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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 has put 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 featured 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 appeared 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.
James Kallembach’s chamber music and choral works have been performed throughout the United States and Canada. He has received honors from ASCAP, ACDA, American Composers’ Forum, Pacific Chorale, ALEA III in Boston, and VocalEssence, whose “Welcome Christmas” concert featured his carol That Yonge Child in a nationally syndicated radio broadcast. His Anne Bradstreet Songs for soprano and cello have been widely performed since their premiere in 2011. Kallembach has written extensively for voice with dozens of individual choral works, several song cycles, and his St. John Passion for strings, soloists, and chorus.

On the podium, Kallembach has performed all of J. S. Bach’s major oratorios. Kallembach’s music is in perpetual dialogue with great music of the past, and often centers on the quest for spiritual meaning, such as his large choral works Ave Maria and The Quest of the Holy Grail. Many of his recent projects also explore the emotional content and meaning found in American history, such as his Songs on Letters of John and Abigail Adams, Anne Bradstreet Songs, and his choral and solo vocal works based on texts in George Halpert’s 1938 New England folksong archive.

A tireless advocate of new choral works, Kallembach has conducted the premiere of works by William Bolcom, Marta Ptaszynska, Sven-David Sandström, Robert Moran, Shulamit Ran, Robert Kyr, and Sir James MacMillan. Highlights in addition to his conducting activities include serving as Artistic Director for documentary concert Sounds of Faith aired on Chicago PBS, lecturing at Oregon Bach Festival, and articles for Opera News and Choral Journal. Kallembach serves as Director of Choral Activities at University of Chicago, where he conducts three choirs and programs and conducts the Quire and Place concert series at Rockefeller Memorial Chapel.
**Easter Oratorio**

**I. Chorale: Christ Lag in Todesbanden**

Christ lag in Todesbanden  
Für unsre Sünd gegeben,  
Er ist wieder erstanden  
Und hat uns bracht das Leben;  
Des wir sollen fröhlich sein und singen halleluja,  
Halleluja!

**II. Ecce Luna Per Arbores**

**Chorus:**

Ecce luna per arbores ne tumultuemini!  
vesper dulcis nunc advenit,  
Vespera Sancta.  
cor expectans palpitat,  
quem donet, quem puniat.

**Faust:**

O sähest du, voller Mondenschein,  
Zum letztenmal auf meine Pein,  
Den ich so manche Mitternacht  
An diesem Pult herangewacht:  
Dann über Büchern und Papier,  
Trübsel’ger Freund, erschienst du mir!  
Ach! könnt ich doch auf Bergeshöhn  
In deinem lieben Lichte gehn,  
Von allem Wissensqualm entladen,  
In deinem Tau gesund mich baden!

**Chorus:**

Clara lucet, ecce, luna!  
Ecce luna per arbores  
audiatur nulla vox.  
trepidans cor rogitat  
quidnam quemque maneat.

**III. Duet: Es War ein Wunderlicher Krieg**

**Soprano/Mezzo-soprano:**

Es war ein wunderlicher Krieg,  
that death and life waged,  
Es war ein wunderlicher Krieg,  
Life claimed the victory.

**Chorus:**

Da Tod und Leben rungen,  
That death and life waged,  
Das Leben behielt den Sieg,  
Death has become a mockery.

**Soprano/Mezzo-soprano:**

Es hat den Tod verschlungen.  
It had swallowed up death.  
Es war ein wunderlicher Krieg,  
It was a wondrous battle.

**Chorus:**

Da Tod und Leben rungen,  
It was a wondrous battle,  
Das Leben behielt den Sieg,  
It was a wondrous battle.

**Soprano/Mezzo-soprano:**

Es war ein wunderlicher Krieg.  
It was a wondrous battle.

**Chorus:**

Da Tod und Leben rungen,  
It was a wondrous battle,  
Das Leben behielt den Sieg,  
It was a wondrous battle.
TEXT & TRANSLATIONS

IV. Finale: *Den Tod Niemand Zwingen Kunnt*

**Chorus:**
Den Tod niemand zwingen kunnt…
No one could defeat death…

Faust:
Worry nests deeply in the heart, working her sorrow in secret;
Among all humankind,

restlessly she cradles herself, disturbing
joy and peace.

This was all because of our sins…

Faust:
Worry nests deeply in the heart, with masks she veils
her face, at times appearing
as house, property, or wife and child.

No innocence was to be found.

Faust:
Worry nests deeply in the heart,
Worry about so many things which may not happen,
you weep for things you may never lose.

But lo, but lo, what is this gentle radiance
like moonlight drifting through the woods at night?

Hail, precious vial!
Here is a juice that quickly makes men drunk.
Now I pour it into the cup.
I have prepared it, now I choose it.

Therefore death came so suddenly…

Faust:
and drink the cup with all my will,
And took power over us…

Faust:
With all my will, I drink the cup with all my will.
[Death] Held us captive in his kingdom.
We sing hallelujah!
Christ is risen!

Faust:
What deep hum, what bright sound
now pulls the goblet from my lips?
Is it the first glad hour of Easter?

Christ is risen!

Faust:
Gentle and mighty music of heaven,
Why do you seek me here in the dust?
Ring out, Oh, rather to soft-hearted men.
I hear your glad tidings, yet I lack faith.

Gentle and mighty music of heaven, I hear your
glad tidings, yet I lack faith.

Sweet sound of my childhood, now you call me
back to life.

The kiss of heavenly love that
Fell on me in the Sabbath’s solemn stillness.

Ring out, Oh ring out songs of heaven!
My tears swell up, and the earth has me back
again!

Christ is risen! He is risen indeed! Alleluia!

Chorus:
Christus resurrexit! Resurrexit vere! Alleluia!
Musikalische Exequien, op. 7

I. Concert in Form einer teutschen Begräbnis-Messe, SWV 279

Nacket bin ich von Mutterleibe kommen, nacket werde ich wiederum dahinfahren. Der Herr hat’s gegeben, der Herr hat’s genommen, der Name des Herren sie gelobet.

Herr Gott, Vater im Himmel, erbarm dich über uns!

Christus ist mein Leben, Sterben ist mein Gewinn. Siehe, das ist Gottes Lamm, das der Welt Sünde trägt.

Jesu Christe, Gottes Sohn erbarm dich über uns!

Leben wir, so leben wir dem Herren; sterben wir, so sterben wir dem Herren; darum, wir leben oder sterben so sind wir des Herren.

Herr Gott, Heiliger Geist erbarm dich über uns!

Also hat Gott die Welt geliebt, daß er seinen eingeboren Sohn gab, auf daß alle, die an ihn gläuben, nicht verloren werden, sondern das ewige Leben haben.

Er sprach zu seinem lieben Sohn: die Zeit ist hie zu erbarmen; fahr hin, mein’s Herzens werte Kron, und sei das Heil der Armen, und hüf ihn aus der Sünden Not, erwürg für sie den bittern Tod und laß sie mit dir leben.

Das Blut Jesu Christi, des Sohnes Gottes, machet uns rein von allen Sünden.

Heinrich Schütz (1585-1672)

Naked I came out of my mother’s womb, naked shall I return. The Lord gave and the Lord has taken away, blessed be the name of the Lord.

Lord God, Father in heaven, have mercy upon us!

Christ is my life and to die is gain. Look, this is the Lamb of God, which carries the sin of the world.

Jesus Christ, Son of God, have mercy upon us!

When we live, we live for the Lord; when we die, we die for the Lord; therefore, whether we live or die, we are the Lord’s.

Lord God, Holy Spirit, have mercy upon us!

God loved the world so much, that he gave his begotten son, so that all who believed in him would not be lost, but have everlasting life.

He spoke to his beloved Son: now is the time for mercy, go, my heart’s worthy crown, and be the salvation of the poor, and help them from the distress of sin; take upon yourself the bitterness of death and let them live with you.

The blood of Jesus Christ, God’s Son, cleanses us from all sin.

Durch ihn ist uns vergeben die Sünd, geschenkt das Leben. Im Himmel soll’n wir haben, o Gott, wie große Gabe!

Unser Wandel is im Himmel, von dannen wir auch warten des Heilandes Jesu Christi, des Herren, welcher unsern nichtigen Leib verklären wird, daß er ähnlich werde seinem verklärten Leibe.

Es ist allhier ein Jammertal, Angst, Not und Trübsal überall, des Bleibens ist ein kleine Zeit, voller Mühseligkeit, und wer’s bedenkt, ist immer im Streit.

Wenn eure Sünde gleich blutrot wäre, soll sie doch schneeweiß werden; wenn sie gleich ist wie rosinfarb, soll sie doch wie Wolle werden.

Sein Wort, sein Tauf, sein Nachtmahl dient wider allen Unfall, der heilge Geist im Glauben lehrt uns darauf vertrauen.

Gehe hin, mein Volk, in deine Kammer und schleuß die Tür nach dir zu! Verbirge dich einen kleinen Augenblick, bis der Zorn vorübergehe.

Der Gereichten Seelen sind in Gottes Hand, und keine Qual rühret sie an; für den Unverständigen werden sie angesehen, als stürben sie, und ihr Abschied wird für eine Pein gerechnet, und ihr Hinfahren für Verderben, aber sie sind in Frieden.

Aber sie sind in Frieden.

Durch ihn ist uns vergeben die Sünd, geschenkt das Leben. Im Himmel soll’n wir haben, o Gott, wie große Gabe!

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Aber sie sind in Frieden.
Er ist das Heil und selig Licht
für die Heiden,
zur erleuchten, die dich kennen nicht,
und zu weiden.

J. S. BACH:
THE EASTER ORATORIO

1. Cantus Firmus, SWV 279

Herr, wenn ich nur dich habe,
so frage ich nichts nach Himmel und Erden.
Wenn mir gleich Leib und Seele verschmacht',
so bist du doch, Gott,
allzeit meines Herzens Trost und mein Teil.

Lord, if I have but You,
I ask neither for heaven nor earth.
And when my body and soul are dying,
You, God, are
always the comfort of my heart and part of me.

He is the salvation and blessed light
for the heathen,
to enlighten those who do not know You,
and to tend them.
He is of His people Israel
the prize, honor, joy and delight.

Unser Leben währet siebenzig Jahr,
und wenn's hoch kömmt, so sind's achtzig Jahr,
und wenn es hoch kömmt, so ist es Müh und Arbeit gewesen.

We live for about seventy years,
and at best for eighty years,
and if it was delightful,
it was trouble and labor.

Ah, wie elend ist unser Zeit allhier
auf dieser Erden,
gar bald der Mensch darniederleit,
wir müssen alle sterben,
alsoe des Gemuts Arbeit gewesen.

Ich weiß, daß mein Erlöser lebt,
und er wird mich hernach aus
der Erden auferwecken,
und werde dann in dieser
meiner Haut umgeben werden
und werde in meinem Fleisch Gott sehen.

Weil du vom Tod erstanden bist,
werd ich im Grab nicht bleiben,
mein höchster Trost dein Auffahrt ist,
Todesfurcht kannst du vertreiben,
denn wo du bist, da komm ich hin,
daß ich stets bei dir leb und bin,
drum fahr ich hin mit Freuden.

Herr, ich lasse dich nicht, du segnest mich denn.

Lord, if I have but You,
I ask neither for heaven nor earth.
And when my body and soul are dying,
You, God, are
always the comfort of my heart and part of me.

He is the salvation and blessed light
for the heathen,
to enlighten those who do not know You,
and to tend them.
He is of His people Israel
the prize, honor, joy and delight.

He said to me: Hold on to me,
you will succeed,
I give myself all for You,
and I struggle for you.
My life swallows up
Death, my innocence bears your sins,
and you found salvation.

II. Motette: Herr, wenn ich nur
dich habe, SWV 280

Herr, wenn ich nur dich habe,
so frage ich nichts nach Himmel und Erden.
Wenn mir gleich Leib und Seele verschmacht,
so bist du doch, Gott,
allzeit meines Herzens Trost und mein Teil.

Lord, if I have but You,
I ask neither for heaven nor earth.
And when my body and soul are dying,
You, God, are
always the comfort of my heart and part of me.

Lord, now let your servant
go in peace
as you have said,
for my eyes have seen the Savior
whom you have prepared for all nations
as a light to enlighten all gentiles
and as a glory for your people Israel.

Blessed are the dead who die in the Lord,
they have rest after their works,
and their works will follow them.
They are in hands of the Lord
and there is no sorrow that them disturb.

III. Canticum Simeonis, SWV 281

Herr, nun lassest Du deinen Diener
in Frieden fahren
wie du gesagt hast,
denn meine Augen haben deinen Heiland gesehen,
welchen du bereitet hast vor allen Völkern,
ein Licht zu erleuchten die Heiden,
und zum Preis deines Volks Israel.

Blessed are the dead who die in the Lord,
they have rest after their works,
and their works will follow them.
They are in hands of the Lord
and there is no sorrow that them disturb.
**TEXT & TRANSLATIONS**

**Easter Oratorio**

I. Sinfonia  
*Johann Sebastian Bach (1685-1750)*  
*(Instrumental)*

II. Adagio  
*(Instrumental)*

III. Duetto: Kommt, eilet und laufet  
*Peter, John:*  
Kommt, eilet und laufet, ihr flüchtigen Füße,  
Erreicht die Höhle, die Jesum bedeckt!  
Lachen und Scherzen, Begleitet die Herzen,  
Denn unser Heil ist auferweckt.

IV. Recitativo: O kalter Manner Sinn!  
*Mary Magdalene:*  
O kalter Männer Sinn! Wo ist die Liebe hin,  
Die ihr dem Heiland schuldig seid?  
*Mary, daughter of James:*  
Ein schwaches Weib muss euch beschämen!  
*Peter:*  
Ach, ein betrübtes Grämen  
*John:*  
Und banges Herzeleid  
*Peter, John:*  
Hat mit gesalzenen Tränen  
Und wehmutsvollem Sehnen  
Ihm eine Salbung zugedacht,  
*Mary Magdalene, Mary daughter of James:*  
Die ihr, wie wir, umsonst gemacht.

V. Aria: Seele, deine Spezereien  
*Mary, daughter of James:*  
Seele, deine Spezereien  
Sollen nicht mehr Myrrhen sein.  
Denn allein Mit dem Lorbeerkranze prangen,  
Stillt dein ängstliches Verlangen.

VI. Recitativo: Hier ist die Gruft  
*Peter:*  
Hier ist die Gruft  
*John:*  
Und hier der Stein, Der solche zugedeckt.  
Wo aber wird mein Heiland sein?  
*Mary Magdalene:*  
Er ist vom Tode auferweckt!  
Wir trafen einen Engel an,  
Der hat uns solches kundgetan.  
*Peter:*  
Hier seh ich mit Vergnügen  
Das Schweißtuch abgewickelt liegen.

VII. Aria: Sanfte soll mein Todeskummer  
*Peter:*  
Sanfte soll mein Todeskummer,  
Nur ein Schlummer,  
Jesu, durch dein Schweißtuch sein.  
Ja, das wird mich dort erfrischen  
Und die Zähren meiner Pein  
Von den Wangen tröstlich wischen.

**TEXT & TRANSLATIONS**

**Easter Oratorio**

I. Sinfonia  
*Johann Sebastian Bach (1685-1750)*  
*(Instrumental)*

II. Adagio  
*(Instrumental)*

III. Duetto: Kommt, eilet und laufet  
*Peter, John:*  
Come, hurry and run, you swift feet,  
get to the cave that covers Jesus!  
Laughter and jokes, accompany our hearts,  
for our savior is raised from the dead.

IV. Recitativo: O kalter Manner Sinn!  
*Mary Magdalene:*  
O cold minds of men! Where is the love gone  
that you owe to the savior?  
*Mary, daughter of James:*  
A weak woman puts you to shame  
*Peter:*  
Ah, affliction and grief  
*John:*  
and fearful sorrow of heart  
*Peter, John:*  
with salty tears  
and melancholy longing  
intended an anointing for him,  
*Mary Magdalene, Mary daughter of James:*  
which you, as we, have done in vain.

V. Aria: Seele, deine Spezereien  
*Mary, daughter of James:*  
My soul, your spices  
should no more be myrrh.  
For only with the splendor of the laurel wreath  
will your anxious longing be satisfied.

VI. Recitativo: Hier ist die Gruft  
*Peter:*  
Here is the tomb  
*John:*  
And here is the stone which covered it.  
But where will my savior be?  
*Mary Magdalene:*  
He has risen from the dead!  
We met an angel  
who proclaimed this to us.  
*Peter:*  
I see here with pleasure  
the veil lies unwound.

VII. Aria: Sanfte soll mein Todeskummer  
*Peter:*  
Gentle should be the sorrow of my death  
only a slumber,  
Jesus, through your veil.  
Yes, that will refresh me there  
and the tears of my suffering  
it will wipe comfortingly from my cheeks.
TEXT & TRANSLATIONS

VIII. Recitativo: Indessen seufzen wir

Mary, daughter of James, Mary Magdalene:
Indessen seufzen wir mit brennender Begier:
Ach, könnt es doch nur bald geschehen,
Den Heiland selbst zu sehen!

Meanwhile we sigh with fervent yearning:
Ah, if only it might soon happen
to see the savior himself!

IX. Aria: Saget, sager wir geschwinde

Mary Magdalene:
Saget, saget mir geschwinde,
Saget, wo ich Jesum finde,
Welchen meine Seele liebt!
Komm doch, komm, umfasse mich;
Denn mein Herz ist ohne dich
Ganz verwaiset und betrübt.

Tell me, tell me quickly
Tell, where may I find Jesus
whom my soul loves!
Come then, come, embrace me,
for my heart is without you
quite orphaned and distressed.

X. Recitativo: Wir sind erfreut

John:
Wir sind erfreut,
Dass unser Jesus wieder lebt,
Und unser Herz,
So erst in Traurigkeit zerflossen und geschwebt
Vergisst den Schmerz
Und sinnt auf Freudenlieder;
Wir sind erfreut!
Denn unser Heiland lebet wieder.

We are delighted
that our Jesus lives once more
and our heart
before so dissolved and suspended in sadness
forgets its sorrow
and thinks of songs of joy,
for our savior lives once more.

XI. Chorus: Preis und Dank

Preis und Dank
Bleibe, Herr, dein Lobgesang,
Höll und Teufel sind bezwungen,
Ihre Pforten sind zerstört.
Jauchzet, ihr erlösten Zungen,
Dass man es im Himmel hört.
Eröffnet, ihr Himmel, die prächtigen Bogen,
Der Löwe von Juda kommt siegend gezogen!

Praise and thanks
remain your song of praise.
Hell and the devil are overcome,
their gates are destroyed.
Shout and cheer, you loosened tongues,
so that you are heard in heaven.
Open up, you heavens, the splendid arches,
the Lion of Judah comes drawn in victory!

ARTISTS

Seraphic Fire

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Associate Conductor & Director of Education
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Soprano
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Sarah Moyer
Molly Quinn
Margot Rood
Meredith Ruduski

Alto
Amanda Crider
Margaret Lias
Clara Osowski
Angela Smucker

Tenor
Steven Bradshaw
Brad Diamond
Patrick Muehleise
Steven Soph

Bass
James K. Bass
John Buffett
Charles Evans
Kyle Ferrill

Violin
Edson Scheid
Tarn Travers

Viola
Dominic Johnson

Cello
Patti Garvey

Double Bass
Nathaniel Chase

Flute
Melanie Lançon
Ebonee Thomas

Oboe
Rick Basehore
Kevin Pearl

Bassoon
Evan Epifanio

Trumpet
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Joshua Cohen
Dennis Ferry

Timpani
Rhett M. Del Campo

Harpsichord
Leon Schelhase
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 Levertov Settings with Seraphic Fire, American premieres of Nørgård’s Nova Gentitura and Steadrift 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.

Molly Quinn, soprano, has captivated audiences with her “radiant” soprano, possessing an “arresting sweetness and simplicity” (The New York Times) in diverse repertoire ranging from Monteverdi to Appalachian root music. This season, she goes on tour with the Bang on a Can All-Stars performing Julia Wolfe’s Steel Hammer; makes debut appearances with The Helicon Society, The Catacoustic Consort, and El Fuego Ensemble; and returns to Apollo’s Fire and Saint Thomas Fifth Avenue. She is a frequent collaborator with New York City’s TENET and can be heard throughout their season. Quinn has been a soloist with many noted orchestras and ensembles including The Knights NYC, The Clarion Music Society, the Choir of Trinity Wall Street, The Carmel Bach Festival, The Folger Consort, and Quicksilver. She holds both a Bachelor of Music and Master of Music in Voice Performance from University of Cincinnati-College Conservatory of Music.

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.
**ARTIST BIOGRAPHIES**

**Meredith Ruduski, soprano**, is hailed by critics for her “delicate, mellifluous sound” and “effortless,” “radiant” tone. Meredith appears regularly with Santa Fe Desert Chorale, Seraphic Fire, and the Texas Early Music Project, among others. She recently made her 2015-16 debut with South Florida Master Chorale as soprano soloist in Haydn’s *Lord Nelson Mass*, Austin Symphony Orchestra as soprano soloist in *The Messiah*, and as soprano soloist in Brahms’ *The German Requiem* with Chorus Austin. This past August, Meredith also performed Pergolesi’s *Stabat Mater* with conductor Harry Bicket in Santa Fe. Meredith is the Operations Coordinator at Texas Early Music Project, where she produced, co-wrote, and stage-directed their latest opera pastiches. Meredith received her master’s degree in music at the University of Houston and her bachelor’s degree in music at the University of Texas at Austin.

**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.

**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 Hih*), 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.

**Clara Osowski, mezzo-soprano**, has been hailed for her artistry and “rich and radiant” voice (*Urban Dial Milwaukee*). She was a 2012 Metropolitan Opera National Council Upper-Midwest Regional Finalist, the winner of the 2014 Bel Canto Chorus Regional Artists Competition in Milwaukee, and the runner-up in the 2016 Schubert Club Bruce P. Carlson Scholarship Competition. Clara’s passion for art song creation and collaboration is evident in her most recent premieres with Linda Tutas Haugen (Gjendine’s *Lullaby*), Paul Rudoi (Midnight Songs) and James Kallembach (Songs on Letters of John and Abigail Adams). As a recitalist, she recently completed the Vancouver International Song Institute, the International Workshop on the songs of Edvard Grieg in Bergen, Norway, and traveled to Tours, France to attend the Académie Francis Poulenc. Upcoming performances in the 2016-17 season include Dominick Argento’s *A Few Words about Chekhov* with chamber orchestra, alto soloist in Bach’s *St. John Passion*, and several recital engagements across the United States.
ARTIST BIOGRAPHIES

Angela Smucker, *alto*, has earned praise for her “rich, secure mezzo-soprano” voice (*Chicago Tribune*) and her “powerful stage presence” (*The Plain Dealer*). Highlights of her 2016-17 Season include performances with Chicago’s Haymarket Opera Company, Chicago A Cappella, Chicago Symphony Chorus, Bach Collegium San Diego, and newly-founded Third Coast Baroque. This season will also mark the start of Smucker’s doctoral studies at Northwestern University. Smucker holds degrees from Valparaiso University, where she also served as an instructor of voice for seven years, and the University of Minnesota. She is a 2015 NATS Intern Program alumna, a 2012 Carmel Bach Festival Adams Fellow, and serves as Executive Director of Third Coast Baroque.

Steven Bradshaw, *tenor*, has appeared as a soloist with the Chamber Orchestra of Philadelphia, Tempesta di Mare, Piffaro, Bang on a Can, Old City Baroque, The Bach Collegium of Philadelphia, and Network for New Music. In addition to performing with Seraphic Fire and his sextet, Variant 6, he’s been performing and recording with the GRAMMY® Award winning Roomful of Teeth, the Choir of Trinity Wall Street, Spire, The Thirteen, Fuma Sacra, Opera Philadelphia, Yale Choral Artists, and Apollo’s Fire. Bradshaw is a founding member of The Crossing - a Philadelphia-based new music ensemble with upcoming collaborations with ICE, Quicksilver, The American Composers Orchestra, and PRISM saxophone quartet.

Patricia 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.

Brad Diamond, *tenor*, is equally adept in the genres of opera, oratorio and song literature. Diamond has presented more than 400 solo vocal performances in works by Cavalli, Monteverdi, Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Rossini, Berlioz, Orff, Bartok, Janacek and Britten with symphony orchestras and opera companies across North America and Europe. He completed his Bachelor of Music from Westminster Choir College in Princeton, NJ in 1991. He received his master’s and doctoral degrees from the University of Cincinnati’s College Conservatory of Music. Diamond is assistant professor of voice at Samford University in Birmingham, AL.
Steven Soph, tenor, has been lauded as a “superb vocal soloist” (The Washington Post) possessing a “sweetly soaring tenor” (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.

James K. Bass, bass, is a three-time GRAMMY® nominated conductor and singer, currently serving as Director of Choral Studies in the Herb Alpert School of Music at UCLA and Artistic Director of the Long Beach Camerata. Bass received his Doctor of Musical Arts from the University of Miami–Florida, where he was a doctoral fellow; Master of Music and Bachelor of Science from the University of South Florida; and was a graduate of the Interlochen Arts Academy. He has prepared choirs for Sir Colin Davis, Sir David Willcocks, Jahja Ling, Michael Tilson Thomas, Gerard Schwarz, Giancarlo Guerrero, Michael Francis, Marcelo Lehninger, Stefan Sanderling, Evan Register, Danail Rachev, Joshua Weilerstein, Markus Huber, Michael Francis, and Robert Shaw, among others. Bass was selected by the master conductor of the Amsterdam Baroque Soloists, Ton Koopman, to be one of only 20 singers for a presentation of Cantatas by J. S. Bach in Carnegie Hall, and was an auditioned member of Robert Shaw’s workshop choir at Carnegie. He has appeared as a soloist with numerous professional vocal ensembles, orchestras and festivals. Bass also serves as Seraphic Fire’s Associate Conductor & Director of Education and has served as choirmaster for the Classical Music Festival in Eisenstadt, Austria.

John Buffett, bass, has been praised by the Salt Lake Tribune for his “warm tone and ringing top notes”. Buffett has sung with Utah, San Antonio, and Syracuse symphonies; Rochester Philharmonic; Apollo’s Fire; Mark Morris Dance Group; Santa Fe Desert Chorale; Bach Collegium San Diego; Oregon Bach Festival; and Ars Lyrica. Equally comfortable on the operatic stage, he has sung with opera companies of Utah, Sarasota, and Memphis; Utah Festival Opera; Ohio Light Opera; and Eastman Opera Theater. Buffett has worked with conductors including Robert Tweten, Josh Habermann, Jeannette Sorrell, Craig Jessop, Victor DeRenzi, Barbara Day Turner, and Paul O’Dette. Other career highlights include appearances at Tanglewood Music Festival, Boston Early Music Festival, and Mostly Mozart Festival at Lincoln Center. Buffett received his bachelor’s and master’s degrees from the Eastman School of Music and is currently on faculty at the Bob Cole Conservatory of Music at California State University, Long Beach.

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.
Kyle Ferrill, *bass*, regularly appears with the nation’s finest orchestras, including Chicago Symphony, Boston Pops, and New York’s Orchestra of St. Luke’s. Conductors include Stefan Asbury, Miguel Harth-Bedoya, Keith Lockhart, Gil Rose, Robert Spano, Kirk Trevor, and John Williams. Recent engagements include Brahms’ *Ein Deutsches Requiem* and Mendelssohn’s *Elijah* with St. Olaf College Choir and Orchestra; Oregon Bach Festival; a commercial recording of Ruth Fazal’s *Awakening* with Slovak National Orchestra in Bratislava, Slovakia; and a reprise of a successful Carnegie Hall commission, David Bruce’s *Piosenki*, in London. In addition to performing, Ferrill teaches voice and vocal pedagogy at the University of Memphis. He holds a bachelor’s degree from Butler University, and master’s and doctoral degrees from Florida State University.

Edson Scheid, *violin*, has been praised for his “polished playing” (*The Strad*), and for being “both musically and technically one of the most assured and accomplished of today’s younger period violinists” (*The Boston Musical Intelligencer*). His performance of Strauss’s *Morgen* at Carnegie Hall was described as follows: “The concertmaster, Edson Scheid, proved a worthy foil as violin soloist” (*The New York Times*). A native of Brazil, Scheid has performed with such ensembles as Les Arts Florissants, Il Pomo d’Oro, Trinity Baroque Orchestra, Juilliard415, Aston Magna Music Festival, Sejong Soloists, NOVUS NY and the Aspen Festival Orchestra. He is the two-time winner of the Historical Performance Concerto Competition at The Juilliard School, and was a recipient of the Broadus Erle Prize at Yale. His many performances of Paganini’s *24 Caprices*, on both period and modern violins, have been received with enthusiasm around the world. He has been featured live in-studio on *In Tune* from BBC Radio 3, and his recording of the *Caprices* on the baroque violin for the Naxos label has been critically acclaimed: “Far from being mere virtuoso stunts, Scheid’s Caprices abound in the beauty and revolutionary spirit of these works” (*Fanfare Magazine*).

Tarn Travers, *violin*, performs regularly around the world as a soloist, chamber musician, and an orchestral player. In 2001, he was a prizewinner at the Heifetz Guarneri auditions. Travers held a three-year fellowship with New World Symphony, where he often led the orchestra as concertmaster, and also appeared as soloist three times, once in every season spent with that orchestra, in the music of Béla Bartók, Ramiro Cortés, and Chen Yi. A member of Chicago-based contemporary group Ensemble Dal Niente, recent performance highlights include solo or chamber music performances at the Konzerthaus in Vienna, the Library of Congress in Washington, and a residency at Harvard University. Travers studied at San Francisco Conservatory, Cleveland Institute of Music, and Stony Brook University, where his primary teachers included The Cleveland Orchestra’s concertmaster William Preucil, concert violinists Camilla Wicks and Axel Strauss, and Emerson Quartet violinist Philip Setzer. Travers currently serves on the faculty of DePauw University.

Dominic Johnson, *viola*, graduated from Rice University before touring domestically and in Europe playing viola for Rachel’s, an indie-classical ensemble. Between 2005 and 2015, Johnson was the co-founder, executive director, and Principal Violist of New Millennium Orchestra of Chicago. Career highlights have included sharing the stage with Brian Wilson, Stevie Wonder, DJ Spooky, Lupe Fiasco, and the lovely Scots in Belle and Sebastian. Recently, he joined the music production team at Comedy Central’s *Drunk History* for Season 4, and in April 2016 he appeared solo at The Kennedy Center’s Millenium Stage performing *Beats, the Bauhaus, and the Birth of Abstract Film*, an original score paired with silent shorts from the 1920s. Classical engagements include work in Miami with Miami Symphony Orchestra and in St. Louis with Gesher Music Festival.
ARTIST BIOGRAPHIES

Patti Garvey, *cello*, has traveled around the globe for more than 20 years playing in Carnegie Hall, Chicago’s Symphony Center, Cleveland’s Severance Hall, Miami’s New World Center, Teatro Teresa Carreño in Caracas, Teatro Colón of Buenos Aires, and Konzerthaus of Berlin. Garvey holds a bachelor’s degree from Eastman School of Music and a master’s degree from Cleveland Institute of Music. She then joined Rochester Philharmonic and New World Symphony, and now plays with Pittsburgh and San Diego symphonies. In Los Angeles, she won an audition with Santa Barbara Symphony and enjoyed performing and recording cello and viola da gamba in a wide variety of musical styles including on American Idol, The Voice, X-Factor, Glee, with Bono and the Edge, DJ Skrillex, and in movie soundtracks like *A Good Day to Die Hard*, *The Woman in Black*, and *Wolverine*. Garvey maintains an active interest in early music, playing the bass, tenor, and treble viols and baroque cello. Based in Chicago, she maintains an active teaching career, and is a member of Picosa ensemble and Grand Rapids Symphony.

Nathaniel Chase, *double bass*, is a graduate of the Yale School of Music and an active performer throughout the New York Tri-state area. His performances range from standard orchestral repertoire with Metro Chamber Orchestra, Allentown Symphony, and Bridgeport Symphony, to new music *Le Train Bleu* and period performance with the Sebastians. Chase is Assistant Conductor of Metro Chamber Orchestra of New York City, and has appeared as a conductor with Summit Symphony Orchestra and Mimesis Ensemble. He is a graduate of the New England Conservatory and was a winner of the 2010 Yale School of Music Woolsey Hall Concerto Competition.

Melanie Lançon, *flute*, leads a dynamic career performing across the country as an orchestral and chamber musician, and records for television and film in Los Angeles. She has held the position of Principal Flute with Colorado’s Central City Opera and Baton Rouge Symphony, and served as guest Principal Flute with Seattle, San Diego, Fort Worth, and Pacific symphonies, and Louisianan Philharmonic. Lançon can be heard on Seattle Symphony’s GRAMMY® winning *Dutilleux 2*, Fort Worth Symphony’s commercial recording of Lutoslawski’s *Concerto for Orchestra*, and on numerous recordings with Utah Symphony, where she was acting Second Flute for the 2014–2015 Season. Previously, Lançon held a three-year fellowship with New World Symphony. She has also performed with American Ballet Theatre, Houston Grand Opera & Ballet, National Repertory Orchestra, Civic Orchestra of Chicago, and as soloist with Camerata Pacifica. She is featured in Peter Schickele’s video production *P. D. Q. Bach in Houston: We Have a Problem!*, as solo flutist in the film *Domus*, and on the soundtrack of Showtime’s *Penny Dreadful*. Lançon received her Master of Music from Rice University and her Bachelor of Music with honors from Northwestern University.

Eboney Thomas, *flute*, holds degrees from Southern Methodist University and from New England Conservatory of Music. She was most recently Principal Flute of Knoxville Symphony. Thomas performs across the country while maintaining a full studio of private students.
**Rick Basehore, oboe**, is Principal Oboe at Sarasota Opera, and Allentown and Fairfax symphonies, as well as Second Oboe/English Horn with Annapolis Symphony Orchestra. Between 2008 and 2012, he served as Co-Principal Oboe of “The President’s Own” United States Marine Band, in Washington. Prior to moving to the DC metropolitan area, Basehore was an Oboe Fellow with New World Symphony. Previous appointments include Principal Oboe of the Kentucky Symphony Orchestra, Third Oboe of Virginia Symphony, and guest Oboist with Moscow Chamber and the Ural Philharmonic orchestras in Russia. He has performed in music festivals of Stuttgart, Jerusalem, Aspen, and Paris, and will be a featured soloist at this year’s Artsosphere festival. He can be heard on recordings of Moscow Chamber Orchestra, Eastman Bach Children’s Chorus, The U.S. Marine Band, as well as Seraphic Fire. Basehore studied at Eastman School of Music and University of Cincinnati’s College-Conservatory of Music. His primary teachers were Richard Killmer and Mark Ostoich.

**Kevin Pearl, oboe**, is Assistant Principal Oboe of Milwaukee Symphony Orchestra. He was a New World Symphony fellow in between 2012 and 2015, touring with the orchestra to the Harris Theater, The Kennedy Center, and Carnegie Hall. Pearl has also performed with Lakes Area Music Festival, Verbier Festival, Spoleto USA, and Aspen Music Festival. As a chamber musician, he regularly performed on New World Symphony’s Sunday Chamber Music Series, including a performance of Mozart’s *Quintet for Piano and Winds* with pianist Garrick Ohlsson. Pearl has written, recorded, and performed with indie pop/folk trio The alt Default, and helped to curate a collaborative performance between members of the Miami City Ballet and New World Symphony.

**Mary Bowden, trumpet**, recently released her debut album *Radiance* on Summit Records featuring new American works. A Yamaha Performing Artist and Gold Medal Global Music Award Winner, Bowden is first prize winner of the 2012 International Women’s Brass Conference Trumpet Competition. She has performed as a soloist with the Peninsula Symphony, Croatian Army Wind Band, San Juan Symphony, Springfield (OH and MO) Symphony Orchestras, among several others. Bowden is a founding member of the Chrysalis Chamber Players and Seraph Brass. She has collaborated in chamber music programs at Marlboro Music Festival, Lakes Area Music Festival, The Banff Centre, and at Sydney Opera House. She has also served on the adjunct faculty of Virginia Commonwealth University and Curtis Institute of Music’s Young Artist Summer Program. She currently served as Principal Trumpet of Artsosphere Festival Orchestra. She has also served as Principal Trumpet of New Zealand’s Auckland Philharmonia, South Korea’s Daeyeon Philharmonic, Sarasota Opera, and Lucerne Festival Academy in Switzerland. She is a member of Richmond Symphony and Des Moines Metro Opera. Bowden is a graduate of Curtis Institute of Music and Yale University.

**Evan Epifanio, bassoon**, currently serves as Second Bassoon of Sarasota Orchestra. Prior to holding this position, he was a bassoonist with New World Symphony for four years. Epifanio has a Bachelor of Music from Depaul University and a Master of Music from Northwestern University.
Joshua Cohen, **trumpet**, is Principal Baroque Trumpet with Washington Bach Consort. He has also performed as principal and solo baroque trumpet for ensembles such as Studio de Musique Ancienne de Montreal, Arion, Bach Sinfonia, Aston Magna, Musica Maris, Houston Bach Society, Ensemble Telemann, and participated in festivals such as Indiana Festival of Early Music, International Festival of Baroque Music at Lameque and Bach Festival of Montreal. Recently, Cohen recorded J. S. Bach’s *Brandenburg Concerto No. 2* with Montreal-based Ensemble Caprice. He can also be heard in Washington Bach Consort’s recording of J. S. Bach’s Cantata 51 with soprano Elizabeth Futral. In Fall 2013, Josh toured the United States with Apollo’s Fire under Jeanette Sorrell performing Bach’s *Brandenburg Concerto No. 2*. Cohen holds a Master of Music from McGill University and Bachelor of Music from New England Conservatory of Music.

Dennis Ferry, **trumpet**, was Principal Trumpet of the Orchestre de la Suisse Romande in Switzerland for 31 years before returning to the United States in 2009. On baroque trumpet, Ferry performs regularly with Opera Lafayette (DC) and with the Washington Bach Consort. On modern trumpet, he is a regular with the National and Baltimore symphonies, Concert Artists of Baltimore, National Gallery Orchestra, Alexandria Symphony, Kennedy Center Opera House Orchestra, Pittsburgh Opera, Washington Concert Opera, and Wolf Trap Opera. While living and working in Europe, Ferry performed and recorded as Principal Trumpet in major European baroque ensembles under Phillip Herreweghe with La Chappelle Royale, William Christie with Les Arts Florissants, Gustav Leonhardt, René Jacobs, and Andrew Parrott. Ferry has also performed and recorded as Principal Trumpet of Boston Early Music Festival. Before leaving Geneva, he was also Principal Trumpet of baroque ensemble Gli Angeli Genève.

Rhett M. Del Campo, **timpani**, spent nearly 30 years performing as a pianist and percussionist around the world. He debuted as a piano soloist with Chicago Symphony in 1991 and toured Italy as a soloist with Chicago Youth Symphony in 1994. Del Campo studied percussion at New England Conservatory and DePaul University before earning a fellowship with New World Symphony. Between 2006 and 2010 he resided in Stockholm and served as Royal Swedish Opera and Ballet’s Principal Percussionist and off-stage cannon specialist. Other international experiences include performing, recording, and touring with both Philharmonia Orchestra in London under Esa-Pekka Salonen, and Palau de les Arts Opera in Valencia under both Zubin Mehta and the late Lorin Maazel. Stateside, he has also appeared as a percussionist with Chicago, Detroit, and Kansas City symphonies. Del Campo now serves as Seraphic Fire’s Executive Director.

Leon Schelhase, **harpsichord**, holds a Bachelor of Music from University of Cape Town and a Master of Music in Historical Performance from Boston University, where he was a student of Peter Sykes. Schelhase performed with Emmanuel Music, Ensemble Florilege, and Gardner Museum Orchestra, and also appeared on A Far Cry’s first album, *Debut*. He is one of the founding members of Cambridge Concentus, an ensemble specializing in the music of Bach, and a recipient of the American Bach Soloists’ prestigious Goldberg Prize. Schelhase has performed with the chamber ensemble Old City Music, La Rocinante, Ars Antiqua, Choral Arts Society of Philadelphia, Philadelphia Bach Festival Orchestra, New York State Baroque, and Pegasus Early Music. He is a continuo accompanist fellow at the Baroque Performance Institute in Oberlin. He has also appeared as guest soloist with American Bach Soloists and served as Assistant Conductor in Handel’s *Teseo* at Chicago Opera Theater. Schelhase joined the faculty of Curtis Institute of Music in 2012.

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Seraphic Fire is funded by The Children’s Trust. The Trust is a dedicated source of revenue established by voter referendum to improve the lives of children and families in Miami-Dade County by making strategic investments in their future. Funding for Seraphic Fire is provided in part by the Broward County Board of County Commissioners as recommended by the Broward Cultural Council. Seraphic Fire is sponsored in part by the State of Florida, Department of State, Division of Cultural Affairs and the Florida Council on Arts and Culture.

Artist accommodations are provided by Marriott’s SpringHill Suites.
Your contribution matters
This season, Seraphic Fire presented more than 40 concerts in South Florida, premiered eight new American works by leading composers, and collaborated with The Cleveland Orchestra in Miami and Cleveland. Through our Youth Initiative, we have engaged and inspired more than 1,000 students in underserved Miami-Dade communities.

Our patrons cover 44% of the costs for these programs.

We need your support!
Donate by May 31st to help make this season a success.

No matter how large or small, your contribution allows us to envision a strong and soaring future for Seraphic Fire. The experience will continue—your generosity will ensure that.

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Seraphic Fire’s Youth Initiative is a free music education and choral performance program, in partnership with the University of Miami, that offers a unique and personalized introduction to the art of singing to elementary and middle school students across Miami-Dade County’s most challenged neighborhoods.

Interactive Learning
Each month, Seraphic Fire artists visit different schools to engage students in dynamic presentations that teach music theory fundamentals and vocal pedagogy.

Outreach Performances
More than 1,000 students are invited to especially curated Seraphic Fire performances that serve as “guided tours” of the music performed by the ensemble.

Seraphic Fire’s Youth Initiative is endowed in perpetuity by The Clinton Family Fund.

In partnership with:
Seraphic Fire’s Legacy Society

Help ensure Seraphic Fire’s future through a bequest in your estate. Seraphic Fire’s Legacy Society recognizes our cherished friends who have included Seraphic Fire in their long-range financial plans with a gift or trust arrangement.

If you have made a bequest to Seraphic Fire, please let us know so that you can be recognized as a member of Seraphic Fire’s Legacy Society. Your gift will serve as an inspiration for others.

For more information about making a gift to Seraphic Fire through your will or trust, or if you have already included Seraphic Fire in your plans, please contact Patrick Quigley at 305.285.9060.