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Seraphic Fire
Patrick Dupré Quigley, Artistic Director
Two-Time GRAMMY® Nominee
"After celebrating 15 years, this next season provides an eclectic musical journey through masterworks of cultural significance like Brahms’ timeless Liebeslieder Waltzes, as well as through high-quality under-performed music like David Lang’s The Little Match Girl Passion. Our 16th Season continues to put South Florida at the center of artistic innovation with the country’s finest vocal artists performing history’s awe-inspiring repertoire."

Patrick Dupré Quigley,
Founder & Artistic Director

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ABOUT SERAPHIC FIRE

Led by Founder and Artistic Director Patrick Dupré Quigley, Seraphic Fire brings top ensemble singers and instrumentalists from around the country to perform repertoire ranging from Gregorian chant and Baroque masterpieces, to Mahler and newly commissioned works by this country’s leading composers. Two of the ensemble’s recordings, Brahms: Ein Deutsches Requiem and A Seraphic Fire Christmas, were nominated for 2012 GRAMMY® Awards, making Seraphic Fire the only choral ensemble in North or South America to be nominated that year and the only classical ensemble in the world to be nominated for two separate projects.

Seraphic Fire puts South Florida at the center of artistic innovation during its 15th Anniversary Season with eight world premieres by established and emerging American composers, appearances with The Cleveland Orchestra, and a guest appearance by conductor Elena Sharkova. The season also features collaborations with organist Nathan Laube and violinist Matthew Albert.

Recognized as “one of the best excuses for living in Miami” (el Nuevo Herald) because of its “vivid, sensitive performances” (The Washington Post), Seraphic Fire’s artistic accomplishments have translated to chart-topping album sales. The ensemble’s September 2014 release, Reincarnations: A Century of American Choral Music, soared to No.6 on the Billboard Traditional Classical Chart and the ensemble’s GRAMMY® nominated recording of Brahms: Ein Deutsches Requiem debuted at No.7 on the Billboard Traditional Classical Chart.

Seraphic Fire has a partnership with Naxos of America for the distribution of Seraphic Fire Media.

Seraphic Fire aims to present high-quality performances of under-performed music with cultural significance. Simultaneously, Seraphic Fire encourages the occupational advancement of musicians by providing a forum for the development and presentation of their talents, and promotes community well-being through musical education programs.

ABOUT PATRICK DUPRÉ QUIGLEY

Proclaimed “extraordinary” (Gramophone), “authoritative” (Philadelphia Inquirer), “inspirational” (Chicago Sun-Times), and displaying “transformative brilliance” (New York Lucid Culture), Patrick Dupré Quigley has established himself as an exemplary conductor, creative programmer, and lauded arts entrepreneur whose skills as a musician transcend traditional genre boundaries.

Founder and Artistic Director of Seraphic Fire, Quigley receives rave reviews for his work with the music of contemporary American composers; is celebrated for his exacting, historically-informed interpretations of Classical and Baroque repertoire; and was honored with a GRAMMY® Award nomination for his recording of Brahms’ Romantic masterpiece Ein Deutsches Requiem.

This season, Quigley appears with San Francisco Symphony, The Cleveland Orchestra, and Grand Rapids Symphony. Previous guest conducting engagements include appearances with New World Symphony, Mobile Symphony, Naples Philharmonic, Indianapolis Symphony Orchestra, Louisiana Philharmonic Orchestra, and San Antonio Symphony.

Quigley received his Master of Music in Conducting from the Yale School of Music and his undergraduate degree in musicology from the University of Notre Dame.
ABOUT ELENA SHAR KO VA

Russian-American conductor Elena Sharkova holds a graduate degree in conducting from Rimsky-Korsakov State Conservatoire. She enjoys a career as conductor, university professor, lecturer, and music editor. Currently she is chorus master for Symphony Silicon Valley and Artistic Director of Cantabile Youth Singers, a choral organization with 300 singers. Sharkova regularly appears with professional artists: career highlights include directing GRAMMY® award winning male choir Chanticleer in 2012 and 2014, a 2016 residency with BBC Singers at the Barbican Center (Rachmaninoff’s All-Night Vigil), as well as collaborations and projects with Kronos Quartet, Houston Chamber Choir, Stanford Symphony, Ballet San Jose, and American actor Ryan Gosling. Sharkova will appear again with the BBC in Glasgow, where she will share the stage with BBC Scottish Symphony Orchestra’s principal conductor Thomas Dausgaard in an all-Rachmaninoff program in May 2018.

Sharkova enjoys working with musicians of all ages and abilities, and has appeared as guest and festival conductor with choirs and orchestras in 17 countries. She advocates passionately for the importance of informal singing and building communities through joyful and meaningful music making, and combining singing with movement and improvisation. In association with Carl Fischer Music Publishing, Sharkova edits and promotes 20th-21st century Russian choral music.

PROGRAM

March 8-12, 2017
Miami • Naples • Coral Gables
Ft. Lauderdale • Miami Beach

Music of the Orthodox Church: From Byzantium to Russia (with love)

Two Chants of Early Polyphony
Let God Arise
Blessed Are They from Ten Sacred Choruses
The Eternal Counsel
Rejoice, O Virgin from All-Night Vigil
To You, the Victorious Leader from All-Night Vigil
Inexpressible Wonder from Inexpressible Wonder

Gold en Age of Poetry: War and Peace (and all things elegant)

The Fire of Longing Burns in My Heart
Elegy
Behold, Darkness Has Fallen
Selections from A Pushkin Wreath
i. Mary
ii. Natasha
iii. Reveille

Folk Song and Urban Romance

The Stranger
Before I leave you, let me say
In the Dark Forest
Oh, How Full, How Full’s My Bundle

This program is made possible through a generous gift by Sara Solomon.
Let God Arise

Dmitry Bortniansky (1751-1825)

Let God arise, and let His enemies be scattered, And let them flee, Let those who hate Him all flee from His face. As the smoke vanishes, let them vanish; As the wax melts before the fire, let the sinners perish before the face of God.

But the righteous shall sing and be joyful, They shall celebrate in God’s presence, They shall delight exceedingly, Now unto God sing praises, Sing ye praises to His name.

Our God we praise and glorify; Upon Israel rest His majesty and strength, And His power is in the heavenly realms.

God is wondrous in His holy place, God of Israel!

Blessed Are They from Ten Sacred Choruses

Pyotr Ilyich Tchaikovsky (1840-1893)

Blessed are they, whom Thou hast chosen and taken, O Lord! Their Remembrance is from generation to generation. Alleluia, alleluia, alleluia.

The Eternal Counsel

Sovet prevechnyi otkrivaya Tebe, Otrokovitse, Gabriil predsta, Tebe lobzaya i veshchaya: “Raduysia, zemle nenaseyannaya, raduysia, kupino neopalimaya, raduysia, glubino neudobozrimaya. Raduysia, moste k nebene privodiay, i lestvitse visokaya, yuzhe lakov vide, raduysia, Bozhestvennya stamno manni, raduysia, razreshenie kliatvi, raduysia, Adamovo vazvanie, s Toboyu Ghospod.”

Rejoice, O Virgin from All-Night Vigil

Bogoroditse Devo, raduysia, Blagodatnaya Mariye, Ghospod s Toboyu. Blagoslovenna Ti v zhenah, i blagosloven Plod chreva Tvoyego, yako Spasa rodila yesi dush nashih.

To You, the Victorious Leader from All-Night Vigil

Vzbrannoy voyevode pobeditelnaya, yako izbavlshesia ot zlih, blagodarstvennya vospisuem Ti rabi Tvoi, Bogoroditse: no yako imushchaya derzhavu nepobedimuyu, ot tsiakhi nas bed svobodi, da zovem Ti: “Raduysia, Nevesto Nenevestnaya.”

Rejoice, O Virgin, Mary full of grace, the Lord is with You. Blessed are You among women, and blessed is the Fruit of Your womb, for You have borne the Savior of our souls.

Pavel Chesnokov (1877-1944)

Revealing to you the pre-eternal counsel, Gabriel came and stood before you, O Maiden, and greeting you, he said: “Rejoice, earth that has not been sown, rejoice, burning bush that remains unconsumed, rejoice, depth that cannot be fathomed. Rejoice, bridge that leads to Heaven, rejoice, ladder raised on high that Jacob saw, rejoice, divine jar of manna, rejoice, deliverance from the curse, rejoice, restoration of Adam; The Lord is with you!”

Sergei Rachmaninoff (1873-1943)

Rejoice, O Virgin, Mary full of grace, the Lord is with You. Blessed are You among women, and blessed is the Fruit of Your womb, for You have borne the Savior of our souls.

To You, the victorious Leader of triumphant hosts, we Your servants, delivered from evil, offer hymns of thanksgiving. O Mother of God: Since You possess invincible might, set us free from all calamities, so that we may cry to You: “Rejoice, O unwedded Bride!”
Inexpressible Wonder
from Inexpressible Wonder

Georgy Sviridov (1915–1998)

Oh, inexpressible wonder:
Who in the furnace
Saved the pious youths from the flames
Is now placed in the tomb,
Lifeless and without breath,
Unto the salvation of us who sing:
“O God, our Redeemer, blessed art Thou!”

Victor Kalinnikov (1870–1927)

The flying flock of clouds disperses.
O mournful star, O star of evening,
Thy ray has silvered the faded valleys,
The slumbering bay, and the tips of black peaks;
I love thy timid light in heaven’s heights:
For it stirs up again
Thoughts that had fallen asleep within me.

I recall your dawning, O magic light,
Above the peaceful land,
Where all endears the heart,
Where the tall poplars rise up in the valleys,
Where slumber the gentle myrtle and green cypress,
While the waves of noonday murmur sweetly.

Once upon a time,
There in the mountains, near the sea,
Filled with heartfelt thoughts,
I reveled in pensive languor.

Behold, Darkness Has Fallen

Sergei Taneyev (1856–1915)

Behold, shadows have fallen
In the depths of the valleys!
Under their transparent haze
A lake shimmers dimly in slumbering twilight.
Behold, shadows have fallen
In the depths of the valleys!
Behold, a pale, homeless moon
Moves invisibly through the skies
Among the host of gray clouds,
Glazing everything with its phosphorescent light.
Behold, shadows have fallen
In the depths of the valleys!

Selections from A Pushkin Wreath

Mary

Mary

I drink to the health of Mary,
My sweetest Mary.
Quietly, I’ve locked the doors,
And alone, without any guests,
I drink to the health of Mary.

Some girls may be more beautiful
And more glamorous than my Mary
This wonderful little person,
But no girl can be sweeter
Than my playful, affectionate Mary.

May you always be happy, Mary,
Sunshine of my life!
May neither sorrow, nor need,
Nor any gloomy days
Ever come Mary’s way.
**ii. Natasha**

Vianet, vianet leto krasno,
uletayut yasni dni;
steletsa tuman nenastniy
nochii v dremliushchei teni.
Opusteli zlachni nivi,
rucheyok zamolk igriyiv;
les kudria viy posedel;
svod nebesniy pohledel.

Svet Natasha! Gde ti nino?
Shto nikto tebja ne zrj?
Il ne hochesh chas yediniy
s drugom serdtsa razdelit?
Ni nad ozerom volnistim,
ne pod krovom lip dushistih
ranney, poznyey poroy
ne prestchayus ya s toby.
Ni nad ozerom volnistim…

Skoro, skoro holod zimnii
roshchu, pole posetit;
ogniok v lachuzhke dimnoy
skoro yarko zablestit;
ne uvizhu ya prelestnoy
i kak chizhik f kletke tesnoy,
budu doma gorevat
i Natasha fpominat.

**The Stranger**

The fair summer is wilting, wilting,
the bright days fly away,
the grim fog of night lays down
in the sleepy shade.
The golden fields are empty,
the playful brook is still;
the leafy forest becomes grizzled;
the heavenly canopy has paled.

Sweet Natasha! Where are thou now?
Why does no one see thee?
Have you no desire to share
even a single hour with a soul mate?
Not on the waves of the lake,
nor beneath the fragrant linden trees,
neither early nor later in the day,
shall I meet with you.
Not on the waves of the lake…

Soon, soon the cold of winter
shall visit the groves and fields;
in the smoky cabin the light
soon shall glimmer;
yet I shall not see the fair one,
and like a siskin in a tight cage,
I shall pine at home
and think of Natasha.

**iii. Reveille**

Zoriu byut… iz ruk moih
Vethiy Dante vipadayet,
Na ustah nachatiy stih
Nedochitanniy zatih
Duh dalioko uletayet.
Zvuk privichniy, zvuk zhivoy!
Kak ti chasto razdavalsia
Tam, gde tiho razvivalsia
Ya davnishneyu poroy.
Zoriu byut…

They’re sounding reveille… from my hands
The ancient Dane falls,
On my lips a nascent verse,
Half-read, falls silent,
The spirit soars into the distance.
Ah, familiar sound, lively sound!
How often you sounded
There, where I quietly grew up
In days long past.
They’re sounding reveille…

Yuri Falik (1936-2009)

Above the restaurants dusk is lowering,
The air’s hot, and tough, and wild,
Seductive ghost of spring is roving
And ruling boozy screams of night.

And every night at a set hour,
As if a dream comes to my mind -
A lady’s shape - a tender flower -
Blossoms in the window’s dim light.

Among the drunks she steps so slowly
With no escort, all on her own,
And fogs and perfumes’ breaths start flowing
From distant place she sits alone.

Resilient silks recall antiquity,
Light ostrich plumes droop from her hat.
She looks beyond her veil with dignity,
The rings play on her slender hand.

And, chained by obscure closeness,
Behind the veil I see her eyes,
And see the charming land of loneliness,
And see the shores of charming isles.

And ostrich plumes, descending quietly,
Are swinging deeply in my head,
And bottomless blue eyes are lightening
Some bare isolated land.
**TEXT & TRANSLATIONS**

**In the Dark Forest**

Traditional Folk Song,  
arr. Alexander Svechnikov (1890-1980)

F tioimnom lese, za lesyu,  
raspashu l ya pashenku.  
Ya poseyu lion konopel,  
liion zelenoy.  
Urodilsia moy konopel, moy zelenoy.  
Tonok dolog, bel voloknist.  
Kak povadilsia vor vorobey  
nakonopilu letati  
Moyu konopelku, moyu zelenuyu, klevati.  
F tioimnom lese, za lesyu,  
raspashu l ya pashenku.

**Oh, How Full, How Full’s My Bundle**

Traditional Folk Song,  
arr. Constantine Shvedoff (1886-1954)

Oy, polna, polna korobushka,  
Yest I sitets i parcha.  
Pozhalei, dusha zaznobushka,  
Molodetskavo plecha!

Viydu, viydu v rozh visokuyu.  
Tam do nochki podozhdu.  
Kak zavizhu chernookuyu,  
Fse tovari razlozhu.

Vot i pala noch zhelannaya,  
Zhdiot udaly molodets.  
Chu! Idiot, prishla zhelnayaya  
Prodayot tovar kupets.

Tolko znajet noch glubokaya,  
Kak poladili oni.  
Raspramis ti, rozh visokaya,  
Taynu sviato sohrani.

**ARTISTS**

**Seraphic Fire**

Founder & Artistic Director  
Patrick Dupré Quigley

Associate Conductor & Director of Education  
James K. Bass

Guest Conductor  
Elena Sharkova

Soprano  
Sara Guttenberg  
Sarah Moyer  
Margot Rood  
Brenna Wells

Alto  
Amanda Crider  
Lexa Ferrill  
Margaret Lias

Tenor  
Patrick Muehleise  
Stefan Reed  
Steven Soph

Bass  
Charles Evans  
Enrico Lagasca  
David McFerrin
Sara Guttenberg, soprano, is highly sought after as a soloist and chamber artist, charming critics and audiences with her “vocal finesse” (South Florida Sun-Sentinel) and “soaring tones” (Miami Herald). Guttenberg is a member of critically-acclaimed Seraphic Fire and the Berwick Chorus of the Oregon Bach Festival. Known for her vocal versatility, she has performed and recorded music of multiple vocal genres. She is a featured ensemble soloist on Naxos recordings of William Bolcom’s Songs of Innocence and of Experience, which earned four GRAMMY® Awards. She has sung under the batons of Nicholas McGegan, Michael Tilson Thomas, John Nelson, Leonard Slatkin, and Helmuth Rilling. Guttenberg is pursuing a doctoral degree in choral conducting at the University of Wisconsin-Madison. Previously, she spent seven years teaching at Southern Utah University, where she conducted multiple ensembles in addition to teaching choral music education classes and voice. Originally from Wisconsin, she received her bachelor’s degree in music education and voice performance from the University of Wisconsin-Madison and her master’s degrees in voice performance and choral conducting from the University of Michigan.

Sarah Moyer, soprano, was exclusively featured in The Boston Globe Magazine for her work as a professional singing artist and deemed her “the kind of church singer who will rock your sacred-music world.” As a soloist, Moyer’s recent repertoire includes the world premiere of Theofanidis’ Four Levertof Settings with Seraphic Fire, American premieres of Nørgård’s Nova Genitura and Seadrift with Lost Dog New Music Ensemble, world premiere of Runestad’s The Hope of Loving with Seraphic Fire, and Foss’ The Prairie with Boston Modern Orchestra Project. Moyer appears frequently with Skylark, Santa Fe Desert Chorale, True Concord, Vox Humana, and Berwick Chorus of Oregon Bach Festival.

Margot Rood, soprano, has been hailed for her “luminosity and grace” by The New York Times and can be heard performing a wide range of repertoire across American stages. Recent and upcoming solo appearances include The Cleveland Orchestra (Stravinsky’s Threni); Boston Symphony (Benjamin’s Dream of the Song); Rhode Island Philharmonic (Messiah); New World Symphony (Reich’s Desert Music); La Renommée in Lalande’s Les Fontaines de Versailles with Boston Early Music Festival; Hyacinthus in Mozart’s Apollo und Hyacinthus with Emmanuel Music; and Amor in Gluck’s Orfeo ed Euridice with Grand Harmonie. Rood has performed as a soloist with some of the premiere new music ensembles in the United States, and was a 2015 recipient of the St. Botolph Club Foundation’s Emerging Artist Award for her work in new music. Notable recent engagements include her Carnegie Hall debut in the world premiere of Shawn Jaeger’s Letters Made with Gold under the direction of Dawn Upshaw, Kati Agocs’ Vessel, and Evangelist in Arvo Pärt’s Passio with the Boston Modern Orchestra Project.

Brenna Wells, soprano, has been praised for her “angelic,” “soaring,” and “captivating” voice. Her operatic roles include Galatea in Acis and Galatea, First Witch in Purcell’s Dido and Aeneas, La Musique in Charpentier’s Les Plaisirs de Versailles, and she was Premiere Nymphé de l’Acheron in the Boston Early Music Festival’s production and GRAMMY® nominated recording of Lully’s Psyché. Wells has sung and recorded with such acclaimed ensembles as the BEMF Orchestra, Blue Heron, Britten-Pears Baroque Orchestra, Boston Baroque, Opera Boston, L’Académie, and the Handel and Haydn Society. She has appeared in many festivals world-wide including the London Handel Festival, Aldeburgh Festival, Amherst Early Music Festival, BBC Proms, and in both 2008 and 2009, she was selected to perform in the Early Music Seminars at the Fondazione Giorgio Cini in Venice, Italy. Recent season highlights include solo appearances with the Handel and Haydn Society, Boston Baroque, Collage New Music, Connecticut Early Music Festival, Boston Baroque, Yale Choral Artists, Boston Modern Orchestra Project, The Metropolitan Chorale, Boston Early Music Festival, Ensemble VIII, Early Music Underground, Vermont Symphony Orchestra, Sammamish Symphony Orchestra, and Emmanuel Music as their Lorraine Hunt Lieberson Fellow. Her 2016-17 Season includes appearances in the Seattle St. Cecilia Music Festival with works including Mozart’s Exultate Jubilate and Vivaldi’s Gloria as well as appearances with Vancouver Early Music Festival, and Pacific Musicworks’ production of Dido and Aeneas.
**Amanda Crider, mezzo-soprano**, has sung with Dallas Opera, New York City Opera, Florida Grand Opera, The Castleton Festival, Glimmerglass Opera, Opera Boston, Opera Omaha, Des Moines Metro Opera, Anchorage Opera, Gotham Chamber Opera, and Eugene Opera. Her current season includes a debut with Boston Lyric Opera and a return to Apollo’s Fire as a soloist in Handel’s *Messiah*. Crider has also appeared as a soloist with ensembles including Charlotte Symphony Orchestra, Eugene Symphony, New World Symphony, Bach Festival Society of Florida, Charleston Symphony Orchestra, and the International Contemporary Ensemble. She has been a prize winner and finalist in the José Iturbi International Voice Competition, Jensen Foundation Voice Competition, Joy in Singing Debut Artist Competition, Shreveport Opera Singer of the Year Competition, Palm Beach Opera Vocal Competition, Oratorio Society of New York Vocal Competition, Center for Contemporary Opera Competition, and is a recipient of a Richard F. Gold Career Grant from the Shoshana Foundation. Crider is also the Founder and Artistic Director of Miami’s Art Song and Vocal Chamber Music concert series, IlluminArts.

**Lexa Ferrill, mezzo-soprano**, is a versatile performer of operatic, concert, and song repertoire. Recent engagements include a debut with the Memphis Symphony Orchestra (Handel’s *Messiah*, and De-Mars’ *American Requiem*), Walla Walla Symphony (Mercez’s *Carmen*), soloist for Copland’s *In the Beginning* with the University of Memphis Singers, and a program of Schubert and Wolf songs for the Memphis Chamber Music Society. This season includes a debut with the Jackson Symphony Orchestra and Brahms’ *Liebeslieder* with the Memphis Chamber Music Society.

**Margaret Lias, mezzo-soprano**, has been celebrated for her “warm,” “arresting,” and “rich-toned” singing. Since her Boston Symphony Hall debut in 2011 with Handel and Haydn Society (Handel’s *Israel in Egypt*), Lias has been a frequent soloist under the baton of Harry Christophers. In 2015, she received praise for her Lincoln Center solo debut singing Mozart’s *Requiem*. Select solo appearances in 2016 and 2017 include Princeton Pro Musica (Corigliano’s *Fem Hilt*), Portland Symphony Orchestra (Beethoven’s Symphony No. 9), Handel Society of Dartmouth (Bach’s *Mass in B Minor*), Masterworks Chorale (Mozart’s *Missa Brevis*), The Cleveland Orchestra (Stravinsky’s *Threni*), and Emmanuel Music (Bach’s *St. Matthew Passion*). Lias was a founding member of vocal ensemble Skylark under Matthew Guard. She performs frequently with Boston Baroque under Martin Pearlman, Voices of Ascension under Dennis Keene, Sacred Music in a Sacred Space under K. Scott Warren, Emmanuel Music under Ryan Turner, and Musica Sacra New York under Kent Tritle.

**Patrick Muehleise, tenor**, is in demand throughout the country as a versatile singer in opera, choral, and concert repertoire. Muehleise regularly collaborates with nationally acclaimed ensembles such as Santa Fe Desert Chorale, Tucson Chamber Artists, and Music of the Baroque. Last season, he performed *Carmina Burana* with Tucson Chamber Artists, recorded an inaugural disc with the new Apollo Master Chorale in Minneapolis, and took the stage at the 2015 National ACDA Convention in Salt Lake City with Santa Fe Desert Chorale. During his 2014-15 season, Muehleise made his Lyric Opera of Chicago debut in the chorus of Wagner’s *Parsifal*; and made soloist appearances in Bach’s *St. Matthew Passion* and *St. John Passion*, Mozart’s *Mass in C minor* and *Coronation Mass*, Handel’s *Messiah*, David Lang’s *The Little Match Girl Passion*, Copland’s *The Tender Land* as the role of Martin, and Britten’s *Albert Herring* as the title role.

**Patrick Muehleise’s** appearances are made possible through a generous donation by an Anonymous Donor.
and the Choir of St. John’s Cathedral, Denver.

Apollo Master Chorale of Minneapolis; American Classical Orchestra Chorus; Spire Chamber Ensemble; Orchestra; Trident; Yale Choral Artists; Cut Circle; Santa Fe Desert Chorale; Colorado Bach Ensemble; Conspirare; GRAMMY® Award winning Roomful of Teeth; GRAMMY® nominated True Concord Voices & Orchestra; Trident; Yale Choral Artists; Cut Circle; Santa Fe Desert Chorale; Colorado Bach Ensemble; Apollo Master Chorale of Minneapolis; American Classical Orchestra Chorus; Spire Chamber Ensemble; and the Choir of St. John’s Cathedral, Denver.

Steven Soph, tenor, has been lauded as a “superb vocal soloist” (The Dallas Morning News) of “impressive clarity and color” (The New York Times). The 2016-17 season marks Soph’s return to The Cleveland Orchestra and Seraphic Fire for Stravinsky's Threni; Voices of Ascension (NYC) for arias in Bach’s St. John Passion; the Chicago Chorale for Bach’s Mass in B minor; and the Bach Society of St. Louis for Mozart’s Mass in C minor. Recent seasons’ highlights include appearances with The Cleveland Orchestra in an all-Handel program led by Ton Koopman; New World Symphony and Seraphic Fire in Reich’s Desert Music; Symphony Orchestra Augusta in Bach’s Mass in B minor; the Mainly Mozart Festival Orchestra (San Diego) in Mozart’s “Orphanage” Mass and Mass in C minor; and the Cheyenne Symphony Orchestra in Handel’s Messiah. Soph remains active with top American ensembles including Seraphic Fire; GRAMMY® Award winning Conspirare; GRAMMY® Award winning Roomful of Teeth; GRAMMY® nominated True Concord Voices & Orchestra; Trident; Yale Choral Artists; Cut Circle; Santa Fe Desert Chorale; Colorado Bach Ensemble; Apollo Master Chorale of Minneapolis; American Classical Orchestra Chorus; Spire Chamber Ensemble; and the Choir of St. John’s Cathedral, Denver.

Charles Evans, bass, has been applauded by The New York Times for his “elegant, mellifluous and expressive baritone.” Evans began singing professionally as a chorister at The American Boychoir School in Princeton, NJ, where he toured nationally and internationally singing under the batons of notable conductors such as John Williams, Zubin Mehta, James Levine, Kurt Masur, Vladimir Spivakov, and Lorin Maazel. Evans maintains an active career as a concert soloist and professional choral singer and has recently made his Carnegie Hall and Avery Fisher Hall debuts. His singing has been heard on a variety of broadcasts throughout the United States and recorded on a number of notable recording labels. He holds a Bachelor of Arts in Music from Brewton-Parker College in Mt. Vernon, GA, with further study at the Boston Conservatory of Music and the Westminster Choir College of Rider University. Evans is currently Visiting Assistant Professor of Voice at the University of South Florida.

Enrico Lagasca, bass-baritone, is acclaimed for his “beautiful sound” (The New York Times) and enjoys a career in oratorio, opera, and chamber music. Lagasca regularly sings with the Choir of St. Ignatius Loyola and the Bach Choir of the Bach Vespers at Holy Trinity Lutheran Church. He also sings with St. Thomas Choir of Men and Boys, Musica Sacra New York, Cathedral Choir of St. John the Divine, Bard Festival Chorus, New York Choral Artists, Ensemble VIII in Austin, and Santa Fe Desert Chorale. He has appeared as chorister and soloist with the New York Philharmonic, American Symphony Orchestra, Orchestra of St. Luke’s, and American Classical Orchestra. Recent performance highlights include Beethoven’s Symphony No. 9 with Pacific Symphony, Bach’s Mass in B Minor, Mozart Requiem, Rossini’s Stabat Mater, operatic roles of L’arbre/Fauteuil (L’Enfant et les sortilèges), Collatinus (The Rape of Lucrecia), and Lorenzo (I Capuleti e i Montecchi). Lagasca is an alumus of the Philippine Madrigal Singers, two-time champions of the European Gran Prix for Choral Music and UNESCO Artists for Peace. Upcoming performances include Dido and Aeneas with Mark Morris Dance Group at Virginia Arts Festival, and a choral residency at Oregon Bach Festival. Lagasca studied at University of the Philippines and Mannes College of Music.

20 | SERAPHIC FIRE - 15th ANNIVERSARY SEASON

Charles Evans, bass, has been applauded by The New York Times for his “elegant, mellifluous and expressive baritone.” Evans began singing professionally as a chorister at The American Boychoir School in Princeton, NJ, where he toured nationally and internationally singing under the batons of notable conductors such as John Williams, Zubin Mehta, James Levine, Kurt Masur, Vladimir Spivakov, and Lorin Maazel. Evans maintains an active career as a concert soloist and professional choral singer and has recently made his Carnegie Hall and Avery Fisher Hall debuts. His singing has been heard on a variety of broadcasts throughout the United States and recorded on a number of notable recording labels. He holds a Bachelor of Arts in Music from Brewton-Parker College in Mt. Vernon, GA, with further study at the Boston Conservatory of Music and the Westminster Choir College of Rider University. Evans is currently Visiting Assistant Professor of Voice at the University of South Florida.

Enrico Lagasca, bass-baritone, is acclaimed for his “beautiful sound” (The New York Times) and enjoys a career in oratorio, opera, and chamber music. Lagasca regularly sings with the Choir of St. Ignatius Loyola and the Bach Choir of the Bach Vespers at Holy Trinity Lutheran Church. He also sings with St. Thomas Choir of Men and Boys, Musica Sacra New York, Cathedral Choir of St. John the Divine, Bard Festival Chorus, New York Choral Artists, Ensemble VIII in Austin, and Santa Fe Desert Chorale. He has appeared as chorister and soloist with the New York Philharmonic, American Symphony Orchestra, Orchestra of St. Luke’s, and American Classical Orchestra. Recent performance highlights include Beethoven’s Symphony No. 9 with Pacific Symphony, Bach’s Mass in B Minor, Mozart Requiem, Rossini’s Stabat Mater, operatic roles of L’arbre/Fauteuil (L’Enfant et les sortilèges), Collatinus (The Rape of Lucrecia), and Lorenzo (I Capuleti e i Montecchi). Lagasca is an alumus of the Philippine Madrigal Singers, two-time champions of the European Gran Prix for Choral Music and UNESCO Artists for Peace. Upcoming performances include Dido and Aeneas with Mark Morris Dance Group at Virginia Arts Festival, and a choral residency at Oregon Bach Festival. Lagasca studied at University of the Philippines and Mannes College of Music.
David McFerrin, baritone, has won critical acclaim in a variety of repertoire. On the operatic stage, he has appeared with Santa Fe Opera, Seattle Opera, Florida Grand Opera, Rossini Festival, and roles with Boston Lyric Opera. As a concert soloist he has sung with The Cleveland Orchestra, Israel Philharmonic, and Boston Pops, and in recital at Caramoor, Ravinia, and Marlboro festivals. Last season McFerrin was a featured Adams Fellow at Carmel Bach Festival in California, debuted with Vermont Symphony and Boston-based chamber orchestra A Far Cry, and appeared with Handel and Haydn Society. He also was runner-up in Oratorio Society of New York’s 2016 Lyndon Woodside Solo Competition. Upcoming highlights include solo appearances with Handel and Haydn Society in performances of Bach and Monteverdi, his debut with Boston Baroque as Achilla in Handel’s Giulio Cesare, and various programs with renaissance ensemble Blue Heron.

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