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2016 Top Producer at Compass Florida
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>About Seraphic Fire</td>
<td>5</td>
</tr>
<tr>
<td>About Patrick Dupré Quigley</td>
<td>5</td>
</tr>
<tr>
<td>Artists</td>
<td>6</td>
</tr>
<tr>
<td>Program</td>
<td>9</td>
</tr>
<tr>
<td>Texts &amp; Translations</td>
<td>10</td>
</tr>
<tr>
<td>Professional Choral Institute</td>
<td>22</td>
</tr>
<tr>
<td>Support Education</td>
<td>23</td>
</tr>
<tr>
<td>Institutional Sponsors</td>
<td>24</td>
</tr>
<tr>
<td>Donors</td>
<td>26</td>
</tr>
<tr>
<td>Administration</td>
<td>30</td>
</tr>
</tbody>
</table>

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“Time-stopping”
South Florida Classical Review
DAVID LANG: THE LITTLE MATCH GIRL PASSION

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 takes the podium at The Cleveland Orchestra with Mozart, Utah Symphony with Haydn, and Seraphic Fire with masterworks of Bach, Monteverdi, Pärt, and the Pulitzer Prize-winning David Lang. In 2016 - 2017, Quigley appeared with San Francisco Symphony, The Cleveland Orchestra, and Grand Rapids Symphony. Previous guest conducting engagements include appearances with New World Symphony, Mobile Symphony, Naples Philharmonic, Indianapolis Symphony Orchestra, Louisiana Philharmonic Orchestra, and San Antonio Symphony.

Quigley received his master’s degree in conducting from the Yale School of Music and his undergraduate degree in musicology from the University of Notre Dame.

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 continues to put South Florida at the center of artistic innovation during its 2017 - 2018 Season through masterworks of cultural significance like Brahms’ timeless Liebeslieder Waltzes, as well as through high-quality under-performed music like David Lang’s the little match girl passion. Guest appearances include collaborations with Lorelei Ensemble Artistic Director Beth Willer and Boston’s Back Bay Chorale Music Director Scott Allen Jarrett.

Recognized for its “spellbinding, hypnotic” sound (South Florida Classical Review), Seraphic Fire’s artistic accomplishments have also translated to orchestral collaborations with The Cleveland Orchestra and New World Symphony, and 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 recording of Brahms: Ein Deutsches Requiem debuted at No.7 on the Billboard Traditional Classical Chart.

PATRICK DUPRÉ QUIGLEY

Proclaimed “extraordinary” (Gramophone), “authoritative” (Philadelphia Inquirer), “inspirational” (Chicago Sun-Times), and displaying “transformative brilliance” (New York Lucid Culture), Patrick Dupré Quigley has established himself as an exemplary conductor, creative programmer, and lauded arts entrepreneur whose skills as a musician transcend traditional genre boundaries.

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Quigley received his master’s degree in conducting from the Yale School of Music and his undergraduate degree in musicology from the University of Notre Dame.
“David Lang’s hauntingly beautiful the little match girl passion utilizes unique and complex minimalist textures. I’m thrilled to revisit this music with Seraphic Fire, where it is a privilege to work alongside the best musicians in the country. Sit back, relax, and allow the music to transport you to a contemplative state of meditation.”

Patrick Muehleise, tenor
Tenor

Steven Bradshaw
City: Philadelphia, PA
Seasons with SF: 4
Artistic Highlights: Roomful of Teeth, Choir of Trinity Wall Street, Yale Choral Artists, Apollo’s Fire, Opera Philadelphia

Steven Soph
City: Denver, CO
Seasons with SF: 7
Artistic Highlights: The Cleveland Orchestra, New World Symphony, Conspirare, Santa Fe Desert Chorale

Patrick Muehleise*
City: Chicago, IL
Seasons with SF: 7
Artistic Highlights: Chicago Lyric Opera, Santa Fe Desert Chorale, Chicago Symphony Chorus, Tucson Chamber Artists

Bass

James K. Bass
Assoc. Conductor
City: Los Angeles, CA
Seasons with SF: 15
Artistic Highlights: UCLA Director of Choral Studies, The Cleveland Orchestra, New World Symphony, The Florida Orchestra

Charles W. Evans
City: Iowa City, IA
Seasons with SF: 7
Artistic Highlights: Faculty at University of Tampa, Carnegie Hall, Lincoln Center, collaborations under James Levine and Lorin Maazel

John Buffett
City: Los Angeles, CA
Seasons with SF: 5
Artistic Highlights: Santa Fe Desert Chorale, Oregon Bach Festival, Tanglewood Music Festival, Mostly Mozart Festival

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Nymphes des bois

Super flumina Babylonis

Miserere
Margot Rood, soprano; Doug Dodson, alto;
Steve Bradshaw, tenor; James K. Bass, bass

the little match girl passion
i. come, daughter
   Steven Bradshaw, tenor
ii. it was terribly cold
iii. dearest heart
iv. in an old apron
v. penance and remorse
vi. lights were shining
vii. patience, patience!
   Charles W. Evans, speaker
viii. ah! perhaps
ix. have mercy, my god
x. she lighted another match
xi. from the sixth hour
   Margot Rood, soprano
xii. she again rubbed a match
xiii. when it is time for me to go
   Amanda Crider, alto
xiv. in the dawn of morning
xv. we sit and cry

Josquin des Prez (1450-1521)
Nicolas Gombert (1495-1560)
des Prez
David Lang (b. 1957)
Nymphes des bois

Nymphes des bois,  
Déesses des fontaines,  
Chantres experts de toutes nations,  
Changez voix tant clères et haultaines,  
En cris trenchans et lamentations.  
Car Atropos, très terrible satrape,  
A votre Ockeghem attrapé en sa trappe.  
Vrai trésorier de musique  
et chef d’œuvre,  
Doct, élégant de corps  
et non point trappe.  
Grant dommage est que la terre le couvre.  
Acoustez vous d’habits de deuil  
Josquin, Pierson, Brumel, Compère,  
Et plourez grosses larmes d’œul:  
Perdu avez votre bon père.  
Requiescat in pace. Amen.

Requiem aeternam dona eis, Domine,  
Et lux perpetua luceat eis.  
Requiescat in pace. Amen.

Josquin des Prez (1450-1521)

Nymphs of the woods,  
Goddesses of the fountains,  
Expert singers from all nations,  
Turn your voices, so clear and high,  
To rending cries and lamentation.  
For Atropos, the terrible ruler,  
Has seized your Ockeghem in her trap.  
The true treasurer of music  
and its masterpiece,  
Learned, elegant in body  
and in no way old-fashioned.  
It is a terrible loss that the earth covers him.  
Put on your mourning clothes  
Josquin, Pierson, Brumel, Compère,  
And weep great tears from your eyes:  
Gone is your great father.  
May he rest in peace. Amen.

Eternal rest give them, Lord,  
And light perpetual shine on them.  
May he rest in peace. Amen.
**Super flumina Babylonis**

*Super flumina Babylonis,*  
*illic sedimus et flevimus*  
*dum recordaremur tui Sion:*  
*In salicibus in medio ejus,*  
*suspendimus organa nostra.*  
*Quia illic interrogaverunt nos,*  
*qui captivos duxerunt nos,*  
*verba cantionum:*  
*Et qui abduxerunt nos:*  
*Hymnum cantate nobis de canticis Sion.*  
*Quomodo cantabimus canticum Domini*  
in terra aliena?

**Nicolas Gombert (1495-1560)**

By the waters of Babylon,  
there we sat and wept  
as we recalled you Sion:  
On the poplars at your heart,  
we hung up our instruments.  
For there they asked of us,  
those who led us captive, words of song:  
And those who led us away said:  
Sing to us a hymn from the songs of Sion.  
How shall we sing the Lord’s song  
in a strange land?
Miserere

Miserere mi, Deus, secundum magnum misericordiam tuam; et secundum multitudinem miserationum tuarum, dele iniquitatem meam.

Amplius lava me ab iniquitate mea: et a peccato meo munda me.

Quoniam iniquitatem meam ego cognosco, et peccatum meum contra me est semper.

Tibi soli peccavi, et malum coram te feci; ut justificeris in sermonibus tuis, et vincas cum judicaris.

Ecce enim in iniquitatibus conceptus sum: et in peccatis concepit me mater mea.

Ecce enim veritatem dilexisti: incerta et occulta sapientiae tuae manifestasti mihi.

Asperges me hyssopo, et mundabor; lavabis me, et super nivem dealbabor.

Auditui meo dabis gaudium et laetitiam: et exsultabit ossa humiliata.

Averte faciem tuam a peccatis meis, et omnes iniquitates meas dele.

Cor mundum crea in me, Deus, et spiritum rectum innova in visceribus meis.

Ne projicias me a facie tua, et spiritum sanctum tuum ne auferas a me.

Redde mihi laetitiam salutaris tui, et spiritu principali confirma me.

des Prez

Have mercy upon me, O God, after your great goodness; according to the multitude of your mercies, do away my offenses.

Wash me throughly from my wickedness: and cleanse me from my sin.

For I acknowledge my faults, and my sin is ever before me.

Against you only have I sinned, and done this evil in your sight; that your might be justified in your saying, and clear when you are judged.

Behold, I was shaped in wickedness: and in sin has my mother conceived me.

But lo, you require truth in the inward parts: and will make me to understand wisdom secretly.

You will purge me with hyssop, and I will be clean; you will wash me, and I will be whiter than snow.

You shall make me hear of joy and gladness: that the bones which you have broken may rejoice.

Turn your face from my sins, and put out all my misdeeds.

Make me a clean heart, O God, and renew a right spirit within me.

Do not cast me away from your presence, and do not take your holy Spirit from me.

O give me the comfort of your help again, and establish me with your free Spirit.
Docebo iniquos vias tuas, 
et impii ad te convertentur.

Libera me de sanguinibus, Deus, 
Deus salutis meae, 
et exsultabit lingua mea justitiam tuam.

Domine, labia mea aperies, 
et os meum annuntiabit laudem tuam.

Quoniam si voluisses sacrificium, 
dedissem utique; 
holocaustis non delectaberis.

Sacrificium Deo spiritus contribulatus; 
cor contritum et humiliatum, Deus, 
non despicies.

Benigne fac, Domine, in bona voluntate tua Sion: 
ut aedificentur muri Jerusalem.

Tunc acceptabis 
sacrificium justitiae, 
oblationes et holocausta; 
tunc imponent super altare tuum vitulos.

Then will I teach your ways unto the wicked, 
and sinners will be converted unto you.

Deliver me from blood-guiltiness, O God, 
you who are the God of my health, 
and my tongue will sing of your righteousness.

You will open my lips, O Lord, 
and my mouth will show your praise.

For you desire no sacrifice, 
or else would I give it to you; 
but you do not delight in burnt-offerings.

The sacrifice of God is a troubled spirit; 
a broken and contrite heart, O God, 
will you not despise.

O God, be favorable and gracious unto Sion: 
and build the walls of Jerusalem.

Then will you be pleased 
with the sacrifice of righteousness, 
with the burnt-offerings and oblations; 
then will they offer calves upon thine altar.
David Lang (b. 1957)

i. *come, daughter*

Come, daughter
Help me, daughter
Help me cry
Look, daughter
Where, daughter
What, daughter
Who, daughter
Why, daughter
Guiltless daughter
Patient daughter

ii. *it was terribly cold*

It was terribly cold and nearly dark
on the last evening of the old year,
and the snow was falling fast.
In the cold and the darkness,
a poor little girl, with bare head and naked feet,
roamed through the streets.
It is true she had on a pair of slippers
when she left home,
but they were not of much use.
They were very large, so large, indeed,
that they had belonged to her mother,
and the poor little creature had lost them
in running across the street to avoid two carriages
that were rolling along at a terrible rate.
One of the slippers she could not find,
and a boy seized upon the other
and ran away with it,
saying that he could use it as a cradle,
when he had children of his own.
So the little girl went on with her little naked feet,
which were quite red and blue with the cold.

So the little girl went on.
So the little girl went on.
iii. **dearest heart**

Dearest heart
Dearest heart
What did you do that was so wrong?
What was so wrong?
Dearest heart
Dearest heart
Why is your sentence so hard?

iv. **in an old apron**

In an old apron she carried a number of matches, and had a bundle of them in her hands.
No one had bought anything of her the whole day, nor had anyone given her even a penny.
Shivering with cold and hunger, she crept along; poor little child, she looked the picture of misery.
The snowflakes fell on her long, fair hair, which hung in curls on her shoulders but she regarded them not.

v. **penance and remorse**

Penance and remorse
Tear my sinful heart in two
My teardrops
May they fall like rain down upon your poor face
May they fall down like rain
My teardrops

Here, daughter, here I am
I should be bound as you were bound
All that I deserve is
What you have endured

Penance and remorse
Tear my sinful heart in two
My penance
My remorse
My penance
vi. *lights were shining*

Lights were shining from every window, and there was a savory smell of roast goose, for it was New-year’s eve - yes, she remembered that. In a corner, between two houses, one of which projected beyond the other, she sank down and huddled herself together. She had drawn her little feet under her, but she could not keep off the cold; and she dared not go home, for she had sold no matches, and could not take home even a penny of money. Her father would certainly beat her; besides, it was almost as cold at home as here, for they had only the roof to cover them, through which the wind howled, although the largest holes had been stopped up with straw and rags.

Her little hands were almost frozen with the cold. Her little hands were almost frozen with the cold.

vii. *patience, patience!*

Patience. Patience!
Ah! Perhaps burning match might be some good, if she could draw it from the bundle and strike it against the wall, just to warm her fingers. She drew one out - “scratch!” how it sputtered as it burnt! It gave a warm, bright light, like a little candle, as she held her hand over it. It was really a wonderful light.

It seemed to the little girl that she was sitting by a large iron stove, with polished brass feet and a brass ornament. How the first burned! And seemed so beautifully warm that the child stretched out her feet as if to warm them, when, lo! The flame of the match went out, the stove vanished, and she had only the remains of the half-burnt match in her hand.

She rubbed another match on the wall. It burst into a flame, and where its light fell upon the wall it became as transparent as a veil, and she could see into the room. The table was covered with a snowy white table-cloth, on which stood a splendid dinner service, and a steaming roast goose, stuffed with apples, and dried plums. And what was still more wonderful, the goose jumped down from the dish and waddled across the floor, with a knife and fork in its breast, to the little girl. Then the match went out, and there remained nothing but the thick, damp, cold wall before her.
ix. *have mercy, my god*

Have mercy, my God.
Look here, my God.
See my tears fall. See my tears fall.
Have mercy, my God. Have mercy.

My eyes are crying.
My heart is crying, my God.
See my tears fall.
See my tears fall, my God.

x. *she lighted another match*

She lighted another match,
and then she found herself
sitting under a beautiful Christmas tree.
It was larger and more beautifully decorated
than the one which she had seen
through the glass door at the rich merchant’s.
Thousands of tapers were burning
upon the green branches, and colored pictures,
like those she had seen in the show-windows,
looked down upon it all.
The little one stretched out her hand towards them,
and the match went out.

The Christmas lights rose higher and higher,
till they looked to her like the stars in the sky.
Then she saw a star fall,
leaving behind it a bright streak of fire.
“Someone is dying,” thought the little girl,
for her old grandmother,
the only one who had ever loved her,
and who was now dead,
had told her that when a star falls,
a soul was going up to God.
xi.  from the sixth hour

From the sixth hour there was darkness over all the land until the ninth hour.
And at the ninth hour she cried out:

Eli, Eli.

xii.  she again rubbed a match

She again rubbed a match on the wall, and the light shone round her; in the brightness stood her old grandmother, clear and shining, yet mild and loving in her appearance. “Grandmother,” cried the little one, “O take me with you; I know you will go away when the match burns out; you will vanish like the warm stove, the roast goose, and the large, glorious Christmas-tree.” And she made haste to light the whole bundle of matches, for she wished to keep her grandmother there. And the matches glowed with a light that was brighter than the noon-day, and her grandmother had never appeared so large or so beautiful. She took the little girl in her arms, and they both flew upwards in brightness and joy far above the earth, where there was neither cold nor hunger nor pain, for they were with God.
xiii. *when it is time for me to go*

When it is time for me to go  
Don’t go from me  
When it is time for me to leave  
Don’t leave me  
When it is time for me to die  
Stay with me  
When I am most scared  
Stay with me

xiv. *in the dawn of morning*

In the dawn of morning  
there lay the poor little one,  
with pale cheeks and smiling mouth,  
leaning against the wall;  
she had been frozen to death  
on the last evening of the year;  
and the New-year’s sun rose  
and shone upon a little corpse!  
The child still sat, in the stiffness of death,  
holding the matches in her hand,  
one bundle of which was burnt.  
“She tried to warm herself,” said some.  
No one imagined what beautiful things  
she had seen, nor into what glory  
she had entered with her grandmother,  
on New-year’s day.
we sit and cry

We sit and cry
And call to you
Rest soft, daughter, rest soft
Where is your grave, daughter?
Where is your tomb?
Where is your resting place?
Rest soft, daughter, rest soft
Rest soft
Rest soft
Rest soft
Rest soft

You closed your eyes.
I closed my eyes.

Rest soft
Seraphic Fire’s Professional Choral Institute at Aspen Music Festival and School will be the only summer program in the country designed to prepare emerging singers to work in the growing industry of professional ensemble singing.

Participants will study in an intensive vocal and ensemble-skills curriculum, receiving individual and group vocal coaching from professional members of Seraphic Fire, and will participate in audition, résumé, and vocal masterclasses led by program director Patrick Dupré Quigley and members of Seraphic Fire. PCI students will have the opportunity to rehearse and sing two concerts side-by-side with Seraphic Fire and also perform in the PCI Student Showcase, which they can use as a live audition for Seraphic Fire and a number of other professional choirs.

PCI is supported in part by The Clinton Family Fund, John Quaintance & Robert Riggs, William Jaume, and Michael & Cheryl Del Campo.
YOUR MEMBERSHIP WILL SUPPORT THE NEXT GENERATION OF ARTISTS AND MUSIC LOVERS THROUGH SERAPHIC FIRE’S EDUCATION PROGRAMS:

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Season-long vocal training to UCLA voice students who will perform alongside the professional ensemble in South Florida subscription concerts

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Engaging discussions about the musicological and sociological issues surrounding the pieces Seraphic Fire performs

PROFESSIONAL CHORAL INSTITUTE AT ASPEN MUSIC FESTIVAL AND SCHOOL

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Initiatives include an Education Liaison, who works weekly with our Youth Initiative students, and a Student Composer-in-Residence, who works alongside Seraphic Fire artistic staff to create a new work that Seraphic Fire will premiere

YOUTH INITIATIVE
A free music education program serving elementary and middle school students in Miami-Dade County’s most challenged communities
Made possible with the support of the Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council, the Miami-Dade County Mayor and Board of County Commissioners, the support of the John S. and James L. Knight Foundation, the support of the City of Miami Beach, Cultural Affairs Program, Cultural Arts Council, the support of Funding Arts Network, Funding Arts Broward, as well as with the support of the City of Coral Gables.

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

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

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

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