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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.

Last month, we performed 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 J. Cuomo.

This month, A Seraphic Fire Christmas promises to inspire and enrapture you 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
ABOUT SERAPHIC FIRE

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

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

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

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

Seraphic Fire aims to present high-quality performances of under-performed music with cultural significance. Simultaneously, Seraphic Fire encourages the occupational advancement of musicians by providing a forum for the development and presentation of their talents, and promotes community well-being through musical education programs.
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 will appear with the San Francisco Symphony, The Cleveland Orchestra, and the 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 K. Bass, three-time GRAMMY® nominated singer and conductor, is Director of Choral Studies at the Herb Alpert School of Music at UCLA and Associate Conductor & Director of Education of Seraphic Fire. He was previously on faculty at Western Michigan University and the University of South Florida in Tampa, where he served as Artistic Director of Master Chorale of Tampa Bay, the official chorus of the Florida Orchestra. Bass received his Doctor of Musical Arts from the University of Miami-Florida, where he was a doctoral fellow, and received his Master of Music and Bachelor of Science from the University of South Florida. He is a graduate of Interlochen Arts Academy.

Bass was selected by the master conductor of 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 with numerous professional vocal ensembles including Conspirare, Santa Fe Desert Chorale, Apollo Master Chorale, Vox Humanae, and Spire. He is one of 13 singers on the GRAMMY® nominated disc *A Seraphic Fire Christmas*. He is an active bass soloist and has performed at Winchester Cathedral in London, has sung 15 world premieres and appears on CD recordings on the Harmonia Mundi, Naxos, Albany, and Seraphic Fire Media labels. He will be making his Cleveland Orchestra debut as bass soloist in 2016 and has appeared with the New World Symphony under Michael Tilson Thomas, The Florida Orchestra, Grand Rapids Symphony, Back Bay Chorale and Orchestra, Firebird Chamber Orchestra, and the Sebastians as bass soloist.

Bass was appointed choirmaster for the Classical Music Festival in Eisenstadt, Austria. During the summer of 2011, he co-founded the Professional Choral Institute at the University of South Florida. In its inaugural year of recording, Seraphic Fire and PCI received the GRAMMY® nomination for Best Choral Performance for their recording of Johannes Brahms' *Ein Deutsches Requiem*. During his tenure as Artistic Director for Master Chorale of Tampa Bay, he was responsible for five recordings and three world premieres. 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.

He has served on the Executive Board of the American Choral Directors Association’s Central Division as College Repertoire and Standards Chairperson. Bass’ professional affiliations include American Choral Directors Association, Music Educators National Conference, League of American Orchestras, Pi Kappa Lambda national music honor society, and Phi Mu Alpha Sinfonia music fraternity.
Susan LaBarr is a composer living and working in Springfield, MO. Her works are published by Santa Barbara Music Publishing, Walton Music, and Morningstar Music. In 2015, she completed commissions for National American Choral Directors Association's Women's Choir Consortium and for Texas Choral Directors Association's Director's Chorus. She also served as Missouri Composer Laureate for 2012 and 2013 and was Composer-In-Residence for Tennessee Chamber Chorus (Cleveland, TN) and Chattanooga Girls Choir (Chattanooga, TN) in 2012.

LaBarr’s arrangement of *Quem Pastores Laudavere*, written for New York Polyphony, was included on their 2014 GRAMMY® Award winning album *Sing Thee Nowell*. In 2011, her works *Two Songs of Love Lost: Forever Gone* and *At Dawn of Day* won the Opus Award, an award nominated and voted on by members of the Missouri Choral Directors Association. In 2015 and 2016, she completed commissions for choirs in Missouri and Pennsylvania and had performances at the Missouri Music Educators Association and the Texas Music Educators Association conferences.

Central to LaBarr’s compositional voice is the knowledge she gained from studying with Alice Parker at her home in Hawley, MA, where she attended the Composer’s Workshop and Melody Studies Workshop in 2012 and 2013, respectively.

LaBarr attended Missouri State University in Springfield, where she received a Bachelor of Arts in Music and her Master of Music in Music Theory.
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PROGRAM

December 7-18, 2016
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Veni, Veni Emmanuel
O Come, O Come Emmanuel
Adeste Fideles
O Come All Ye Faithful

Plainchant
Traditional
Plainchant
J. F. Wade (1711-1786),
arr. David Willcocks (1919-2015),
Patrick Dupré Quigley (b. 1977)

The Winter’s Night
I sing the birth
Adam Lay Ybounden
Adam Lay Ybounden

Nicholas Myers (b. 1987)
Edward Elgar (1857-1934)
Matthew Martin (b. 1976)
John Ireland (1879-1962)

Maria durch ein Dornwald ging
Es Kommt ein Schift, geladen
In dulci jubilo

Gottfried Wolters (1910-1989)
Max Reger (1873-1916)
Michael Praetorius (1549-1611)

Once as I remember
In the bleak midwinter
Carol of the Bells

Charles Wood (1866-1926)
Gustav Holst (1874-1934)
Mykola Leontovich (1877-1921),
arr. Peter J. Wilhousky (1902-1978)

Jesus Christ the Apple Tree

Elizabeth Poston (1905-1987)

Songs for the Morning Star
i. There Stood in Heaven a Linden Tree
ii. The Angel Gabriel from Heaven Came
iii. Blessed Be that Maid Marie

Susan LaBarr (b. 1981)
*world premiere

Nature Boy

Eden Ahbez (1908-1995),
arr. Jason Burke (b. 1971)

Only in Sleep

Sara Teasdale (1884-1933),
arr. Ėriks Ešenvalds (b. 1977)

Silent Night

Franz Gruber (1787-1863),
arr. Quigley

This program is made possible through a generous gift from the Meredyth Anne Dasburg Foundation.
**Veni, Veni Emmanuel**

Veni, veni, Emmanuel,
captivum solve Israel,
qui gemit in exsilio
privatus Dei Filio.

Gaude! Gaude!
Emmanuel nascetur pro te Israel!

Plainchant

O come, O come, Emmanuel,
and ransom captive Israel,
that mourns in lonely exile here
until the Son of God appear.

Rejoice! Rejoice!
Emmanuel will come to thee, O Israel!

**Veni, O Iesse virgula,**
*ex hostis tuos ungula,*
de specu tuos tartari
educ et antro barathri.

O come, thou Branch of Jesse's tree,
free them from Satan's tyranny,
that trust thy mighty power to save
and give them vict'ry o'er the grave.

**Veni, veni O Oriens,**
solare nos adveniens,
noctis depelle nebulas
dirasque mortis tenebras.

O come, thou Dayspring from on high,
and cheer us by thy drawing nigh,
disperse the gloomy clouds of night
and death's dark shadow put to flight.

**Veni, Clavis Davidica,**
regna reclude caelica,
fac iter tutum superum,
et claude vias inferum.

O come, thou Key of David, come,
and open wide our heav'nly home,
make safe the way that leads on high,
that we no more have cause to sigh.

**O Come, O Come Emmanuel**

**Traditional**

O come, O come, thou Lord of might,
who to thy tribes on Sinai's height
in ancient times did give the law
in cloud and majesty and awe.

O come, Desire of the nations, bind,
in one the hearts of all mankind;
bid thou our sad division cease,
and be thyself our King of Peace.
**Adeste Fideles**

Adeste fideles, laeti triumphantes,
Venite, venite in Bethlehem.
Natum videte regem angelorum.

Venite, adoremus Dominum.

**Plainchant**

O Come, all ye faithful, joyful and triumphant,
Come ye, O come ye to Bethlehem.
Come and behold Him, born the King of Angels.

O Come, let us adore Him, Christ the Lord.

**O Come All Ye Faithful**

J. F. Wade (1711-1786),
arr. David Willcocks (1919-2015),
Patrick Dupré Quigley (b. 1977)

O Come, all ye faithful, joyful and triumphant,
Come ye, O come ye to Bethlehem.
Come, and behold Him, born the King of Angels.

O Come, let us adore Him, Christ the Lord.

Sing, choirs of angels, sing in exultation,
Sing, all ye citizens of heav’n above,
Glory to God, glory in the highest.

**The Winter’s Night**

Nicholas Myers (b. 1987)

Deep in the night, quiet and still,
while all the world’s asleep,
Dreaming of what they will,
Out from the warmth, out in the cold,
snowflakes are falling, covering the earth,
Telling the world, winter has come.

Making the earth turn to new from old,
Tapping the window, brushing the ground
Soft as a dream, sweet as a dream
Dreams pure as white, white as the snow.
I sing the birth

Edward Elgar (1857-1934)

I sing the birth was born tonight,
The author both of life and light;
The angels so did sound it.
And like the ravish'd shepherds said,
Who saw the light, and were afraid,
Yet search'd, and true they found it.

The Son of God, th' Eternal King,
That did us all salvation bring,
And freed the soul from danger;
He whom the whole world could not take,
The Word, which heaven and earth did make,
Was now laid in a manger.

The Father's wisdom will'd it so,
The Son's obedience knew no No,
Both wills were in one stature;
And as that wisdom had decreed,
The Word was now made flesh indeed,
And took on Him our nature.

What comfort by him do we win,
Who made himself the price of sin,
To make us heirs of glory!
To see this Babe, all innocence;
A martyr born in our defense:
Can man forget this story?

Alleluia, Alleluia!
Adam Lay Ybounden

Matthew Martin (b. 1976) & John Ireland (1879-1962)

Adam lay ybounden,
Bounden in a bond;
Four thousand winter
Thought he not too long.
And all was for an apple,
An apple that he took,
As clerkês finden written in their book.

Né had the apple taken been,
Né had never our lady
A-been heaven's queen.
Blessed be the time
That apple taken was.
Therefore we may singen
Deo Gracias!

María durch ein Dornwald ging

Gottfried Wolters (1910-1989)

Mary wandered through a wood of thorns,
Lord, have mercy!
Mary wandered through a wood of thorns,
which was leafless for seven years.
Jesus and Mary.

Who did Mary bear beneath her bosom?
Lord, have mercy!
A little babe without pain,
whom Mary bore beneath her bosom.
Jesus and Mary.

The thorns had roses there,
Lord, have mercy!
As the babe was carried through the woods,
There were roses with thorns on them.
Jesus and Mary.

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There were roses with thorns on them.
Jesus and Mary.
Es Kommt ein Schifff, geladen  
Max Reger (1873-1916)

A ship is driving with a load filled to the very top,  
it is bearing the Son of God, full of grace,  
the Father’s eternal Word.

The ship moves firmly in its path,  
it bears a treasured freight;  
Love is the sail,  
the Holy Spirit is its mast.

The anchor touches ground,  
the ship has arrived on land.  
The Word becomes flesh for us,  
The Son has been sent for us.

In dulci jubilo  
Michael Praetorius (1549-1611)

In sweet rejoicing,  
now sing and be glad!  
Our heart's joy  
lies in the manger;  
And it shines like the sun  
in the Mother’s lap.  
You are the alpha and omega!
Once as I remember
Charles Wood (1866-1926)

Once, as I remember,
At the time of Yule,
After mid-December,
When it bloweth cool,
I o’erheard a Mother
Was a-singing,
‘Sweet Jesu, La-lullay-lu, La-lullay-lu.’

Near as man was able,
On my knee fell I,
In the Bethlehem stable
Where the Babe did lie,
And the Virgin-mother
Was a-singing,
‘Sweet Jesu, La-lullay-lu, La-lullay-lu.’

Ox and ass around him,
Courtier-like, did stand:
Fair white linen bound him,
Spun by Mary’s hand.
While the Virgin-mother
Was a-singing,
‘Sweet Jesu, La-lullay-lu, La-lullay-lu.’

Ever among and o’er us
Angel-quire ’gan sing
Antiphons in chorus
To the new-born King.
Then the Virgin-mother
Fell a-singing,
‘Sweet Jesu, La-lullay-lu, La-lullay-lu.’
In the bleak midwinter, frosty winds made moan,  
Earth stood hard as iron, water like a stone;  
Snow had fallen, snow on snow, snow on snow,  
In the bleak midwinter long ago.

Our God, Heav’n cannot hold him,  
nor earth sustain;  
Heav’n and earth shall flee away  
when he comes to reign:  
In the bleak midwinter, a stable place sufficed  
the Lord God Almighty Jesus Christ.

Enough for him, whom cherubim worship  
night and day,  
a breastful of milk and a mangerful of hay:  
Enough for him, whom angels fall down before,  
The ox and ass and camel which adore.

Angels and archangels may have gathered there,  
Cherubim and seraphim thronged the air;  
but his mother only in her maiden bliss  
worshiped the Beloved with a kiss.

What can I give him, poor as I am?  
If I were a shepherd, I would bring a lamb,  
If I were a wise man, I would do my part,  
yet what I can I give him, give my heart.
**Carol of the Bells**

Mykola Leontovich (1877-1921)  
arr. Peter J. Wilhousky (1902-1978)

Hark! how the bells,  
sweet silver bells,  
all seem to say,  
"throw cares away."

Christmas is here  
bringing good cheer,  
to young and old,  
meek and the bold.

Ding, dong, ding, dong  
that is their song,  
with joyful ring,  
all caroling.

One seems to hear  
words of good cheer  
from ev'rywhere,  
filling the air.

Oh, how they pound,  
raising the sound,  
o'er hill and dale,  
telling their tale.

Gaily they ring,  
while people sing,  
songs of good cheer,  
Christmas is here!

Merry, merry, merry, merry Christmas!  
Merry, merry, merry, merry Christmas!

On, on they send,  
on without end,  
their joyful tone  
to ev'ry home.

Ding, dong, ding, dong.
Jesus Christ the Apple Tree

Elizabeth Poston (1905-1987)

The tree of life my soul hath seen,
Laden with fruit, and always green:
The trees of nature fruitless be
Compar’d with Christ the apple tree.

His beauty doth all things excel:
By faith I know, but ne’er can tell
The glory which I now can see,
In Jesus Christ the apple tree.

For happiness I long have sought,
And pleasure I have dearly bought:
I missed of all; but now I see
‘Tis found in Christ the apple tree.

I’m wearied with my former toil,
Here I will sit and rest awhile:
Under the shadow I will be,
Of Jesus Christ the apple tree.

This fruit doth make my soul to thrive,
It keeps my dying faith alive;
Which makes my soul in haste to be
With Jesus Christ the apple tree.

Songs for the Morning Star

Susan LaBarr (b. 1981)

There stood in heaven a linden tree,
But, though ‘twas honey-laden,
The angels cried: “No bloom shall be
Like that of one fair maiden.”

Sped Gabriel on winged feet,
And passed through bolted portals
In Nazareth, a maid to greet,
Blessed o’er all other mortals.
“Hail Mary!” cried the angel mild,
“Of womankind the fairest:
A maiden ay shalt thou be styled,
Although a babe thou barest.”

“But how should I a mother be
While yet a maid remaining?
No man with love hath looked on me:
‘Tis strange past all explaining!”

“Most noble queen, no man on earth
Shall share in thy conceiving:
Thou shalt by God be brought to birth,
The Holy Ghost receiving.”

“So be it!” God’s handmaid gan cry,
“According to thy telling.”
To heaven the angel then did fly,
To his celestial dwelling.

This news filled all the heavens with glee:
’Twas passed from one to other
That ‘twas Mary, and none but she,
That God would call his mother.
ii. The Angel Gabriel from Heaven Came

The angel Gabriel from heaven came,
His wings as drifted snow, his eyes as flame:
“All hail,” said he, “thou lowly maiden Mary,
Most highly favored lady, Gloria.”

“For know a blessed Mother thou shalt be,
All generations laud and honor thee,
Thy Son shall be Emmanuel, by seers foretold.
Most highly favored lady, Gloria.”

Then gentle Mary meekly bowed her head,
“To me be as it pleaseth God,” she said,
“My soul shall laud and magnify His holy name.”
“Most highly favored lady, Gloria.”

Of her, Emmanuel the Christ was born
In Bethlehem, all on a Christmas morn,
And Christian folk throughout the world
will ever say “Most highly favored lady, Gloria.”

iii. Blessed Be that Maid Marie

Blessed be that maid Marie
Born he was of her body;
Very God ere time began,
Born in time the Son of Man.

Eya! Jesus hodie
Natus est de Virgine.

In a manger strewn with hay
Jesu born and lulled lay;
Come to die upon the Tree
Pro peccante homine.

Sweet and blissful was the song
Chanted of the angel throng:
“Peace on earth, alleluia!
In excelsis gloria.”

Rejoice! Jesus is
Born today of a virgin.

For sinful man.

Glory in the highest.
Fare three kings from far-off land,
Incense, gold and myrrh in hand;
In Bethlem the Babe they see,
Stelle ducti lumine.

Make we merry on this fest,
In quo Christus natus est,
On this Child I pray you call,
To assoil and save us all.

Led by the light of a star.

Nature Boy

Eden Ahbez (1908–1995),
arr. Jason Burke (b. 1971)

There was a boy,
a very strange, enchanted boy;
They say he traveled very far,
very far, over land and sea.
A little shy and sad of eye,
but very wise was he.

And then one day,
one summer day he passed my way
And as we spoke of many things,
fools and kings, this he said to me
“The greatest thing you’ll ever learn
is just to love and be loved in return.”
Only in Sleep

Sara Teasdale (1884-1933),
arr. Ėriks Ešenvalds (b. 1977)

Only in sleep I see their faces,
children I played with when I was a child,
Louise comes back with her brown hair braided,
Annie with ringlets warm and wild.

Only in sleep Time is forgotten:
what may have come to them, who can know?
Yet we played last night as long ago,
and the doll-house stood at the turn of the stair.

The years had not sharpened
their smooth round faces,
I met their eyes and found them mild.
Do they, too, dream of me, I wonder,
and for them am I too a child?

Franz Gruber (1787-1863),
arr. Quigley

Stille Nacht, Heilige Nacht!
Alles schläft, einsam wacht.
Nur das traute hoheilige Paar.
Holder Knab im lockigen Haar,
Schlaf in himmlischer Ruh,
Schlaf in himmlischer Ruh.

Silent Night

Silent night, Holy night!
All is calm, all is bright.
Round yon Virgin, Mother and Child.
Holy Infant so tender and mild,
Sleep in heavenly peace,
Sleep in heavenly peace.

Silent night, Holy night!
Shepherds quake at the sight.
Glories stream from heaven afar.
Heavenly hosts sing Alleluia,
Christ the Savior is born,
Christ the Savior is born.
ARTISTS

Seraphic Fire

Founder & Artistic Director
Patrick Dupré Quigley

Associate Conductor & Director of Education
James K. Bass

Soprano
Sara Guttenberg
Cait Frizzell
Rebecca Myers
Amanda Sidebottom

Tenor
Patrick Muehleise
Tyler Ray
Steven Soph

Alto
Dianna Grabowski
Angela Smucker
Virginia Warnken

Bass
John Buffett
Charles Evans
Kyle Ferrill

A SERAPHIC FIRE CHRISTMAS: ON WINTER’S NIGHT | 23
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.

Cait Frizzell, soprano, earned her master’s degree with distinction from the Royal College of Music in London in July 2015. She actively pursues her work in contemporary music and folk literature by working with living composers in the United States and abroad. Tackling projects that feature vastly different genres, she gave her debut recital at Carnegie Hall’s Weill Recital Hall with exclusively contemporary repertoire in the same month that she recorded the soundtrack of the X-Box game Wander. She also recently completed a fellowship residency at Tanglewood Institute where she studied with such singers as Dawn Upshaw and Stephanie Blythe. As a professional chorister, Frizzell sings with Irish folk ensemble Anúna and works closely with the group’s resident composer and artistic director, Michael McGlynn.
Rebecca Myers, soprano, was recently described in San Francisco Chronicle as singing with “an appealing blend of vulnerability and grace.” Myers is a solo and ensemble singer who performs in and around the Philadelphia area. She is a member of The Crossing, an award winning vocal ensemble fully dedicated to the performance of new music under the direction of Donald Nally. Her last season with The Crossing included collaborations with Quicksilver Baroque and International Contemporary Ensemble for the highly anticipated Seven Responses project at Lincoln Center’s Mostly Mozart Festival. Myers has appeared as a chorister and soloist with Santa Fe Desert Chorale, American Bach Soloists, Apollo’s Fire, Choral Arts Philadelphia, Bach Collegium Philadelphia, The Laughing Bird, Piffaro, Opera Philadelphia, and Prometheus Chamber Orchestra.

Amanda Sidebottom, soprano, is an active soloist and ensemble singer based in New York City. She has been a soloist with The Soul’s Delight, Brooklyn Baroque, Amor Artis, The Cathedral of St. John the Divine, and Mark Morris Dance Group. She has sung with professional chamber choirs across the United States, including Santa Fe Desert Chorale and Yale Choral Artists. At home, Sidebottom has appeared in concert with ensembles including the Trinity Choir of Trinity Wall Street, the Choir of St. Luke in the Fields, and American Classical Orchestra Chorus. Her duo with lutenist Erik Ryding, Well-Tuned Words, has toured the east and west coasts as well as Europe and recently released its debut album Great Wonder (Quill Classics). Sidebottom is a graduate of DePauw University and Indiana University’s Historical Performance Institute.
Dianna Grabowski, *alto*, is a versatile performer experienced in a wide range of classical singing, having been described as “glamorous” and “glowing-toned” by *Dallas Morning News*. As a concert soloist, she has performed with such groups as le Violon d’Ingres (Paris), Santa Fe Pro Musica, Dallas Bach Society, Mountainside Baroque, and Tulsa Oratorio Chorus. Grabowski frequently sings with professional ensembles including Apollo Master Chorale, Vox Humana, and Santa Fe Desert Chorale. Her opera roles have included the title role in Offenbach’s *La Périchole* (with Opéra du Périgord); Diane in Rameau’s *Zéphyre* and Céphise in Rameau’s *Pygmalion* (with the Dallas Bach Society); Volupia in Cavalli’s *L’Egisto*; Cherubino in Mozart’s *Le nozze di Figaro*; Nancy in Britten’s *Albert Herring*; and Hansel in Humperdinck’s *Hansel and Gretel*.

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.
Virginia Warnken, *alto*, is hailed by *The New York Times* as an “elegant,” “rich-toned alto” with a “riveting presence.” Warnken appears with numerous other ensembles as a soloist, including Philharmonia Baroque, Carmel Bach Festival chorale and recitals, American Classical Orchestra, TENET, Green Mountain Project, and others. She has appeared on the main stages of Carnegie Hall and Lincoln Center numerous times as alto soloist in major works such as Handel’s *Messiah*, Bach’s *Mass in B Minor*, Mozart’s *Mass in C Minor*, and Handel’s *Samson*. Warnken holds a master’s degree from the Yale School of Music. During her time there she worked with renowned conductors including Masaaki Suzuki, Nicholas McGegan, and Simon Carrington.

Patrick Muehleise, *tenor*, is in demand throughout the country as a versatile singer in opera, choral, and concert repertoire. Muehleise regularly collaborates with nationally acclaimed ensembles such as Santa Fe Desert Chorale, Tucson Chamber Artists, and Music of the Baroque. Last season, he performed *Carmina Burana* with Tucson Chamber Artists, recorded an inaugural disc with the new Apollo Master Chorale in Minneapolis, and took the stage at the 2015 National ACDA Convention in Salt Lake City with Santa Fe Desert Chorale. During his 2014-15 season, Muehleise made his Lyric Opera of Chicago debut in the chorus of Wagner’s *Parsifal*; and made soloist appearances in Bach’s *St. Matthew Passion* and *St. John Passion*, Mozart’s *Mass in C minor* and *Coronation Mass*, Handel’s *Messiah*, David Lang’s *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.*
Tyler Ray, tenor, specializes in early music, art song, oratorio, and chamber music, and is quickly establishing himself as a sought-after soloist and professional chorister. Solo engagements for the 2016-17 season include Handel’s Messiah with Charleston Symphony under Ken Lam, and Handel’s Messiah and Bach’s St. Matthew Passion with the Messiah Festival of the Arts under Mark Lucas. Solo highlights from last season include Haydn’s Creation with the Yale Glee Club; Bach’s BWV 10 conducted by Matthew Halls; Monteverdi’s Vespers of 1610, Arvo Pärt’s Passio, and Handel’s Dixit Dominus conducted by David Hill; and Bach’s Christmas Oratorio and Stravinsky’s Les noces with Yale Camerata under Maggie Brooks. An avid chamber musician, Ray is on the roster of several professional ensembles including Conspirare, Santa Fe Desert Chorale, The Thirteen, Kinnara Ensemble, and Vox Humana. Ray holds a Bachelor of Arts in Music from Friends University and a Master of Music in Voice from the Yale Institute of Sacred Music.

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.
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. A native of Greenwood, IN, he holds a bachelor’s degree from Butler University, and master’s and doctoral degrees from Florida State University.
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