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Seraphic Fire is nurturing a passion for classical music in our community, through excellence and innovation. With similar zeal, Compass - a national pioneer in real estate technology - is charting a new course in our area.

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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.
James K. Bass is Director of Choral Studies at UCLA's Herb Alpert School of Music and Associate Conductor & Director of Education at Seraphic Fire. He previously served on the faculties of Western Michigan University and University of South Florida, and holds a doctoral degree from University of Miami, and master's and bachelor's degrees from University of South Florida.


Benjamin Montgomery is pursuing doctoral studies in music composition under Doroth Hindman at University of Miami. He holds a master's degree in music composition and theory from Michigan State University, where he received honors in the Large Ensemble Composition Competition in 2016, and was nominated for an “Excellence-in-Teaching” citation. Montgomery also holds a bachelor's degree in music composition and music education from Ithaca College. His music has been featured at New Music on the Point in Vermont, and at Cortona Sessions for New Music in Italy.
Soprano

Sara Guttenberg  
Chorus Master  
City: Madison, WI  
Seasons with SF: 12  
Artistic Highlights:  
Oregon Bach Festival, collaborations under Michael Tilson Thomas and Leonard Slatkin

Sarah Moyer  
City: Boston, MA  
Seasons with SF: 3  
Artistic Highlights:  
World Premieres of music by Christopher Theofanidis, Santa Fe Desert Chorale, Oregon Bach Festival

Chelsea Helm  
City: Houston, TX  
Seasons with SF: New  
Artistic Highlights:  
Santa Fe Desert Chorale, Grand Rapids Symphony, Kalamazoo Symphony Orchestra, Opera Grand Rapids

Brenna Wells  
City: Seattle, WA  
Seasons with SF: 2  
Artistic Highlights:  
Boston Early Music Festival, Handel and Haydn Society, BBC Proms, Yale Choral Artists, Aldeburgh Festival

Amanda Crider  
City: Miami, FL  
Seasons with SF: 7  
Artistic Highlights:  
New York City Opera, Boston Lyric Opera, Florida Grand Opera, New World Symphony

Emily Marvosh  
City: Boston, MA  
Seasons with SF: 8  
Artistic Highlights:  
Carnegie Hall, Lincoln Center, Handel and Haydn Society, Boston Symphony Orchestra, Skylark Vocal Ensemble

Alto

Catherine Hedberg  
City: New York, NY  
Seasons with SF: New  
Artistic Highlights:  
Handel and Haydn Society, True Concord, International Contemporary Ensemble, Boston Baroque

“IT is a lovely coincidence that the word “rehearsal” contains “re-hear.” Shakespeare’s work has been a staple of Western Theater for more than 400 years, inspiring composers for generations. Performing these monologues in conjunction with music from his plays, as well as music he would have heard in his time, presents a wonderful opportunity to experience his work anew.”

Siobhan Doherty, actress
Tenor

Brad Diamond
City: Birmingham, AL
Seasons with SF: 7
Artistic Highlights: Assistant Professor of Voice at Samford University, more than 400 solo performances

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

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

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

Guest Artist

Siobhan Doherty
Actress

Visit SeraphicFire.org/Artists to learn more

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Music To Hear
Ah Robin*
  Patrick Muehleise, tenor; Thomas McCargar, bass;
  John Buffett, bass

From Shakespeare Songs
  Hark, hark! the Lark
  O Mistress Mine
    Patrick Muehleise, tenor

  I Shall No More to Sea
  It Was a Lover and His Lass

Come Woeful Orpheus

Now is the Month of Maying
April is in My Mistress’ Face
Nolo Mortem Peccatoris
Sing We and Chant It

Robin is to the Greenwood Gone*
  Brenna Wells, soprano

Mike Sheppard (b. 1958)
Anonymous

Matteoh Harris (b. 1956)

William Byrd (1538–1623)
Thomas Morley (1557–1602)
Morley
Morley
Morley
Anonymous
### Three Shakespeare Songs

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#### Take, O Take Those Lips Away*
- Emily Marvosh, alto

#### Shall I compare thee to a summer’s day?
- John Buffett, bass

#### When He Shall Die

#### To Hear With Eyes

#### Fie on Sinful Fantasy*
- Chelsea Helm, soprano

#### Three Merry Men*
- Brad Diamond, tenor; Steven Soph, tenor; Charles Evans, bass

### Four Shakespeare Songs

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*From A Shakespeare Play

*This program is made possible through a generous gift by Joseph C. Dimino and Michael J. Guida.*
Music to Hear

Mike Sheppard (b. 1958)

Music to hear, why hear’st thou music sadly?
Sweets with sweets war not, joy delights in joy.
Why lov’st thou that which thou receiv’st not gladly,
Or else receiv’st with pleasure thine annoy?
If the true concord of well-tuned sounds,
By unions married, do offend thine ear,
They do but sweetly chide thee, who confounds
In singleness the parts that thou shouldst bear.
Mark how one string, sweet husband to another,
Strikes each in each by mutual ordering,
Resembling sire and child and happy mother
Who all in one, one pleasing note do sing:
Whose speechless song, being many, seeming one,
Sings this to thee: ’Thou single wilt prove none.’

Ah Robin

Anonymous

Ah, Robin, gentle, Robin,
Tell me how thy leman doth
and thou shalt know of mine.

My lady is unkind I wis,
Alack, why is she so?
She lov’th another better than me,
and yet she will say no.

I cannot think such doubleness
for I find women true,
In faith my lady lov’th me well
she will change for no new.

From Shakespeare Songs

Hark, hark! the Lark

Matthew Harris (b. 1956)

Hark, hark! the lark at heaven’s gate sings,
And Phoebus ’gins arise,
His steeds to water at those springs
On chaliced flowers that lies;
And winking Mary-buds begin
To ope their golden eyes:
With every thing that pretty is,
My lady sweet, arise:
**O Mistress Mine**

O Mistress mine where are you roaming?  
O stay and hear, your true love’s coming,  
That can sing both high and low.  
Trip no further pretty sweeting.  
Journeys end in lovers’ meeting,  
Every wise man’s son doth know.

What is love, ‘tis not hereafter,  
Present mirth, hath present laughter:  
What’s to come, is still unsure.  
In delay there lies no plenty,  
Then come kiss me sweet and twenty:  
Youth’s a stuff will not endure.

**I Shall No More to Sea**

I shall no more to sea, to sea,  
Here shall I die ashore.

**It Was a Lover and His Lass**

It was a lover and his lass,  
With a hey, and a ho, and a hey nonino,  
That o’er the green cornfield did pass,  
In springtime, the only pretty ring time,  
When birds do sing, hey ding a ding, ding;  
Sweet lovers love the spring.

Between the acres of the rye,  
With a hey, and a ho, and a hey nonino,  
Those pretty country folks would lie,  
In springtime, the only pretty ring time,  
When birds do sing, hey ding a ding, ding;  
Sweet lovers love the spring.

This carol they began that hour,  
With a hey, and a ho, and a hey nonino,  
How that a life was but a flower  
In springtime, the only pretty ring time,  
When birds do sing, hey ding a ding, ding;  
Sweet lovers love the spring.

And therefore take the present time,  
With a hey, and a ho, and a hey nonino,  
For love is crownèd with the prime  
In springtime, the only pretty ring time,  
When birds do sing, hey ding a ding, ding;  
Sweet lovers love the spring.
**TEXTS & TRANSLATIONS**

**Come Woeful Orpheus**

William Byrd (1538-1623)

Come, woeful Orpheus, with thy charming Lyre,  
And tune my voice unto thy skilful wire.  
Some strange chromatic notes do you devise,  
That best with mournful accents sympathize,  
Of sourest sharps and uncouth flats make choice,  
And I’ll thereto compassionate my voice.

**Now is the Month of Maying**

Thomas Morley (1557-1602)

Now is the month of Maying,  
When merry lads are playing!  
Each with his bonny lass,  
a-dancing on the grass!

The Spring, clad all in gladness,  
doth laugh at Winter’s sadness!  
And to the bagpipes’ sound,  
the nymphs tread out the ground!

Fie! Then why sit we musing,  
youth’s sweet delight refusing?  
Say, dainty nymphs and speak!  
Shall we play barley break?

**April is in My Mistress’ Face**

Morley

April is in my mistress’ face,  
And July in her eyes hath place.  
Within her bosom is September,  
But in her heart a cold December.
**Nolo Mortem Peccatoris**

*Nolo mortem peccatoris;*  
*Haec sunt verba Salvatoris.*

**Morley**

I do not want the death of a sinner.  
These are the words of the Savior.

Father I am thine only Son,  
sent down from heav’n mankind to save.  
Father, all things fulfilled  
and done according to thy will, I have.  
Father, my will now all is this:  
I do not want the death of a sinner.

**Sing We and Chant It**

**Morley**

Sing we and chant it  
while love doth grant it.

Not long youth lasteth,  
and old age hasteth;  
now is best leisure  
to take our pleasure.

All things invite us  
now to delight us.

Hence, care, be packing!  
no mirth be lacking!  
Let spare no treasure  
to live in pleasure.
Robin is to the Greenwood Gone

Anonymous

Robin is to the Greenwood gone,
Leaving me here to sigh all alone.
Yet I’m resolv’d to have no other boy,
For bonny sweet Robin is all my joy.

They bore him barefac’d on the Bier,
And in his grave rain’d many a tear,
Fare you well my Dove, my boy,
For bonny sweet Robin is all my joy.

Three Shakespeare Songs

Ralph Vaughan Williams (1872-1958)

i. Full Fathom Five

Full fathom five thy father lies,
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:
Ding-dong.
Hark! now I hear them, ding-dong bell.

ii. The Cloud-Capp’d Towers

The cloud-capp’d towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind: We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.
iii. Over Hill, Over Dale

Over hill, over dale,
Thorough bush, thorough briar,
Over park, over pale,
Thorough flood, thorough fire
I do wander everywhere.

Swifter than the moon’s sphere;
And I serve the fairy queen,
To dew her orbs upon the green.
The cowslips tall her pensioners be;
In their gold coats spots you see;
Those be rubies, fairy favors,
In those freckles live their savors:
I must go seek some dew-drops here,
And hang a pearl in every cowslip’s ear.

Take, O Take Those Lips Away

Anonymous

Take, oh take those lips away,
That so sweetly were forsworn,
And those eyes: the breake of day,
Lights that do mislead the Morn;
But my kisses bring again, bring again,
Seals of love, but sealed in vain, sealed in vain.

Shall I compare thee to a summer’s day?

Nils Lindberg (b. 1933)

Shall I compare thee to a summer’s day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer’s lease hath all too short a date;
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm’d;
And every fair from fair sometime declines,
By chance or nature’s changing course untrimm’d;
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow’st;
Nor shall death brag thou wander’st in his shade,
When in eternal lines to time thou grow’st:
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.
**TEXSTS & TRANSLATIONS**

**Come Away, Death**

Anonymous

Come away, come away, death,
And in sad cypress let me be laid.
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O, prepare it!
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown.
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown.
A thousand, thousand sighs to save,
Lay me, O, where
Sad true lover never find my grave,
To weep there!

**When He Shall Die**

Steven Sametz (b. 1954)

When he shall die,
Take him and cut him out in little stars,
And he will make the face of heaven so fine
That all the world will be in love with night
And pay no worship to the garish sun.
To Hear With Eyes

Benjamin Montgomery (b. 1991)

As an unperfect actor on the stage
Who with his fear is put besides his part,
Or some fierce things replete with too much rage,
Whose strength’s abundance weakens his own heart.

So I, for fear of trust, forget to say
The perfect ceremony of love’s rite,
And in mine own love’s strength seem to decay,
O’er-charged with burden on mine own love’s might.

O, let my books be then the eloquence
And dumb presagers of my speaking breast,
Who plead for love and look for recompense
More than that tongue that more hath more express’d.

O, learn to read what silent love hath writ:
To hear with eyes belongs to love’s fine wit.

Fie on Sinful Fantasy

Anonymous

Fie on sinful fantasy!
Fie on lust and luxury!
Lust is but a bloody fire,
Kindled with unchaste desire,
Fed in heart, whose flames aspire,
As thoughts do blow them higher and higher.
Pinch him, fairies, mutually;
Pinch him for his villainy;
Pinch him, and burn him, and turn him about,
Till candles and star-light and moonshine be out.

Three Merry Men

Anonymous

Three merry men and three merry men
And three merry men are we.
I in the wood and thou on the ground
And Jack sleeps in the tree.
SERAPHIC FIRE: 2017 - 2018 SEASON

TEXTS & TRANSLATIONS

Four Shakespeare Songs

i. Come Away, Death

Jaakko Mäntyjärvi (b. 1963)

Come away, come away, death,
And in sad cypress let me be laid.
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O, prepare it!
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown.
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown.
A thousand, thousand sighs to save,
Lay me, O, where
Sad true lover never find my grave,
To weep there!

You spotted snakes with double tongue,
Thorny hedge-hogs, be not seen;
Newts, and blind-worms, do no wrong;
Come not near our fairy queen.

Philomel, with melody,
Sing in our sweet lullaby;
Lulla, lulla, lullaby; lulla, lulla, lullaby:

Never harm,
Nor spell, nor charm,
Come our lovely lady nigh;
So, good night, with lullaby.

Weaving spiders come not here;
Hence, you long-legg’d spinners, hence!
Beetles black, approach not near;
Worm nor snail, do no offence.

Philomel, with melody,
Sing in our sweet lullaby;
Lulla, lulla, lullaby; lulla, lulla, lullaby.

ii. Lullaby
iii.  *Double, Double Toil and Trouble*

Thrice the brinded cat hath mew’d.
Thrice and once, the hedge-pig whin’d.
Harpier cries: ’tis time! ’tis time!
Round about the caldron go;
In the poison’d entrails throw.
Toad, that under cold stone,
Days and nights has thirty-one;
Swelter’d venom sleeping got,
Boil thou first i’ the charmed pot!
Double, double toil and trouble;
Fire burn, and caldron bubble.

Fillet of a fenny snake,
In the caldron boil and bake;
Eye of newt, and toe of frog,
Wool of bat, and tongue of dog,
Adder’s fork, and blind-worm’s sting,
Lizard’s leg, and owlet’s wing,
For a charm of powerful trouble,
Like a hell-broth boil and bubble.
Double, double toil and trouble;
Fire burn, and caldron bubble.

Scale of dragon; tooth of wolf;
Witches’ mummy; maw and gulf
Of the ravin’d salt-sea shark;
Root of hemlock digg’d in the dark;
Liver of blaspheming Jew;
Gall of goat, and slips of yew
Sliver’d in the moon’s eclipse;
Nose of Turk, and Tartar’s lips;
Finger of birth-strangled babe
Ditch-deliver’d by a drab,—
Make the gruel thick and slab:
Add thereto a tiger’s chaudron,
For the ingredients of our caldron.
Double, double toil and trouble;
Fire burn, and caldron bubble.

By the pricking of my thumbs,
Something wicked this way comes.
Open, locks, whoever knocks!
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