TABLE OF CONTENTS

About Seraphic Fire ........................................ 4
About Patrick Dupré Quigley .............................. 5
Program ......................................................... 7
Text & Translations .......................................... 8
Artists ............................................................ 15
Artist Biographies ............................................. 16
Administration ............................................... 28
Our Supporters ............................................... 31
Dear Friends of Seraphic Fire,

Six years ago, we were fortunate enough to be introduced to Seraphic Fire by Joanne N. Schulte. We have come to value the organization for the integral role it plays in the cultural fabric of our community. Furthermore, their commitment to outreach, especially to underserved youth in the greater Miami area, is especially relevant.

Martha and I have decided to make what we hope will be a transformative investment, and in so doing inspire and motivate others who appreciate this cultural institution.

How fortunate we are to have this national treasure based right here in South Florida. I encourage everyone to join us in doing everything they can to help strengthen Seraphic Fire.

We are grateful to the Trustees of The Clinton Family Fund for their commitment to this and other first-rate institutions who provide arts and education throughout the country.

Sincerely,

MARTHA AND BRUCE CLINTON

Seraphic Fire’s Youth Initiative is endowed in perpetuity by The Clinton Family Fund.
In partnership with Miami-Dade County Public Schools and University of Miami, Seraphic Fire's Youth Initiative is a free music education program that offers a unique and personalized introduction to the art of singing to elementary and middle school students in Miami-Dade County's most challenged communities.

**INTERACTIVE LEARNING**

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

**OUTREACH PERFORMANCES**

More than 1,000 students are invited to specially curated Seraphic Fire performances that serve as "guided tours" of the music performed by the ensemble.
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 appears with San Francisco Symphony, The Cleveland Orchestra, and Grand Rapids Symphony. Previous guest conducting engagements include appearances with New World Symphony, Mobile Symphony, Naples Philharmonic, Indianapolis Symphony Orchestra, Louisiana Philharmonic Orchestra, and San Antonio Symphony.

Quigley received his Master of Music in Conducting from the Yale School of Music and his undergraduate degree in musicology from the University of Notre Dame.
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PROGRAM

February 17-19, 2017
Coral Gables • Ft. Lauderdale • Naples

*Lobet den Herrn, alle Heiden*
BWV 230

*Komm, Jesu, komm*
BWV 229

*Singet dem Herrn ein neues Lied*
BWV 225

Intermission

*Der Geist hilft unsrer Schwachheit auf*
BWV 226

*Fürchte dich nicht, ich bin bei dir*
BWV 228

*Jesu, meine Freude*
BWV 227

This program is made possible through a generous gift by Marty Davis and Alix Ritchie.
**Lobet den Herrn, alle Heiden**

*BWV 230*

Lobet den Herrn, alle Heiden,  
und preiset ihn, alle Völker!  
Denn seine Gnade und Wahrheit  
waltet über uns in Ewigkeit.  
Alleluja!

---

**Komm, Jesu, komm**

*BWV 229*

Komm, Jesu, komm, Mein Leib ist müde,  
Die Kraft verschwindet je mehr und mehr,  
Ich sehne mich Nach deinem Friede;  
Der saure Weg wird mir zu schwer!  
Komm, ich will mich dir ergeben;  
Du bist der rechte Weg,  
die Wahrheit und das Leben.

Drum schließ ich mich in deine Hände  
Und sage, Welt, zu guter Nacht!  
Eilt gleich mein Lebenslauf zu Ende,  
Ist doch der Geist wohl angebracht.  
Er soll bei seinem Schöpfer schweben,  
Weil Jesus ist und bleibt  
Der wahre Weg zum Leben.

---

**Johann Sebastian Bach (1685-1750)**

Praise the Lord, all the heathens  
And celebrate him, all the peoples!  
For his grace and truth  
Reign over us for ever.  
Alleluia!

---

Come, Jesus, come, my body is weary,  
My strength fails me more and more,  
I am longing for your peace  
The bitter way is becoming too difficult for me!  
Come, I shall give myself to you;  
You are the right way,  
the truth and the life.

Therefore I put myself in your hands  
And bid goodnight to the world!  
If my life’s course hastens onto the end,  
My soul is then well-prepared.  
It will rise up to be with its creator  
For Jesus is and remains  
The true way to life.
**Singet dem Herrn ein neues Lied**  
*BWV 225*

Singet dem Herrn ein neues Lied,  
Die Gemeine der Heiligen sollen ihn loben.  
Israel freue sich des, der ihn gemacht hat.  
Die Kinder Zion sei'n fröhlich über ihrem Könige,  
Sie sollen loben seinen Namen im Reihen;  
mit Pauken und mit Harfen sollen sie ihm spielen.

Wie sich ein Vater erbarmet  
Über seine junge Kinderlein,  
So tut der Herr uns allen,  
So wir ihn kindlich fürchten rein.

Er kennt das arm Gemächte,  
Gott weiß, wir sind nur Staub,  
Gleichwie das Gras vom Rechen,  
Ein Blum und fallend Laub.

Der Wind nur drüber wehet,  
So ist es nicht mehr da,  
Also der Mensch vergehet,  
Sein End, das ist ihm nah.

Gott, nimm dich ferner unser an,  
Denn ohne dich ist nichts getan  
Mit allen unsern Sachen.

Drum sei du unser Schirm und Licht,  
Und trägt uns unsre Hoffnung nicht,  
So wirst du's ferner machen.

Wohl dem, der sich nur steif und fest  
Auf dich und deine Huld verlässt.

Lobet den Herrn in seinen Taten,  
lobet ihn in seiner großen Herrlichkeit!

Alles, was Odem hat, lobe den Herrn Halleluja!

---

Sing to the Lord a new song,  
The congregation of the saints shall praise him.  
Israel rejoices in the one who made him.  
Let the children of Zion be joyful about their king,  
They shall praise his name in their dances  
With drums and harps they shall play for him.

As a father feels compassion  
For his young little child,  
So does the Lord for all of us,  
If we feel pure childlike awe.

He knows how weak our strength is,  
God is aware that we are only dust,  
Like grass before the rake,  
A flower or falling leaf.

The wind has only to blow over it  
and it is there no more.  
And so man passes away,  
His end is near him.

God, in future take us to yourself  
for without you nothing is accomplished  
In all our affairs.

Therefore be yourself our protection and light,  
And if our hope does not deceive us,  
Then in future you will do this.

Happy are those who firmly and fastly  
Depend on you and your grace.

Praise God in his works,  
Praise him in his great glory!

Let all that has breath praise the Lord, Hallelujah!
Der Geist hilft unser Schwachheit auf
BWV 226

Der Geist hilft unser Schwachheit auf,
denn wir wissen nicht, 
was wir beten sollen, 
wie sich’s gebühret; 
sondern der Geist selbst
vertritt uns aufs beste
mit unaussprechlichem Seufzen.

Der aber die Herzen forschet,
der weiß, was des Geistes Sinn sei; 
denn er vertritt die Heiligen nach dem, 
das Gott gefällt.

Du heilige Brunst, süßer Trost 
Nun hilf uns, fröhlich und getrost 
In deinem Dienst beständig bleiben, 
Die Trübsal uns nicht abtreiben. 
O Herr, durch dein Kraft uns bereit 
Und stärk des Fleisches Blödigkeit, 
Dass wir hier ritterlich ringen, 
Durch Tod und Leben zu dir dringen. 
Alleluja, alleluja!

The Spirit helps our weakness,
for we know not, 
what we should pray, 
nor how we ought to pray; 
but the Spirit
please for us in the best possible way
with inexpressible sighing.

But he who searches our hearts,
knows the mind and thinking of the Spirit; 
for the Spirit intercedes for the saints, 
according to God's pleasure.

You holy fire, sweet consolation, 
now help us, joyful and consoled, 
to remain steadfast in your service, 
let affliction now drive us away. 
O Lord, prepare us by your power 
and strengthen our feeble flesh, 
so that we here may gallantly struggle 
through death and life to reach you. 
Alleluia, alleluia!
Fürchte dich nicht, ich bin bei dir
BWV 228

Fürchte dich nicht, ich bin bei dir, weiche nicht, denn ich bin dein Gott; ich stärke dich, ich helfe dir auch, ich erhalte dich durch die rechte Hand meiner Gerechtigkeit.

Fürchte dich nicht, denn ich habe dich erlöst; ich habe dich bei deinem Namen gerufen, du bist mein. Fürchte dich nicht, du bist mein.

Herr, mein Hirt, Brunn aller Freuden!
Du bist mein, ich bin dein;
niemand kann uns scheiden.
Ich bin dein, weil du dein Leben und dein Blut, mir zu gut, in den Tod gegeben.

Du bist mein, weil ich dich fasse, und dich nicht, o mein Licht, aus dem Herzen lasse!
Laß mich, laß mich hingelangen, wo du mich, und ich dich ewig werd' umfangen.
Jesu, meine Freude
BWV 227

Jesu, meine Freude
meines Herzens Weide,
Jesu, meine Zier.
Ach wie lang! ach lange
ist dem Herzen bange,
und verlangt nach dir!
Gottes Lamm, mein Bräutigam,
außer dir soll mir auf Erden
nichts sonst liebers werden.

Es ist nun nichts Verdammliches an denen,
die in Christo Jesu sind,
die nicht nach dem Fleische wandeln,
sondern nach dem Geist.

Unter deinem Schirmen
bin ich vor den Stürmen
aller Feinde frei.
Laß den Satan wittern,
laß den Feind erbittern,
mir steht Jesus bei!
Ob es itzt gleich kracht und blitzt,
ob gleich Sünd und Hölle schrecken:
Jesus will mich decken.

Denn das Gesetz des Geistes,
der da lebendig machet in Christo Jesu,
hat mich frei gemacht von dem Gesetz
der Sünde und des Todes.

Jesus, my joy,
my heart’s pasture,
Jesus, my adornment!
Oh, how long! How long
has this anxious heart
yearned for you!
Lamb of God, my bridegroom,
apart from you, nothing other on Earth
shall become more dear to me.

There is therefore now no condemnation
to them who are in Christ Jesus,
who walk not after the flesh,
but after the Spirit.

Under your shelter,
I am, from the storms
of all enemies, free.
Let Satan threaten,
let the fiend rage:
Jesus stands by me!
Though, now, lightning cracks and flashes,
though, too, sin and hell shriek,
Jesus will protect me.

For the law of the Spirit
of life in Christ Jesus
hath made me free from the law
of sin and death.
Trotz dem alten Drachen,
trotz des Todes Rachen,
trotz der Furcht darzu!
Tobe Welt und springe,
ich steh hier und singe
in gar sicherer Ruh.
Gottes Macht hält mich in acht,
Erd' und Abgrund muß verstummen,
ob sie noch so brummen.

Ihr aber seid nich fleischlich,
sondern geistlich,
so anders Gottes Geist in euch wohnet.
Wer aber Christi Geist nicht hat,
der ist nicht sein.

Weg mit allen Schätzen,
Du bist mein Ergötzen,
Jesu meine Lust!
Weg, ihr eitlen Ehren,
ich mag euch nicht hören,
bleibt mir unbewußt!
Elend, Not, Kreuz, Schmach und Tod
soll mich, ob es viel muß leiden,
nicht von Jesu scheiden.

So aber Christus in euch ist
so ist der Lieb zwar tot um der Sünde willen;
der Geist aber ist das Leben
um der Gerechtigkeit willen.

Despite the old dragon,
despite the jaws of death,
despite my fear of them!
Rage, o world, and quake:
Here I stand and sing,
in entirely secure peace!
God's might watches o'er me;
Earth and abyss must be silent,
however much they keep on grumbling.

But ye are not in the flesh,
but in the Spirit,
if so be that the Spirit of God dwell in you.
Now if any man have not the Spirit of Christ,
he is none of his.

Away with all earthly treasure!
You are my delight,
Jesus, my pleasure!
Away, you vain glories,
I do not want to hear you,
remain unknown to me!
Misery, want, the Cross, disgrace and death:
however much I suffer,
they shall not tear me from Jesus.

And if Christ be in you,
the body is dead because of sin;
but the Spirit is life
because of righteousness.
Gute Nacht, o Wesen,  
das die Welt erlesen,  
mir gefällst du nicht!  
Gute Nacht, ihr Sünden,  
bleibet weit dahinten,  
kommt nicht mehr ans Licht!  
Gute Nacht, du Stolz und Pracht,  
Dir sei ganz, du Lasterleben,  
gute Nacht gegeben.

So nun der Geist, des,  
der Jesum von den Toten auferwecket hat,  
in euch wohnet, so wird auch derselbige,  
der Christum von den Toten auferwecket hat,  
eure sterbliche Leiber lebendig machen,  
um des willen, daß sein Geist in euch wohnet

Good night, o creature  
who has chosen the world,  
you please me not!  
Good night, you sins,  
stay far behind me,  
come no longer into the light!  
Good night, pride and pomp!  
And to you, life of iniquity,  
a special good night!

But if the Spirit of Him  
that raised up Jesus from the dead  
dwell in you, so that same Spirit,  
He, that raised Christ for the dead  
shall also quicken your mortal bodies  
by His Spirit that dwells in you.

Yield, you mourning-spirits,  
for my Master of joy,  
Jesus, is entering in.  
To those who love God,  
even their sadness must  
be as pure sugar!  
Though I suffer here mockery and derision,  
yet, you remain, even in my sorrow,  
Jesus, my joy.
ARTISTS

Seraphic Fire

Founder & Artistic Director
Patrick Dupré Quigley

Associate Conductor
& Director of Education
James K. Bass

Cello
Guy Fishman

Organ
Justin Blackwell

Theorbo
John Lenti

Soprano
Sarah Brailey
Sara Guttenberg
Sarah Moyer
Rebecca Myers
Molly Netter
Margot Rood

Tenor
Andrew Crane
Brad Diamond
Brian Giebler
Patrick Muehleise

Alto
Luthien Brackett
Amanda Crider
Douglas Dodson
Margaret Lias

Bass
John Buffett
Steven Eddy
Charles Evans
Kyle Ferrill
Sarah Brailey, soprano, has been hailed by The New York Times for her “radiant, liquid tone” and her “sweetly dazzling” singing. She has performed everywhere from Carnegie Hall with Steve Reich to the Hollywood Bowl with Kanye West and GRAMMY® Award winning alternative-classical vocal ensemble Roomful of Teeth. Highlights of Brailey’s performances include Barber’s Knoxville: Summer of 1915 with Colorado Symphony; Steve Reich’s You Are (Variations) and Daniel Variations with Ensemble Signal for the opening night of Miller Theatre’s 2016-2017 season; George Benjamin’s Dream of the Song with Lorelei Ensemble and the Boston Symphony; Zweite Dame in Mozart’s Die Zauberflöte with Clarion Music Society; John Zorn works at the Louvre, Guggenheim, and Met museums; Handel’s Messiah with St. Paul Chamber Orchestra and Charlotte Symphony; Costanza in Haydn’s L’isola disabitata with the American Classical Orchestra at Lincoln Center; the world premiere of Daniel Felsenfeld’s Astrophysical Mass; Britten’s Les Illuminations with NOVUS NY, and Schönberg’s Das Buch der hängenden Gärten with Brooklyn Art Song Society.

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.

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.
Molly Netter, soprano, enlivens complex and beautiful music with a voice described as “crisp and clear, white yet warm” (Seen and Heard International). As a soprano soloist, Netter has performed with Juilliard415 at Lincoln Center and toured internationally in Japan, Singapore, and Burma under Masaaki Suzuki. Hailed for her “command of the stage with a full range of Baroque stage conventions” (Early Music America), she also has performed at the Boston Early Music Festival, Trinity Wall Street, and with the Yale Schola Cantorum under Nicholas McGegan, David Hill, and Simon Carrington. Netter has premiered numerous works by David Lang, Simon Emmerson, Ran Duan, and Sven-David Sandström at The Kennedy Center, Yale School of Music, Oberlin Conservatory, and the Stuttgart Festival under Helmuth Rilling. She has performed as soloist with Yale Opera and Cantata Profana based in New Haven, Clarion Music Society, Heartbeat Opera, and Experiments in Opera in New York City, and recently toured Northern Germany as vocalist with the Triple Point jazz trio. Netter holds an ad hoc Bachelor of Music in Composition and Contemporary Voice from Oberlin Conservatory and a master’s degree in early music voice from the Yale Institute of Sacred Music, where she studied with James Taylor.

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 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 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.
Andrew Crane, tenor, serves as Associate Professor of Choral Conducting at Brigham Young University in Provo, UT. He has appeared as a soloist and ensemble singer with such groups as Santa Fe Desert Chorale, Yale Choral Artists, Spire Chamber Ensemble, Los Angeles Bach Festival, Tennessee Chamber Chorus, Vox Humana, Lansing Symphony Orchestra, North Carolina Master Chorale, Carnegie Hall Festival Chorus, and many others. Upcoming engagements include the tenor solo work in Mozart’s Grand Mass in C Minor with the Salt Lake City Temple Square Chorale and Orchestra, and a performing tour to southeast Asia as conductor of the Brigham Young University Singers. Crane received his Bachelor of Music and Master of Music degrees from Brigham Young University, and the Doctor of Musical Arts from Michigan State University. He is pleased to be making his debut with Seraphic Fire on this concert.

Brad Diamond, tenor, is equally adept in the genres of opera, oratorio and song literature. Diamond has presented more than 400 solo vocal performances in works by Cavalli, Monteverdi, Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Rossini, Berlioz, Orff, Bartok, Janacek and Britten with symphony orchestras and opera companies across North America and Europe. He completed his Bachelor of Music from Westminster Choir College in Princeton, NJ in 1991. He received his master’s and doctoral degrees from the University of Cincinnati’s College Conservatory of Music. Diamond is assistant professor of voice at Samford University in Birmingham, AL.
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 The Little Match Girl Passion, Copland’s The Tender Land as the role of Martin, and Britten’s Albert Herring as the title role.

Patrick Muehleise’s appearances are made possible through a generous donation by an Anonymous Donor.
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.

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

Kyle Ferrill, bass, regularly appears with the nation’s finest orchestras, including Chicago Symphony, Boston Pops, and New York’s Orchestra of St. Luke’s. Conductors include Stefan Asbury, Miguel Harth-Bedoya, Keith Lockhart, Gil Rose, Robert Spano, Kirk Trevor, and John Williams. Recent engagements include Brahms’ Ein Deutsches Requiem and Mendelssohn’s Elijah with St. Olaf College Choir and Orchestra; Oregon Bach Festival; a commercial recording of Ruth Fazal’s Awakening with Slovak National Orchestra in Bratislava, Slovakia; and a reprise of a successful Carnegie Hall commission, David Bruce’s Piosenki, in London. In addition to performing, Ferrill teaches voice and vocal pedagogy at the University of Memphis. He holds a bachelor’s degree from Butler University, and master’s and doctoral degrees from Florida State University.
Guy Fishman, cello, is active as a concerto soloist, recitalist, chamber musician, and orchestral player. He is principal cellist of Boston’s Handel and Haydn Society, with which he made his Symphony Hall solo debut in 2005. Fishman is in demand as an early music specialist in the United States and Europe, performing in recital and with Boston Baroque, Apollo’s Fire, Emmanuel Music, the Boston Museum Trio, Arcadia Players, and El Mundo. He performs on standard cello with the Orchestra of St. Luke’s, The Mark Morris Dance Group, Albany Symphony Orchestra, Colorado Music Festival, and Springfield Symphony, where he has been guest principal cellist. He has performed in recital with Dawn Upshaw, Gilbert Kalish, Eliot Fisk, Daniel Stepner, Lara St. John, Vadim Gluzman, Richard Egarr, Kim Kashkashian, and Mark Peskanov, as well as toured and recorded with pop artist Natalie Merchant.

Justin Blackwell, organ, is associate director of music at Marsh Chapel, Boston University, and a freelance keyboardist known especially for his continuo playing and accompanying skills. In addition to being a member of Handel and Haydn Society, he performs regularly with the Back Bay Chorale, and from 2005-2015, with Charlotte Symphony Orchestra, NC. At Marsh Chapel, he is operations manager and continuo keyboardist for Music at Marsh Chapel, a concert series that includes performances of four Bach cantatas and one large work of Bach or Handel each year. As a pianist, he can be heard on Seraphic Fire’s recording Brahms: Ein Deutsches Requiem, which was nominated for a 2012 GRAMMY® Award for Best Choral Performance. He holds a Bachelor of Music in Organ Performance from Furman University and a Master of Music in Conducting from Boston University.
John Lenti, *theorbo*, has been described as “a joy to behold” (*Seattle Times*), praised for his “nuanced beauty and character” (*Gramophone*) with an “uncommonly big sound” (*Third Coast Digest*). Lenti performs as a soloist and accompanist with groups like Apollo’s Fire, Haymarket Opera Company, Portland Baroque Orchestra, Opera Omnia, Seattle Baroque, Seattle Symphony, and Los Angeles Philharmonic, among many others. He tours regularly with his ensembles Wayward Sisters and Ostraka, and from his base in Seattle, appears frequently with most groups of note on the West Coast. He can be heard on a handful of recordings on various labels with several of the aforementioned groups, and on a recent release with Dominique Labelle and Musica Pacifica. John attended the North Carolina School of the Arts and Indiana University, and has studied lute with Jacob Heringman, Elizabeth Kenny, and Nigel North.
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