Allegro</i> from <i>Sonatine</i> by Pauline Viardot	Muses & Gods Stephen W. Jones, piano. Turner Partain, violin
<i>Aphrodesia</i> by Jill Alexander Essbaum	Venus, Muses & Gods, dancers
<i>Phaon pour vous est magnifique</i> from <i>Sapho</i> by Charles Gounod	Glycère, Sapho, dancers
<i>The things they don't tell you about heaven</i> by Jill Alexander Essbaum	Venus
<i>O douleur qui m'opresse</i> and <i>Viens fuyons</i> from <i>Sapho</i> by Charles Gounod	Phaon, Glycère, Sapho, dancers
<i>If we meet again</i> by Jill Alexander Essbaum	Venus
<i>J'arrive le premier au triste rendezvous</i> and <i>O ma lyre immortelle</i> from <i>Sapho</i> by Charles Gounod	Phaon Sapho, dancer
<i>Nocturne</i> by Lili Boulanger	Stephen W. Jones, piano. Turner Partain, violin
<i>Tout n'est que paix</i> from <i>Les Troyens</i> by Hector Berlioz & final <i>Sapho fragments</i>	Muses & Gods

The 10th Muse

SYNOPSIS

Silence is a distant echo of the approach of the Muse -- Robert Fripp

We do not tell a specific story this evening, but we present what I imagine as a water-color collage: instrumental violin and piano pieces interspersed with ritual-esque dialogue, video, dance, and of course, the heart of Divergence: opera.

Our scene opens with Pauline Viardot's *Adagio* from *Sonatine* for piano and violin, fading into original text inspired by translations of Sapho. Then Didon and Anna, sisters from Berlioz' rendition of Virgil's *Aeneid*, *Les Troyens*, sing of lost love and the potential for new love. Jill Alexander Essbaum as Venus, then recounts love's "morose hours" and "unpaid devastations" as she references Didon's self-immolation. Didon returns with her final aria from *Les Troyens*, *Adieu, fière cité* (*Goodbye, proud city*). Our ensemble of Muses and Gods give Didon Nahum Tate's final words from Henry Purcell's *Dido and Aeneas*.

Ritual poems, Lili Boulanger's *Cortège* (*Procession*) and Pauline Viardot's *Allegro* from *Sonatine*, both for piano and violin lead us into our excerpts from Charles Gounod's opera, *Sapho*. The focus in these scenes is the love triangle between the celebrated poetess Sapho, the conniving courtesan, Glycère, and Phaon, the ferryman, turned beautiful by Venus. Sapho and Phaon are madly in love, but Glycère uses her manipulative ways to infiltrate their relationship and plant seeds of doubt. Glycère gives Sapho an ultimatum: either Glycère will turn over Phaon to the authorities for his politically rebellious ways, thus having him killed, or he can escape into exile and Sapho must keep her silence (*Phaon pour vous est magnifique/Phaon is magnificent for you*). Sapho swears not to follow him when he leaves the country, agreeing to Glycère's demands, and saving Phaon's life. Phaon asks Sapho to leave with him, when she refuses, he thinks her love faithless (*O douleur qui m'opresse/O, oppressive pain* and *Veins fuyons/Come, escape*). Phaon then sings of his love for Sapho (*J'arrive le premier au triste rendezvous/I arrive at this sad rendezvous*). Sapho, with the final aria from the opera, laments her fate before casting herself into the sea (*O ma lyre immortelle/Oh, my immortal lyre*). Venus' interspersed poems give us glimpses into Love's often unrelenting cruelty.

Our final scene contains a few more fragments inspired by Sapho's works, and the beautiful ensemble piece from *Les Troyens*, *Tout n'est que paix/There is nothing but peace*: describing a serene seascape where all is now calm...

The performance is approximately 1 hour with no intermission.

Please join us immediately following the performance for a meet-the-company after-party, featuring sitar and santoor dreaminess from

Audio Telepathy.



Misha Penton (*Sapho, Sapho scenes*)
Artistic Director, Divergence Vocal Theater

Misha Penton's diverse performing career includes opera, concerts, composition, choreography, and theater. Most recently, she created the roles of Isabelle and Brooklyn in the world premieres of *The Masque, a Grim Little Entertainment* by Roger Keele at Lone Star Lyric Theater Festival and James Norman's opera *Wake...* with Opera Vista. Ms. Penton sang Ottavia in Divergence Vocal Theater's inaugural production, *The Ottavia Project*, and upcoming Divergence Vocal Theater projects include the world premieres of *Incline, O Maiden*, a

monodrama for mezzo soprano and chamber orchestra by James Norman, and the Fall 2009 world premier of a new dramatic song cycle. She has sung in Mercury Baroque's productions of *Pygmalion* and (upcoming) *Armide*, and is a member of the Houston Grand Opera Chorus. As an interdisciplinary performing artist, Ms. Penton has released original music recordings and composed music for contemporary dance performances at DiverseWorks Arts Space, the University of Houston Center for Choreography, and for New Orleans contemporary dance company, Happendsdance. She has spearheaded projects such as her adaptation of George MacDonald's children's classic, *At the Back of the North Wind*, a fusion of music, dance and text, which appeared in Houston's Big Range Dance Festival. She is a featured guest artist on the 2007 release of *On the Strings of the Rain* with pianist and composer Roger Keele and members of the Houston Symphony and Houston Grand Opera Orchestra.



Stephen W. Jones (*Music Director, pianist*)

Pianist Stephen W. Jones of Charleston SC began playing the piano at the age of seven and has since performed extensively as a solo and collaborative pianist regionally and nationally. He has been heard and seen on nationally broadcast radio and television programs including KUHF and KUHT. Mr. Jones has been a participant and prize winner in piano and concerto competitions, including the recipient of the Ruth Burr Award in the 2007 Nina Wideman International Piano Competition. He is also scheduled to make his orchestral debut with Gershwin's *Rhapsody in Blue* in the summer of 2009 under the baton of Maestro Hector

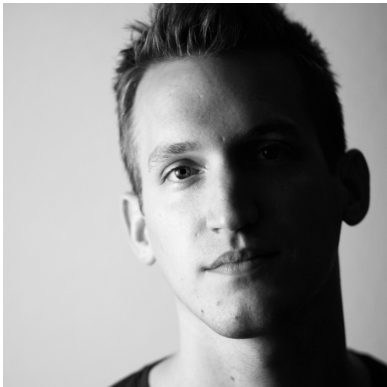
Aguero. Aside from solo piano, Mr. Jones collaborates extensively, specializing in vocal music and opera. He has played for numerous recitals, master classes, and recordings for singers in all voice parts. Recently, Mr. Jones was an assistant opera coach and staff accompanist for La Fabbrica, an opera festival held in Tuscany, Italy, where he collaborated with renowned American composer, Ricky Ian Gordon. He recently finished his last season as the principle pianist for the Moores Opera Center, where his performances ranged from *La Finta Giardineira* and *A Midsummer Night's Dream* to *Saint of Bleeker Street*. He continues to work with the Moores Opera Center performing in Mozart's *Lucia Silla*, and *Grapes of Wrath* this season.



Alison Greene (*Glycère, Sapho scenes*)

Alison Greene, soprano, is a native of Houston, Texas. Alison appeared in Opera in the Heights Fall 2008 season as Norina in *Don Pasquale*, and the title role in the first act of *Lucia di Lammermoor*. Last summer, she sang the role of Elsie in *Yeomen of the Guard* with the Houston Gilbert and Sullivan Society, where in past seasons she has performed Rose Maybud in *Ruddygore*, Josephine and Angelina in their double bill of *HMS Pinafore* and *Trial by Jury*, and Lady Psyche in *Princess Ida*. Other recent performances include appearances with Opera Vista at Bayou Bend and Café Brasil, and the

soprano solos in Handel's *Messiah* and Bach's *St. Matthew Passion* with the Bethany Oratorio Society in Lindsborg, Kansas. She has performed with Houston Grand Opera as Barbarina with members of the Houston Grand Opera Studio in the alternate cast of *Le Nozze di Figaro*, and a Madrigal Singer in HGO's *Manon Lescaut*. Regional credits in Texas include Dew Fairy in Amarillo Opera's production of *Hansel and Gretel* and Sister Genevieve in Puccini's *Suor Angelica* with the St. Cecilia Chamber Opera Series. Some of her other favorite roles performed include Susanna in *Le Nozze di Figaro*, Zerlina in *Don Giovanni*, Olympia in the *Tales of Hoffman*, and Musetta in *La Bohème*.



Michael Walsh (*Phaon, Sapho scenes*)

Michael Walsh, baritone, received his Master of Music degree from Rice University. The recipient of Rice's Carlton Prize in Opera, Mr. Walsh has been a studio artist with Central City Opera where he covered Dancaïro (*Carmen*) and sang Archie Kramer in Hoiby's *Summer and Smoke*, which was broadcast on National Public Radio's 'World of Opera.' A former apprentice artist with Amarillo Opera, Michael has performed as Fiorello (*Il Barbiere di Siviglia*), Wagner (*Faust*), and the Sergeant (*Manon Lescaut*) with Opera in the Heights. As a member of Houston Grand Opera's

Opera to Go!, Michael created the title role in Mary Carol Warwick's *The Velveteen Rabbit* and also sang Figaro in *The Barber of Seville*. As an apprentice with Utah Opera, he sang Hlas (*Jenufa*), Bolito (*Illusions*), and performed in concerts of operatic highlights with the Utah Symphony. Last autumn, Michael was an artist-in-residence with Amarillo Opera where he sang recitals throughout the Texas panhandle region. He has sung with Ars Lyrica and also in Mercury Baroque's productions of *Pygmalion* and *Dido and Aeneas*. He created the role of Jason for the premiere of James Norman's *wake...* and sang in *Trouble in Tahiti* for Opera Vista. He is a current member of the Houston Chamber Choir, is a staff singer at Christ Church Cathedral, and is an adjunct faculty member of LoneStar College, Montgomery. He is also the company baritone for Opera to Go!



Shelley Auer (*Didon, Les Troyens aria & duet*)

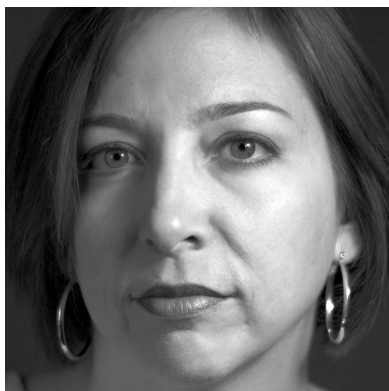
Shelley Auer, mezzo-soprano, has been performing in opera and musical theater in Houston for the past six years. Most recently, Ms. Auer performed the role of Dinah in *Trouble in Tahiti* at Bayou Bend with Opera Vista. This summer she performed with Etc Theater in Galveston the role of Amy in *Company*. Other recent roles include Mary in *Cabildo* at Bayou Bend and the Beggar Woman in *Sweeney Todd* with Houston Community College Southwest. Last fall, she performed two Frank Loesser review shows and two original musicals at University of Houston. Ms. Auer has been a member

of the Houston Grand Opera Chorus for five seasons. In 2006, she was chosen as a Madrigal Singer in *Manon Lescaut* with HGO. From 2005-2006, she performed several roles with HGO's Opera to Go, an educational outreach program. She performs weekly at First Presbyterian Church in Houston. Currently Ms. Auer teaches at Houston Community College and Alvin College. She is also the current Artist Liaison for Opera Vista. Before moving to Houston in 2002, Ms. Auer received her Masters in Vocal Performance at Baylor University. She then moved to Fort Worth, Texas where she taught and performed with the Fort Worth Opera Chorus and Educational Outreach Program for three years.



Kade Smith (*Chorus Master & Ensemble*)

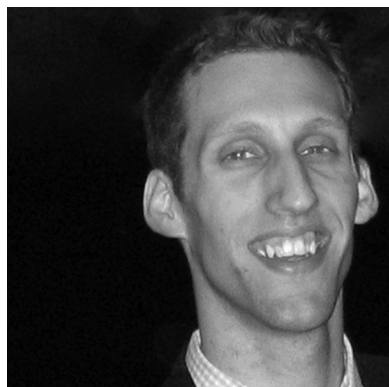
Kade Smith, bass-baritone, received his Masters Degree in Music from Rice University in the spring of 2002. He sings in the Houston Grand Opera chorus, performing this year in *Cavalleria Rusticana/Pagliacci* and *Chorus!* Kade also sings with Mercury Baroque, and has appeared in Handel's *Acis and Galatea*, Vivaldi's *Romeo & Juliet*, Rameau's *Pygmalion* and most recently as Aeneas in Purcell's *Dido and Aeneas*. Kade currently works in the HGOco department of Houston Grand Opera as Education Coordinator, where part of his duties include adapting operas for Opera to Go! He is proud to be the father of the English versions of Rossini's *Cinderella*, Mozart's *The Magic Flute*, Gounod's *Romeo & Juliet* and Donizetti's *Daughter of the Regiment*. This is Kade's first performance with Divergence Vocal Theatre.



Eileen Buerkert (*Anna, Les Troyens duet*)

Eileen Buerkert, mezzo-soprano, holds a Master's Degree in Vocal Performance from Indiana University. During her years there, she sang roles in various operas, including *Nixon in China*, *Tales of Hoffman*, *Rigoletto*, *The Tender Land* and *The Ghosts of Versailles*. This spring will mark her first year as a performer in Houston Grand Opera's Opera to Go! program and she has just completed her first season with the Houston Grand Opera Chorus. She also sings in Vox: The Rob Seible Singers and has been a paid member of the Bering Memorial UMC choir for the past eight years. Eileen is very

excited to become part of a group as innovative as Divergence Vocal Theater.



Dennis Arrowsmith (*Eros & ensemble*)

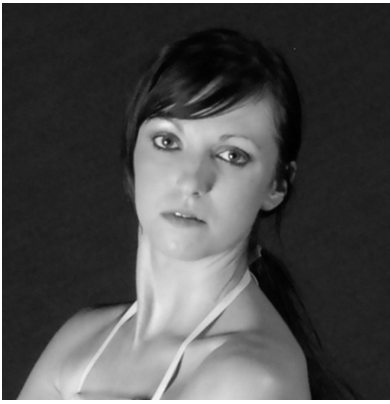
Dennis Arrowsmith currently performs in Houston Grand Opera's touring educational program Opera to Go as well as a chorister in mainstage productions. He performed in many productions including Jack in *Into The Woods*, Malvolio in *Twelfth Night*, Anthony in *Sweeney Todd*, Carl Olsen in *Street Scene* and Bartolo in *Le nozze di Figaro*. He has also performed with Houston's new ensemble Opera Vista. During the summers, Dennis has attended the Seagle Music Colony, the Aspen Music Festival and sang Giuseppe in *The Gondoliers* with the Houston Gilbert and Sullivan society.

Dennis is also a scholarship singer and soloist with St. Thomas' Episcopal Church. He completed undergraduate studies in vocal performance at Rice University under Kathleen Kaun.



Cody Parrott (*Ensemble*). Cody Parrott, tenor, is a student of Brady Knapp at the University of St. Thomas. Mr. Parrott has appeared most recently as Frederic in *Pirates of Penzance* and Snout in Britten's *A Midsummer Night's Dream*. He has also performed scenes as Contino Belfiore in Mozart's *La finta giardiniera*, Nemorino in Donizetti's *L'elisir d'amore*, Orombello in Bellini's *Beatrice di Tenda*, Fenton in Nicolai's *Die lustigen Weiber von Windsor*, and the title role in Bernstein's *Candide*. Upon graduating from the University of St. Thomas this May, Cody will be a Studio Artist with the New Jersey Opera in Princeton, NJ for the 2009 Summer Season where

he will cover the role of Belmonte in Mozart's *Die Entführung aus dem Serail*. Mr. Parrott teaches private voice at Lamar High School and is a Staff Singer at Christ Church Episcopal Cathedral. Cody is very excited to be joining Divergence Vocal Theatre for its' second fantastic production, and is so proud to be working with such a talented group of artists!



Brittany Wallis (*Dancer*)

Brittany Wallis is a native Houstonian. She started her training at Shelly Power's School of Dance, and continued her studies at Houston Ballet's Academy in 1994. She danced professionally with the Houston Metropolitan Dance Company from 2001-2005 and recently joined Hope Stone Dance Company in 2007. Some of Brittany's performances include The Liz Lerman Project, Festival De Danza (Cordoba, Mexico), Jazz World Congress, Psophonia's Phantasia, Dance Houston, Texas Weekend of Contemporary Dance, and the Illumination Project.



Mallory Horn (*Dancer*)

Born and raised in Sugar Land, Texas; I began dancing at a young age. I had always enjoyed dance, but truly became passionate about it in college where I began to study dance as an art form. I studied dance at Sam Houston State University in Huntsville, Texas for two years and then returned home to Houston. I continued my dance studies at University of Houston after taking a year off from school. I immediately fell in love with the school of dance. I thought it was great to be able to train with such prestigious professors. I would like to be a choreographer and share my art with the Hous-

ton community. I hope to have a professional company of my own one day and to inspire others with my dancing and my choreography.



Toni Valle (*Choreography*)

Toni Leago Valle received a BA in Theatre from the University of Houston in 2000. Ms. Valle has received two Individual Artist Grants from Houston Arts Alliance to produce *It's All Relative* in 2002 and in 2007 for her third evening-length work, *Tetris*, to premiere at Barnevelder in January 2009. Ms. Valle premiered *CRACKED* in 2006 as a recipient of the DiverseWorks Artist Residency. Her choreography has been seen at DiverseWorks, the Jewish Community Center of Houston, University of Houston, San Jacinto College and throughout the city of Houston. As a dancer, she has performed with Becky Valls & Company, Dance-

patheatre, Psophonia Dance Company, Suchu Dance, and Travesty Dance Group. Ms. Valle is the Project Manager of Dance Souce Houston.



Jill Alexander Essbaum (*Venus, Poet*)

Jill Alexander Essbaum is the author of four collections of poetry: *Necropolis*, *Harlot*, *Oh Forbidden*, and the 1999 Bakeless Prize winner, *Heaven*. A sometimes contributor to the *Best American Poetry Blog* and a former NEA fellow, Jill's poetry has been compared to "a cross between Dorothy Parker and a lap dance" and "John Donne in sexy underwear." Her work has appeared in *The Best American Erotic Poems*, *Poetry*, *The Christian Century*, *MiPoesias*, *No Tell Motel*, *Image*, and a slew of other journals both religious and secular, both print and on-line, both well-known and rabidly obscure. She lives in

Austin, Texas, and is presently writing a novel.



Turner Partain (*Violin*)

In May 2009, Turner Partain will complete his Bachelor's Degree in Music Performance from the University of Houston. He currently studies under Kyung Sun Lee, formerly of the Oberlin Conservatory. He has also received additional training from Oleg Sulyga and Richard Kilmer. He has also attended the Aspen Music Festival, Interlochen Arts Camp, Texas Music Festival, and the Green Mountain Chamber Music Festival.

Kris Phelps (*Lighting Design*)

Kris Phelps, Lighting Designer, holds a Bachelor of Environmental Design from the University of Colorado at Boulder. She has designed for rock bands, performance artists, theater, opera, and numerous choreographers, dance companies, and organizations. Among them are Dance Salad, Illumination Project, Pink Ribbons Project and Dance Source Houston's *Tapestry of World Dance* and *Weekend of Texas Contemporary Dance*. Also, Ad Deum, Michele Brangwen Dance Ensemble, City Ballet, Farrell Dyde, Amy Ell, FLY Dance, Hope Stone, Houston Met and Met Too, Sarah Irwin, Priscilla Nathan-Murphy, Sandra Organ Dance Company, Leslie Scates, Several Dancers Core, jhon stronks, and Becky Valls. Her lighting for FLY was seen across the U.S. and Europe, including 10 performances at the Kennedy Center in 2004. Kris made her Mexican debut in 2006 lighting the world premier of Several Dancers Core's evening length *Corazon Abriendo* in Chiapas and Tabasco. She subsequently toured it to Atlanta and Houston. Nationally known choreographers she has lit works for include Robert Battle, Steven Boyd, Peter Chu, Salim Gauwloos, Pattie Obey, Eddy Ocampo, Jason Parsons and Katarzyna Skarpetowska. Opera credits include productions for young audiences with Opera To Go. In theater, Kris lit over a dozen plays for Infernal Bridegroom Productions. She designed for the Ensemble Theatre the past two seasons, and was honored to receive the "Best Lighting Design" award for both 2007 and 2008. She returns in early 2009 for two upcoming productions. This is her second design for Divergence Vocal Theater.

Join us next season!

Fall 2009

Decameron Lost

A world premier dramatic song cycle

Music: James Norman

Words: Misha Penton

Plus the launch of the Divergence Vocal Theater recital series and
a spring 2010 production.



divergence vocal theater

Boundary-defying performances featuring historic and new opera, art song, piano works, theater, dance, and multimedia arts. Fearless contemporary staging, a progressive attitude to repertoire selection, and an exciting fusion of interdisciplinary arts characterizes our non-traditional approach to opera and classical vocal works.

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Many thanks, from Misha

To the love of my life, Dave, thank you for your Everything. Thank you, Stephen, for your beautiful, beautiful playing that I am absolutely mad for. Thanks to Toni for her talent and enthusiasm and Kathleen Kaun for her encouragement. Thank you to the cast and crew for all your work and willingness to come along with me: I seem to least expect that and appreciate it most. And thank you Kade for putting together the ensemble. Thank you, Jill, for joining us and bringing your poetry to life. Thanks to Chris Novosad and Eric Melear at Houston Grand Opera for their interest, encouragement, and support. A big thanks to First Cumberland Presbyterian Church for providing rehearsal space.

Affiliations & Friends



divergence vocal theater

Check it out!:

Ars Lyrica

Il trionfo del tempo

Handel's first oratorio, in which the characters Beauty and Pleasure - at the instigation of Time and Disillusion - dazzlingly dispute each other's primacy.

Sunday, May 10

Zilkha Hall

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Diverseworks Art Space

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Women! Women! Women!

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Spacetaker (spacetaker.org). The Field (thefield.org). NeoNuma Arts (neonuma.com). The Feldenkrais Center of Houston (houfeldenkrais.com)

