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Special Presentation:
Bach & Bruckner

A Collaboration with The Cleveland Orchestra

Franz Welser-Möst, conductor
Seraphic Fire, vocal ensemble
Patrick Dupré Quigley, founder & artistic director

Bruckner’s Symphony No. 7 is a special experience that Music Director Franz Welser-Möst delivers best. His interpretation intensifies the emotional tone of the work unlike any other conductor. The program includes mezzo-soprano Jennifer Johnson Cano and features the highly anticipated collaboration of two world class organizations: Seraphic Fire joins The Cleveland Orchestra for the perfection of Bach with music from three of his cantatas.

Seraphic Fire’s appearance with The Cleveland Orchestra is made possible through a generous gift from Alicia Celorio, Do Unto Others Trust.

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In the history of choral music, no collection more perfectly captures the brilliance of the human voice than Johann Sebastian Bach’s Six Motets. From the joy of Singet dem Herrn, the sustained passion of Komm, Jesu, Komm, and the symphonic scope of Jesu, Meine Freude, Bach’s masterful works are the perfect showcase for Seraphic Fire’s vocal virtuosity.

This program is made possible through a generous gift by Marty Davis and Alix Ritchie.

For tickets or information, call 305.285.9060 or visit SeraphicFire.org
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.
Seraphic Fire - 15th Anniversary Season

Guitarist and composer Alvaro Bermudez is a native of White Plains, NY. After completing high school in Palmira, Colombia, he returned to the United States to begin professional studies in music.

Bermudez has been recognized for his “fine...contemporary choral music,” which has been described as “lovely” and “contagious” (South Florida Classical Review, Music in Cincinnati, and Miami Clásica). Seraphic Fire commissioned Bermudez to write Padre Nuestro, a setting of the Lord’s Prayer, which was premiered by the group in 2007. He was also commissioned by Seraphic Fire to write Mi Amado Para Mi in 2008 and a setting of the first chapter of the Song of Solomon entitled Kisses of His Mouth, which premiered in 2009. Universities and professional groups throughout North America have since performed Bermudez's compositions and commissioned him to write new works. In 2016, he was chosen to fulfill the annual Lee Kjelson Choral Commission for the Civic Chorale of Greater Miami, which honors the late Lee Kjelson - founder of the group and Director of Choral Activities at University of Miami for more than 30 years.

Bermudez is a guitarist in high demand across South Florida. His Latin trio, Trio Los Clasicos, plays regularly in the Miami area. Bermudez is also a member of The French Horn Collective, a Miami-based ensemble specializing in French Gypsy Jazz. In addition, he plays regularly with South Florida's best jazz musicians and is frequently engaged for studio recordings. He also oversees the guitar program at Ronald Reagan Senior High School’s Classical Arts Academy in Doral, FL. His students have been admitted to fine college programs around the nation.

Bermudez holds a Bachelor of Music and Master of Music from Florida International University.
Gramophone Magazine calls Shawn Crouch a “gifted composer” and The New York Times describes his work as music of "gnarling atonal energy." Miami Herald called his Road From Hiroshima: A Requiem a "staggering achievement, an imaginative, powerful and deeply moving work," making Miami Herald and Sun Sentinel’s 2005 Classical Music Standouts. Crouch has received awards and accolades from prestigious institutions like the American Academy of Arts and Letters, ASCAP, BMI, Yale University, Society of Composers, Meet the Composer, and the Percussive Arts Society. He is the inaugural recipient of the Dale Warland Singers Commissioning Award given by Chorus America and the American Composers Forum.

Crouch was the Wallace-Readers Digest Composition Fellow at the Tanglewood Music Center as well as a composition fellow at the Norfolk Music Festival. In 2006, he was a composer-in-residence at Arizona’s Arcosanti New Music Festival. He received his Bachelor of Music in Composition from New England Conservatory with honors and distinction in performance, and his Master of Music in Composition from the Yale School of Music. He attended the Berklee College of Music and The Peabody Preparatory studying classical/jazz piano, composition, and horn.

An educator as well as a composer, Crouch served as Founding Director of Seraphic Fire’s Miami Choral Academy, a tuition-free choral education program for children in Miami-Dade County’s most challenged communities. He also has served on the music faculty at the Walden School for Young Musicians, and the Hunter College Campus School in New York City.

Crouch’s compositions can be found on a variety of recordings: Light of Common Day on Seraphic Fire’s "Reincarnations"; Lullaby from The Garden of Paradise on Chanticleer’s “The Best of Chanticleer”; Pie Jesu from The Road from Hiroshima on Seraphic Fire’s self titled album; City Columns on Navona Records label performed by the Moravian Philharmonic; and Suspended Contact on Yesaroun Duo’s self-titled album.
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Invocation

William Billings (1746-1800)

O Clap Your Hands
Regina caeli laetare á 8

Orlando Gibbons (1583-1625)
Tomás Luis de Victoria (1548-1611)

I Will Lift Mine Eyes
Blessed is he that considereth the poor

Jake Runestad (b. 1986)
Alexander Arkhangelsky (1846-1924)

Orpheus With His Lute

Alvaro Bermudez (b. 1973)
*world premiere

Denn er hat seinen Engeln befohlen
Schaffe in mir Gott, ein rein Herz

Felix Mendelssohn (1809-1847)
Johannes Brahms (1833-1897)

When Music Sounds

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Canticum Calamitatis Maritimae

Jaakko Mäntyjärvi (b. 1963)

Salvator Mundi from Requiem
To All, To Each from Carols of Death
Psalm 23 from Requiem
Lay a garland
Agnus Dei II from Missa Papae Marcelli

Herbert Howells (1892-1983)
William Schuman (1910-1992)
Howells
Robert Lucas Pearsall (1795-1856)
Giovanni Pierluigi da Palestrina (1525-1594)

This program is made possible through a generous grant from The Clinton Family Fund, Bruce and Martha Clinton, in honor of Joanne N. Schulte, Founding Board Chair.
Invocation

William Billings (1746-1800)

Majestic God our muse inspire,
And fill us with seraphic fire,
Augment our swells, our tones refine,
Performance ours, the glory thine.

O Clap Your Hands

Orlando Gibbons (1583-1625)

O clap your hands together, all ye people,
O sing unto God with the voice of melody,
for the Lord is high and to be feared;
He is the great King of all the earth.

He shall subdue the people under us,
and the nations under our feet.
He shall choose out an heritage for us,
even the worship of Jacob, whom he loved.

God is gone up with a merry noise,
and the Lord with the sound of the trumpet.
O sing praises, sing praises unto our God,
O sing praises unto the Lord our King,
for God is the King of all the earth.

O sing ye praises with the understanding:
God reigneth over the heathen,
God sitteth upon his holy seat,
for God, which is highly exalted,
doth defend the earth, as it were with a shield.

Glory be to the Father, and to the Son,
and to the Holy Ghost;
as it was in the beginning, is now,
and ever shall be, world without end.
Amen.
**Regina caeli laetare á 8**

Regina caeli, laetare, alleluia:  
Quia quem meruisti portare, alleluia,  
Resurrexit, sicut dixit, alleluia.  
Ora pro nobis Deum, alleluia.

**I Will Lift Mine Eyes**

I will lift mine eyes unto the hills.  
From whence comes my help?  
My help comes from the Lord  
The Maker of the heaven and earth.  
He will not let your foot be moved.  
He who keeps you will not slumber nor sleep.  
The Lord is thy keeper  
The Lord is thy shade upon thy right hand.  
The sun shall not harm you by day  
nor the moon by night.  
The Lord will keep you from all evil.  
He will keep your soul.  
The Lord will keep your going out and your coming in.  
From this day forth forever more.

---

**Tomás Luis de Victoria (1548-1611)**

Queen of Heaven, rejoice, alleluia.  
For He whom you were worthy to bear, alleluia,  
Now has risen, as He said, alleluia.  
Pray for us to God, alleluia.

**Jake Runestad (b. 1986)**

I will lift mine eyes unto the hills.  
From whence comes my help?  
My help comes from the Lord  
The Maker of the heaven and earth.  
He will not let your foot be moved.  
He who keeps you will not slumber nor sleep.  
The Lord is thy keeper  
The Lord is thy shade upon thy right hand.  
The sun shall not harm you by day  
nor the moon by night.  
The Lord will keep you from all evil.  
He will keep your soul.  
The Lord will keep your going out and your coming in.  
From this day forth forever more.
**Blessed is he that considereth the poor**

Blazhen razumevayay na nishcha I uboga.
V den Iiut izbavit yego Ghospod Ghospod da
sohranit yego I zhivit yego.
I da ublazhit yego na zemil,
I da ne predast yego
v niki vragov yego.
Az reh: "Ghospodi, pomiluy mra,
Itself dushu moyu, yako sogreshih Ti."
Vrazi moi resha mne zlaya:
"Kgoda umret I pogibnet imir yego?"
Na mra sheptahu vrazi moi fsi,
Na mia pomishlrahu zlaya mne.
Meme zhe za nezlobiye priyal
I utverdil mra uesi
pred Toboyu v vek.
Blagoloven Ghospod Bog Izrailev
Ot veka I do veka. Budi, budi.

Alexander Arkhangelsky (1846-1924)

Blessed is he that considereth the poor and needy.
The Lord will deliver him in the time of trouble.
The Lord will protect him and give him life,
And will bless him in the land,
And will not give him up
into the hands of his enemies.
I said: "Lord, be merciful to me,
Heal my soul, for I have sinned against Thee."
My enemies say of me in malice:
"When will he die and his name perish?"
All my enemies whisper against me,
They devise evil schemes against me.
But Thou, O Lord, because of my innocence,
Hast helped me and has set me
in Thy presence forever.
Blessed be the Lord God of Israel
From age to age. Amen! Amen!

**Orpheus With His Lute**

In paradisum deducant te Angeli:
in tuo adventu suscipiant te Martyres,
et perducant te in civitatem sanctam Jerusalem.

Alvaro Bermudez (b. 1973)

*world premiere*

Orpheus with his lute made trees,
And the mountain tops that freeze,
Bow themselves, when he did sing:
To his music plants and flowers
Ever sprung; as sun and showers
There had made a lasting spring.

May the Angels lead you into Paradise;
in your coming, may the martyrs receive you,
and guide you into the holy city Jerusalem.

Everything that heard him play,
Even the billows of the sea,
Hung their heads, and then lay by.
In sweet music is such art,
Killing care and grief of heart
Fall asleep, or hearing, die.
Chorus Angelorum te suscipiat, et cum Lazaro quondam paupere, æternam habeas requiem.

May the Choirs of Angels receive you, and with the once poor Lazarus, may you have eternal life.

---

**Denn er hat seinen Engeln befohlen**

Denn Er hat seinen Engeln befohlen über dir, daß sie dich behüten auf allen deinen Wegen, daß sie dich auf den Händen tragen und du deinen Fuß nicht an einen Stein stößest.

Felix Mendelssohn (1809-1847)

For he shall give his angels charge over thee, to keep thee in all thy ways, they shall bear thee in their hands, that thou hurt not thy foot against a stone.

---

**Schaffe in mir Gott, ein rein Herz**


Johannes Brahms (1833-1897)

Create in me a clean heart, O God, and renew a right spirit within me. Cast me not away from thy presence and take not thy holy spirit from me. Restore unto me the joy of thy salvation, and uphold me with thy free spirit.

---

**When Music Sounds**

When music sounds, gone is the earth I know, And all her lovely things even lovelier grow; Her flowers in vision flame, her forest trees Lift burdened branches, stilled with ecstasies.

When music sounds, out of the water rise Naiads whose beauty dims my waking eyes, Rapt in strange dreams burns each enchanted face, With solemn echoing stirs their dwelling-place.

When music sounds, all that I was I am Ere to this haunt of brooding dust I came; While from Time’s woods break into distant song The swift-winged hours, as I haste along.

Shawn Crouch (b. 1977) *world premiere*
Canticum Calamitatis Maritimae

Lux aeterna luceat eis, Domine, et lux perpetua luceat eis
Miserere Domine


Qui descendunt mare in navibus facientes operationem in aquis multis, ipsi viderunt opera Domini et mirabilia eius in profundo.

Dixit et stetit spiritus procellae et exaltati sunt fluctus eius; ascendunt usque ad caelos et descendunt usque ad abyssos. Anima eorum in malis tabescabit; turbati sunt et mox sunt sicut ebrius et omnis sapientia eorum devorata est. Et clamaverunt ad Dominum cum tribularentur et de necessitatibus eorum eduxit eos et statuit procellam eiusmod; in auram et siluerunt fluctus eius et laetati sunt quia siluerunt et deduxit eos in protum voluntatis eorum.

Requiem aeternam.

Jaakko Mäntyjärvi (b. 1963)

May the eternal light shine upon them, O Lord, and may perpetual light shine upon them. Have mercy, O Lord.

Over eight hundred people perished in a shipwreck in the northern Baltic Sea. The car ferry named Estonia, en route from Tallinn to Stockholm was overturned in a severe storm and sank. There were about 1000 passengers on board. In the wreck of the Estonia, 910 people lost their lives, 139 were saved.

They that go down to the sea in ships, doing business in the great waters: These have seen the works of the Lord, and his wonders in the deep.

He said the word, and there arose a storm of wind and the waves thereof were lifted up, they mount up to the heavens, and they go down to the depths. Their soul pined away with evils. They were troubled and reeled like a drunken man and all their wisdom was swallowed up. And they cried to the Lord in their affliction and he brought them out of their distresses, and he turned the storm into a breeze; and its waves were still. And they rejoiced because they were still and he brought them to the haven which they wished for.

Eternal peace.
**Salvator Mundi from Requiem**  
Herbert Howells (1892-1983)

O savior of the world, who by thy cross and thy precious blood has redeemed us, save us and help us, we humbly beseech thee, O Lord.

**To All, To Each from Carols of Death**  
William Schuman (1910-1992)

Come lovely and soothing death, Undulate round the world, serenely arriving, arriving, In the day, in the night, to all, to each, Sooner or later, delicate death.

**Psalm 23 from Requiem**  
Howells

The Lord is my shepherd: therefore can I lack nothing. He shall feed me in a green pasture: and lead me forth beside the waters of comfort. He shall convert my soul and bring me forth in the paths of righteousness, for his name’s sake. Yea, though I walk in the valley of the shadow of death, I will fear no evil: thy rod and thy staff comfort me. Thou shalt prepare a table before me against them that trouble me: thou hast anointed my head with oil, and my cup shall be full. But thy loving-kindness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord forever.
**Lay a garland**

Robert Lucas Pearsall (1795-1856)

Lay a garland on her hearse of dismal yew.
Maidens, willow branches wear,
Say she died true.
Her love was false, but she was firm
From her hour of birth;
Upon her buried body lie lightly,
Thou gentle earth.

**Agnus Dei II from Missa Papae Marcelli**

Giovanni Pierluigi da Palestrina (1525-1594)

Lamb of God, who takes away the sins of the world,
have mercy on us.
Lamb of God, who takes away the sins of the world,
have mercy on us.
Lamb of God, who takes away the sins of the world,
grant us peace.

Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.
ARTISTS

Seraphic Fire

Founder & Artistic Director
Patrick Dupré Quigley

Associate Conductor
& Director of Education
James K. Bass

Soprano
Jolle Greenleaf
Sara Guttenberg
Sarah Moyer
Molly Quinn
Margot Rood

Tenor
Steven Bradshaw
Brian Giebler
Patrick Muehleise
Stephen Soph

Alto
Luthien Brackett
Amanda Crider
Douglas Dodson
Margaret Lias

Bass
James K. Bass
Charles Evans
Scott Allen Jarrett
Thomas McCargar
**ARTIST BIOGRAPHIES**

**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 are 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 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, 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.

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 Vocal Ensemble, 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.
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.

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.
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” (The 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 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.
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 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.
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.

Scott Allen Jarrett, bass, has served as Director of Choruses and Assistant Conductor of Charlotte Symphony, Interim Director of Choral Activities at Boston University, and currently serves as Music Director of Boston’s Back Bay Chorale and Boston University’s Marsh Chapel. Jarrett frequently appears with Trinity Wall Street in New York - leading recent performances of Bach at One and of music by Benjamin Britten and Julian Wachner in the ensemble’s Twelfth Night Festival. Through these appointments and appearances, he regularly conducts masterworks of the choral cannon with particular focus in those of J. S. Bach. Additionally, he has served on the artistic staffs of Carmel Bach Festival and Oregon Bach Festival under Helmuth Rilling. Jarrett can be heard on Seraphic Fire’s albums *Brahms: Ein Deutsches Requiem* and *Monteverdi’s Vespers of the Blessed Virgin 1610*. 
Thomas McCargar, baritone, has been called “gripping” by *The New York Times* and is described as singing with “calm fluidity” by *The Washington Post*. Recent engagements include singing the role of Evangelist in Ginastera’s *Turbae ad Passionem Gregorianam* with the Choir of Trinity Wall Street, Washington Chorus, and NOVUS NY at Carnegie Hall; Angel’s *Bone* with the Prototype Festival; Steve Reich’s *Three Tales* with Ensemble Signal at the Walt Disney Concert Hall in Los Angeles; Paul Moravec’s *Songs of Love and War* with The Desoff Choirs; Anne Hamilton’s *The Event of a Thread* at Park Avenue Armory; performing with Kanye West at the Hollywood Bowl for his two *808’s and Heartbreak* concerts; and appearing with Andrea Bocelli during NBC’s 2015 broadcast of *Christmas in Rockefeller Center*. As an ensemble singer, McCargar is a member of the acclaimed Choir of Trinity Wall Street and performs regularly with Seraphic Fire, GRAMMY® Award winning Roomful of Teeth, Pomerium, Spire Chamber Ensemble, TENET, Musica Sacra, Vox Vocal Ensemble, Antioch, Voices of Ascension, New York Virtuoso Singers, Early Music New York, Yale Choral Artists, and Meridionalis. Other highlights include touring the world with Chanticleer; leading over 1,000 people in Times Square in the singing of John Lennon’s *Imagine* for Yoko Ono’s installation *Imagine Peace*; and singing *You Can’t Always Get What You Want* with the Rolling Stones.
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