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Dear Friends,

Our 15th Anniversary is a culmination of Seraphic Fire’s indelible mark on South Florida. Through the generous support of the John S. and James L. Knight Foundation, we are excited to present a season that includes eight world premieres by emerging and established American composers.

We began this fall by presenting selections from Philip Glass’ minimalist masterpiece *Einstein on the Beach*, featuring violinist Matthew Albert, co-founder of GRAMMY® Award winning ensemble Eighth Blackbird.

Tonight you will hear the requiem masses of Fauré and Duruflé with organist Nathan Laube in a tribute to French liberty and freedom, as well as a new piece by critically acclaimed composer Douglas Cuomo.

Finally, *A Seraphic Fire Christmas* promises to inspire and enrapture audiences next month with seasonal favorites and three new carol settings by Susan LaBarr.

Seraphic Fire is bringing the best of the world to South Florida and the best of South Florida to the world. Thank you for being a part of the Seraphic Fire community.

My best,

Patrick Dupré Quigley
Founder & Artistic Director
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.
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.

The 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 will appear with the San Francisco Symphony, the Cleveland Orchestra, and the Grand Rapids Symphony. Previous guest conducting engagements include appearances with the 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.
Douglas J. Cuomo has composed highly acclaimed music for concert and theatrical stages, television, and film. Cuomo's expressive musical language, with its arresting juxtapositions of sound and style, is a natural outgrowth of his eclectic background and training. Born in Tucson, AZ, raised in the San Francisco Bay Area and Amherst, MA, Cuomo began playing the trumpet in grade school and switched to guitar at the age of 10. While still in high school he studied with jazz greats Max Roach and Archie Shepp at the University of Massachusetts. He became a professional guitarist while still in his teens, alternating years of college — studying jazz, world music, and ethnomusicology at Wesleyan University in Connecticut — with years on the road. He completed his undergraduate studies at the University of Miami.

After two years of touring, Cuomo returned to New York City where he began to compose scores for downtown theater productions, student films, and television documentaries. In doing so, he developed a notable talent for integrating music, image, and narrative. His numerous film and television credits include the themes for Sex & The City and NOW with Bill Moyers.

Significant recent concert and theatrical works include: Doubt, an opera based on the play and movie with a libretto by John Patrick Shanley, which premiered at Minnesota Opera, featuring Denyce Graves, Christine Brewer, Matthew Worth, and Adriana Zabala; A Winter’s Journey, a setting of Wilhelm Müller’s text for Schubert’s Winterreise song cycle, scored for mezzo-soprano Beth Clayton, trumpeter Frank London, guitar, and electronics, which premiered in 2013 by Music-Theatre Group and was directed by David Schweizer; Black Diamond Express Train to Hell, a double concerto for orchestra, cello, and sampler, which was premiered by the American Composers Orchestra at Carnegie Hall, with Maya Beiser and the composer as soloists; Arjuna’s Dilemma, a 70-minute opera-oratorio based on the Bhagavad Gita produced by Music-Theatre Group and premiered at BAM’s Next Wave festival; Only Breath, commissioned and performed by Maya Beiser at The International Festival of Arts & Ideas, Ravinia, Carnegie Hall, and others.

Cuomo has lectured widely and also performs as a guitarist with his band, playing jazz interpretations of his film and television work. He also has arranged music for pop stars such as Britney Spears.

Douglas J. Cuomo's compositions are published by Schott Music.
Concert organist Nathan Laube has quickly earned a place among the organ world’s elite performers. In addition to his busy performing schedule, Laube serves as Assistant Professor of Organ at The Eastman School of Music in Rochester, NY, where he teaches with distinguished professors David Higgs and Edoardo Bellotti.

His recent and upcoming performances include major venues spanning four continents. These include the Vienna Konzerthaus (Austria); the Berlin Philharmonie and the Dortmund Konzerthaus (Germany); Aarhus Cathedral and Copenhagen Cathedral (Denmark); the Cankarjev Dom, Ljubljana (Slovenia); and the Sejong Center, Seoul (Korea). In the USA, venues include Overture Hall, Madison (WI) where he performed with the Madison Symphony under the direction of Julian Wachner; The Schermerhorn Symphony Center, Nashville (TN) where he performed and recorded the Stephen Paulus Grand Organ Concerto with the Nashville Symphony under the direction of Giancarlo Guerrero; Washington National Cathedral (DC); Walt Disney Concert Hall (CA); Verizon Hall (PA); The Kauffman Center’s Helzberg Hall (MO); and Spivey Hall (GA).

Laube holds a master’s degree in organ from the Musikhochschule in Stuttgart, Germany where he was a student of Ludger Lohmann and a recipient of a German DAAD Fellowship Study Scholarship. As a recipient of a William Fulbright Grant, Nathan spent the 2010-11 academic year studying with Michel Bouvard and Jan Willem Jansen at the Conservatoire à Rayonnement Régional de Toulouse where he earned Prix de Spécialisé with the mention “Très Bien” and “Félicitations du Jury,” in addition to the Prix François Vidal from the city of Toulouse.

He earned his Bachelor of Music at the Curtis Institute of Music in Philadelphia, where he studied organ with Alan Morrison and piano with Susan Starr. Upon graduating, he received the Institute’s two highest awards, the Landis Award for Excellence in Academics and the Aldwell Award for Excellence in Musical Studies. During his time at the Curtis Institute, Laube also served as an assistant organist at the Wannamaker Grand Court Organ at Macy’s Department Store in downtown Philadelphia.

Laube is frequently asked to teach master classes and workshops in connection with his concerts and often serves on the faculty for Pipe Organ Encounters in the USA — clinics presented by The American Guild of Organists designed to introduce young keyboardists to the pipe organ and its vast repertoire. He also has taught at the Oberlin Summer Organ Academy in Ohio and the Kimmel Center for the Performing Arts Summer Organ Academy in Philadelphia.
Maurice Duruflé’s *Quatre Motets sur des thèmes grégoriens*, Op. 10 of 1960 are written for unaccompanied chorus and traditionally accompany performances of his *Requiem*. Each motet is composed around the Gregorian chant melody associated with its individual title. *Ubi caritas* was originally the final melody sung at mass on Holy Thursday during the washing of feet, an action that commemorates Jesus washing the feet of his disciples at the last supper. Duruflé’s setting of this text displays the free and flowing motion of the text.

Gabriel Fauré’s *Requiem* is unlike any of the compositions that may be considered its peers and remains an iconic landmark in the choral repertoire. He began composing this piece in 1886, shortly after the death of his father, and finished it at the end of the following year. Fauré subsequently revised the orchestration and the composition was heard in its definitive version in 1900. Exploring the relationship between freedom and control, this composition draws melodic inspiration from the tunes and rhythms of Gregorian chant. While winding and singing in quality, Fauré is scrupulously precise in his directions on rhythm, dynamics, and phrase length. This detailed approach delivers subtle dynamic and harmonic shifts which create an overarching sweeping quality throughout.

The Fate of His Ashes: A Requiem for Victims of Power is making its world premiere with Seraphic Fire. Composer Douglas J. Cuomo writes: "The text for this piece is derived from the Epistle to the Reader of Sir Thomas Browne’s *Hydriotaphia*, (1658). Subtitled *Urn Burial*, the essay is a reflection on the discovery of a Roman urn burial site in Norfolk and the practice of disinterment. I compiled the text by redacting (i.e. eliminating) many of the words of the original, leaving behind a ghostly contemplation on the metaphysical uses of a body after death. Something hidden is revealed by elimination. Death eliminates too, and can reveal. The circumstances of a death can transform a life lived privately, outside the public eye, into something very public. The act of extinguishing a life can extend and amplify that life; one’s potential and influence can blossom at death and outlive a body’s time spent on earth. The person has vanished and what remains are literally their remains, now a parable of larger forces in the world."

Originally a commission for an organ mass, Maurice Duruflé’s *Requiem* was completed in 1947 after the death of his father. Duruflé wrote in unpublished program notes for a 1980 concert: "This requiem is composed entirely on the Gregorian themes of the Mass for the Dead. Sometimes the musical text has been respected in full, the orchestra intervening only to sustain or to comment on it; sometimes I was simply inspired by it or sometimes removed myself from it altogether... This *Requiem* is not an ethereal work which sings of detachment from earthly worries. It reflects, in the immutable form of the Christian prayer, the agony of man faced with the mystery of his ultimate end. It is often dramatic, or filled with resignation, or hope, or terror, just as the words of the Scripture themselves which are used in the liturgy. It tends to translate human feelings before their terrifying, unexplainable, or consoling destiny. It represents the idea of peace, of faith, and of hope."
November 11-13, 2016
Coral Gables • Ft. Lauderdale • Washington, DC

Ubi Caritas from Quatre Motets, Op. 10
Maurice Duruflé (1902–1986)

Requiem, Op. 48
Gabriel Fauré (1845–1924)

i. Introitus – Kyrie
ii. Offertorium
iii. Sanctus
iv. Pie Jesu
v. Agnus Dei
vi. Libera me
vii. In Paradisum

Intermission

The Fate of His Ashes: A Requiem for Victims of Power
Douglas J. Cuomo (b. 1958)

*world premiere

Requiem, Op. 9
Duruflé

i. Introitus
ii. Kyrie
iii. Domine Jesu Christe
iv. Sanctus
v. Pie Jesu
vi. Agnus Dei
vii. Lux aeterna
viii. Libera me
ix. In Paradisum

This program is made possible through a generous gift by Dr. Thomas C. Boyd in memory of Stanley Ferch, and his parents, Thomas and Jean Boyd.
**Ubi Caritas from Quatre Motets**

Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exultemus, et in ipso iucundemur.
Timeamus, et amemus Deum vivum.
Et ex corde diligamus nos sincero.

Ubi caritas et amor, Deus ibi est.
Amen.

**Maurice Duruflé (1902-1986)**

Where charity and love are, God is there.
Christ’s love has gathered us into one.
Let us rejoice and be pleased in Him.
Let us fear, and let us love the living God.
And may we love each other with a sincere heart.

Ubi caritas et amor, Deus ibi est.
Amen.

**Requiem, Op. 48**

**i. Introitus – Kyrie**

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion,
et tibi reddetur votum in Jerusalem:
exaudi orationem meam,ad te omnis caro veniet.

Kyrie eleison,
Christe eleison
Kyrie eleison.

**ii. Offertorium**

O Domine Jesu Christe, Rex gloriae,
libera animas defunctorum
de poenis Inferni,
et de profundo lacu:
libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.

**Gabriel Fauré (1845-1924)**

Grant eternal rest to them, Lord,
and let perpetual light shine on them.
A hymn befits you, God in Zion,
and a vow to you shall be fulfilled in Jerusalem.
Hear my prayer,
for unto you all flesh shall come.

Lord have mercy,
Christ have mercy,
Lord have mercy.

O Lord Jesus Christ, King of Glory,
free the souls of the dead
from infernal punishment,
and from the deep abyss.
Free them from the mouth of the lion,
do not let Hell swallow them up,
do not let them fall into the darkness.
Hostias et preces tibi, Domine, laudis offerimus: tu suscipe pro animabus illis, quarum hodie memoriam facimus: fac eas, Domine, de morte transire ad vitam, Quam olim Abrahae promisisti, et semini ejus.

iii. Sanctus

Sanctus, Sanctus, Sanctus, Domine Deus Sabaoth, pleni sunt caeli et terra gloria tua. Osanna in excelsis!

iv. Pie Jesu

Pie Jesu Domine, dona eis requiem, requiem sempiternam.

v. Agnus Dei

Agnus Dei, qui tollis peccata mundi, dona eis requiem. Agnus Dei, qui tollis peccata mundi, dona eis requiem. Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es.

Requiem aeternam dona eis, Domine: et lux perpetua luceat eis.

Sacrifices and prayers of praise we offer to you, O Lord. Receive them for the souls of those whom we commemorate today. Lord, make them pass from death to life, as you once promised to Abraham, and to his seed.

Holy, Holy, Holy, Lord God of Hosts, the heavens and earth are filled with your glory. Hosanna in the highest!

Merciful Lord Jesus, grant them rest, eternal rest.

Lamb of God, who takes away the sins of the world, grant them rest. Lamb of God, who takes away the sins of the world, grant them rest. Lamb of God, who takes away the sins of the world, grant them eternal rest.

May eternal light shine on them, Lord, with your saints, for eternity, for you are merciful.

Grant eternal rest to them, Lord, and let perpetual light shine on them.
vi. **Libera me**

Deliver me, Lord,
from eternal death,
on that day of dread,
when the heavens and earth shall move,
when you shall come to judge the world by fire.
I am made to tremble, and to fear,
when destruction shall come,
and also your coming wrath.
O that day, that day of wrath,
of calamity and misery,
the great and exceedingly bitter day.

**Requiem aeternam dona eis, Domine:**
et lux perpetua luceat eis.

vii. **In Paradisum**

May angels lead you into Paradise.
At your coming
may martyrs receive you,
and may they lead you
into the holy city, Jerusalem.
May the chorus of angels receive you,
and with Lazarus, who once was a pauper,
may you have eternal rest.

**In Paradisum**

May the chorus of angels receive you,
and with Lazarus, who once was a pauper,
may you have eternal rest.

**In Paradisum**

May the chorus of angels receive you,
and with Lazarus, who once was a pauper,
may you have eternal rest.
Douglas J. Cuomo (b. 1958)
*world premiere*

Who knows the fate of his bones?
The oracle of his ashes?
Ashes scattered at your hands.
Theseus may have wandered far
Hit of faith beyond prediction
But seeing they arose as they lay in silence
We were unwilling.

They should die again
and be buried twice among us.
Truest earth itself an infant
makes but a small noise.

Human daily fragments
Coffins by our bedside
Mind us of our graves.

Keep men out of their urns.
Let nothing remarkable escape us.
Preserve the living.
Contemplate your fore fathers.
Simplicity flies away.

In silence or time
Remembering forgetting ashes
worth honor virtues!
We mercifully preserve their bones.

Full of freedom I look upon you
And must profess my self to Urn and Ashes.
Requiem, Op. 9

i. Introit

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion,
et tibi reddetur votum in Jerusalem:
exaudi orationem meam,
ad te omnis caro veniet.

ii. Kyrie

Kyrie eleison,
Christe eleison.
Kyrie eleison.

iii. Domine Jesu Christe

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum
deo poenis inferni,
et de profundo lacu:
libera eas de ore leonis,
ne absorbent eas tartarum,
ne cadant in obscurum.
Sed signifer sanctus Michael
repraesentet eas
in lucem sanctam,
quam olim Abrahae promisisti
et semini ejus.

Hostias et preces tibi,
Domine, laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:fac eas,
Domine, de morte transire ad vitam,
Quam olim Abrahae promisisti,
et semini ejus.

Durufié

Grant eternal rest to them, Lord,
and let perpetual light shine on them.
A hymn befits you, God in Zion,
and a vow to you shall be fulfilled in Jerusalem.
Hear my prayer,
for unto you all flesh shall come.

Lord have mercy,
Christ have mercy,
Lord have mercy.

Lord Jesus Christ, King of Glory,
deliver the souls of all the faithful departed
from infernal punishment,
and from the deep abyss.
Free them from the mouth of the lion,
do not let Hell swallow them up,
do not let them fall into the darkness.
But that Michael,
the holy standardbearer,
bring them into the holy light,
as you once promised to Abraham,
and to his seed.

Sacrifices and prayers of praise
we offer to you, O Lord.
Receive them for the souls of those
whom we commemorate today.
Lord, make them pass from death to life,
as you once promised to Abraham,
and to his seed.
iv. Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth, pleni sunt coeli et terra gloria tua. Hosanna in excelsis! Benedictus, qui venit in nomine Domini. Hosanna in excelsis!

Holy, Holy, Holy, Lord God of hosts. the heavens and earth are filled with your glory. Hosanna in the highest! Blessed is He who comes in the name of the Lord. Hosanna in the highest!

v. Pie Jesu

Pie Jesu Domine, dona eis requiem, requiem sempiternam.

Merciful Lord Jesus, grant them rest, eternal rest.

vi. Agnus Dei

Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

Lamb of God, who takes away the sins of the world, grant them eternal rest.

vii. Lux aeterna

Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es.

Requiem aeternam dona eis, Domine: et lux perpetua luceat eis.

May eternal light shine on them, Lord, with your saints, for eternity, for you are merciful.

Grant eternal rest to them, Lord, and let perpetual light shine on them.
viii. Libera me

Deliver me, Lord, from eternal death, on that day of dread, when the heavens and earth shall move, when you shall come to judge the world by fire. I am made to tremble, and to fear, when destruction shall come, and also your coming wrath. O that day, that day of wrath, of calamity and misery, the great and exceedingly bitter day.

Grant eternal rest to them, Lord, and let perpetual light shine on them.

ix. In Paradisum

May angels lead you into Paradise. At your coming may martyrs receive you, and may they lead you into the holy city, Jerusalem. May the chorus of angels receive you, and with Lazarus, who once was a pauper, may you have eternal rest.
Seraphic Fire

Founder & Artistic Director
Patrick Dupré Quigley

Associate Conductor & Director of Education
James K. Bass

Organ
Nathan Laube

Soprano
Jolle Greenleaf
Sara Guttenberg
Sarah Moyer
Margot Rood
Brenna Wells

Tenor
Steven Bradshaw
Brian Giebler
Patrick Muehleise
Steven Soph

Alto
Luthien Brackett
Douglas Dodson
Lexa Ferrill
Margaret Lias

Bass
James K. Bass
John Buffett
Steven Eddy
Charles Evans
Jolle Greenleaf, soprano, has been hailed as a “golden soprano” and called “a major force in the New York early music-scene” by The New York Times. She is a sought-after soloist in music by Bach, Buxtehude, Handel, Purcell, and, most notably, Claudio Monteverdi. This season’s highlights include two programs on Carnegie Hall’s “La Serenissima” series, J. S. Bach’s St. Matthew Passion with the Washington Bach Chorus, and a return to the beloved Vespers of 1610 by Claudio Monteverdi. As Artistic Director of TENET, Greenleaf creates diverse programs, directs, and sings in performances of repertoire spanning from the Middle Ages to the 21st Century. “A treasured staple in New York” (The New York Times), TENET’s programming and performances has been lauded by The New York Times as “adventurous and expressive.”

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 the 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 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 TX, 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 Première 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*.

Luthien Brackett, *alto*, is praised by the press for her “easy, appealing alto” and “silky tone among all registers,” and is in great demand as a concert soloist and professional chorister. Her most recent solo appearances include J. S. Bach’s *St. Matthew Passion* with the Baldwin Wallace Bach Festival; Handel’s *Messiah* with The Choir of Trinity Wall Street and Trinity Baroque Orchestra; the Charlotte Symphony Orchestra; *Barbara’s Venice: The Music of Barbara Strozzi* with Pegasus Early Music; and the Russian premiere of Maximilian Steinberg’s *Passion Week* with The Clarion Society. Upcoming solo appearances include Bach’s *St. Matthew Passion* with the Washington Bach Consort, Bach’s *St. John Passion* with TENET and the Sebastians, and Beethoven’s Symphony No. 9 with the Johnstown Symphony Orchestra. Among her numerous commercial recordings are the Choir of Trinity Wall Street’s anthology of the Complete Haydn Masses (Naxos), as well as its 2013 GRAMMY® nominated recording of Handel’s *Israel in Egypt* (Musica Omnia), and the Pulitzer Prize winning and GRAMMY® nominated *Anthracite Fields* with the Bang on a Can All-Stars. Brackett regularly appears with some of the country’s preeminent vocal ensembles including The Antioch Chamber Ensemble, TENET, Vox, Voices of Ascension, The Clarion Society, Santa Fe Desert Chorale, Spire Chamber Ensemble, and the Choir of Trinity Wall Street. Brackett received her training at Westminster Choir College.
Douglas Dodson, countertenor, is making his mark on opera and concert stages throughout the United States in repertoire ranging from baroque to contemporary. He has been hailed as a “vivid countertenor” (The Wall Street Journal) with a voice that is “pellucid” (The Boston Globe) and “unusually sparkling” (Kansas City Star).

In recent seasons, Dodson has performed the roles of Ottone in Monteverdi’s Poppea with Aldeburgh Music, Farinelli the Rooster in the world premiere of Ken Ueno’s Gallo with Guerilla Opera, David in Handel’s Saul with Boston’s Back Bay Chorale, and The United Way in the American premiere of Tod Machover’s Death and the Powers with the American Repertory Theatre and Chicago Opera Theatre. Dodson also performs regularly with some of the nation’s best professional choral ensembles including the Handel and Haydn Society, Skylark, and South Dakota Chorale.

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 (Mercédès in Bizet’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.
**ARTIST BIOGRAPHIES**

**Margaret Lias, mezzo-soprano**, has been celebrated for her “warm,” “arresting,” and “rich-toned” singing. Since her Boston Symphony Hall debut in 2011 with the 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 *Fern Hill*), 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.

**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.
Brian Giebler, tenor, has been heard singing diverse repertoire around the world, garnering praise for his “most impressive… bright, clear tone and lively personality” (New York Times). A “faultless high tenor” (Seattle Times) with “great elegance of tone and phrasing” (Baltimore Sun), Giebler has been a soloist with the Virginia Symphony Orchestra, American Classical Orchestra, Trinity Wall Street Baroque Orchestra, New York City Chamber Orchestra, Pacific Northwest Ballet Orchestra, and Saginaw Bay Orchestra, and next season he will make his debut with The Cleveland Orchestra at Severance Hall. He performs regularly with the GRAMMY® Award winning Conspirare of Austin and is a member of the GRAMMY® nominated Choir of Trinity Wall Street in Manhattan, where he most recently sang the Evangelist in Bach’s St. Matthew Passion. This year, Giebler was a finalist in the Tafelmusik International Vocal Competition and received Honorable Mention at the Biennial Bach Vocal Competition sponsored by the American Bach Society and the Bach Choir of Bethlehem. In 2015, he was selected as the Victoria Bach Festival Young Artist and the Carmel Bach Festival’s Virginia Best Adams Tenor Fellow.

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 The Santa Fe Desert Chorale, Tucson Chamber Artists, and Music of the Baroque. Last season, he performed Carmina Burana with the 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 The 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 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.
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; The 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 Rogister, Danail Rachlev, 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, baritone, has been praised by the Salt Lake Tribune for his “warm tone and ringing top notes”. Buffett has sung with the Utah, San Antonio, and Syracuse symphonies, the Rochester Philharmonic, Apollo’s Fire, the 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 the Opera Companies of Utah, Sarasota, 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 a 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.

Steven Eddy, baritone, has been praised for his “winning portrayals” (The Dallas Morning News) and “sterling musical and physical work” (stagehappenings.com) and has exhibited extraordinary versatility in the realms of opera, oratorio and art song. A frequent concert artist and recitalist, Eddy has performed with American Symphony Orchestra, The Mark Morris Dance Group, American Classical Orchestra, Choral Arts Philadelphia, the Aspen and Tanglewood Music Festivals, The Handel Choir of Baltimore, New York Virtuoso Singers, Brooklyn Art Song Society and Bach Vespers at Holy Trinity. A winner of the 2015 Joy in Singing Debut Artist Award, which led to his New York recital debut, Eddy has also received awards from the Metropolitan Opera National Council Auditions, the Oratorio Society of New York’s Lyndon Woodside Competition, the Dallas and Connecticut Opera Guild Competitions, and the University of Michigan Friends of Opera Competition.
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, New Jersey, 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 Westminster Choir College of Rider University. Evans is currently Visiting Assistant Professor of Voice at the University of South Florida.
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