SERAPHIC FIRE

SEASON
SEVENTEEN
2018-2019

A SPANISH PILGRIMAGE
WITH
AMERICAN BRASS QUINTET
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.

As a long-time South Florida resident, realtor, and proud supporter of Seraphic Fire, I am seeking to harmoniously help my clients make informed real estate decisions.

Please contact me to discuss how your real estate transaction can also be music to your ears.

Every home has its harmony.

2016 Top Producer at Compass Florida
Patrick Dupré Quigley, conductor, is Seraphic Fire’s Founder and Artistic Director. He has been a guest conductor of San Francisco Symphony, The Cleveland Orchestra, Utah Symphony, Indianapolis Symphony Orchestra, Grand Rapids Symphony, New World Symphony, San Antonio Symphony, Louisiana Philharmonic Orchestra, Mobile Symphony Orchestra, and the Naples Philharmonic. This season, Quigley will make debuts with Philharmonia Baroque Orchestra and the New Jersey Symphony.

Since 2002, Seraphic Fire has put its South Florida home at the center of artistic innovation. The 2018-2019 Season celebrates cultural diversity through collaborations with fellow Aspen Music Festival resident American Brass Quintet for Renaissance music of Spain under Founder & Artistic Director Patrick Dupré Quigley, with 2013 National Arts and Humanities Presidential Award recipient Anthony Trecek-King for an exploration of the African-American experience, and with National Chorus of Korea Artistic Director E. J. Yoon in a journey that showcases gems of Korea’s choral tradition.

Recognized for its “spellbinding, hypnotic” sound (South Florida Classical Review), Seraphic Fire’s artistic accomplishments also have translated to acclaimed partnerships with The Cleveland Orchestra, New World Symphony, and The Sebastians. At the forefront of Seraphic Fire’s mission is a commitment to community well-being and musician advancement through educational programs for South Florida’s underserved elementary students, as well as rising music professionals at University of Miami, Florida International University, UCLA, and the Aspen Music Festival and School.

Patrice Dupré Quigley, conductor, is Seraphic Fire’s Founder and Artistic Director. He has been a guest conductor of San Francisco Symphony, The Cleveland Orchestra, Utah Symphony, Indianapolis Symphony Orchestra, Grand Rapids Symphony, New World Symphony, San Antonio Symphony, Louisiana Philharmonic Orchestra, Mobile Symphony Orchestra, and the Naples Philharmonic. This season, Quigley will make debuts with Philharmonia Baroque Orchestra and the New Jersey Symphony.

Over his 16 years as Artistic Director, Seraphic Fire has grown to annually present 45 concerts over eight subscription programs. The organization’s educational outreach programs (Seraphic Fire Youth Initiative; UCLA Ensemble Artist Program; the Professional Choral Institute at the Aspen Music Festival) reach thousands of students, from elementary to graduate school. The Seraphic Fire Media recording catalog contains 13 titles — two are recipients of GRAMMY® nominations.

Quigley holds a master’s degree from the Yale School of Music, an undergraduate degree from the University of Notre Dame, and studied at the Lilly Family School of Philanthropy.
Scott Allen Jarrett, organ, 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.
Soprano

SARA GUTTENBERG
Chorus Master
City: Madison, WI
Seasons with Seraphic Fire: 13
Artistic Highlights: Oregon Bach Festival, Mozart’s Requiem with Aspen Music Festival and School, GRAMMY® Winner

DOUG DODSON
City: Boston, MA
Seasons with Seraphic Fire: 4
Artistic Highlights: Opera roles with Chicago Opera Theater, Boston Baroque, and Britten-Pears Young Artist Programme, Jeopardy! contestant

SARAH MOYER
City: Boston, MA
Seasons with Seraphic Fire: 4
Artistic Highlights: Haydn’s Salve Regina, Boston Masterworks Chorale, Featured soloist at the 2016 Per Nørgård Festival

REGGIE MOBLEY
City: Boston, MA
Seasons with Seraphic Fire: 13
Artistic Highlights: BBC Proms in August 2017 Matthäus-Passion, recording of Bach’s Magnificat

MOLLY QUINN
City: Chapel Hill, NC
Seasons with Seraphic Fire: 7
Artistic Highlights: Soloist in historic Shostakovich Hall in St. Petersburg, Russia, Performed backup for The Rolling Stones

CLARA OSOWSKI
City: Minneapolis, MN
Seasons with Seraphic Fire: 2
Artistic Highlights: McKnight Fellowship, Prize Winner at Das Lied, Wigmore Hall, & CMIM Song Competitions, Metropolitan Opera Regional Finalist

BRENNA WELLS
City: Seattle, WA
Seasons with Seraphic Fire: 4
Artistic Highlights: Reich’s Desert Music with New World Symphony, Soloist in Handel’s Israel in Egypt with Handel and Haydn Society

Alto

ARTISTS
American Brass Quintet

American Brass Quintet is internationally recognized as one of the premier chamber music ensembles of our time, celebrated for peerless leadership in the brass world. As 2013 recipient of Chamber Music America’s highest honor, the Richard J. Bogomolny National Service Award for significant and lasting contributions to the field, ABQ’s rich history includes performances in Asia, Australia, Central and South America, Europe, the Middle East and all 50 of the United States; a discography of nearly 60 recordings; and the premieres of more than 150 contemporary brass works. Committed to the promotion of brass chamber music through education, the American Brass Quintet has been in residence at The Juilliard School since 1987 and the Aspen Music Festival and School since 1970. Since 2000 ABQ has offered its expertise in chamber music performance and training with a program of mini-residencies as part of its regular touring.

KEVIN COBB, TRUMPET
LOUIS HANZLIK, TRUMPET
ERIC REED, HORN

MICHAEL POWELL, TROMBONE
JOHN D. ROJAK, BASS TROMBONE
The great Boëthius first referenced the O Antiphons some 1,500 years ago. Through the Brevarium Romanum, the monastic tradition infused their poetry into the roots of our culture down the centuries. The O Antiphons form an ideal text for chorus and brass: they express glory and spiritual solemnity, tap into the ancient roots of tradition, and give voice to primal human experiences of longing, expectation and fulfillment. Noble, grand and terrifying; awesome, ancient and timeless, they seem aptly to proclaim the great Messiah who is to come.

The piece is a 12-minute meditation that begins in broad strokes, as though the Wisdom from on high is gently infusing the universe, breathing life into it, setting it into a motion emerging from ripples and echoes of ancient stillness. Following a trajectory through musical keys that continuously shift and search (starting in dark D-flat major and ending in bright C-sharp major), the piece gradually develops a sense of longing colored at first by wonder, then moving towards pleading, insistence, and obsession.

The texts are mosaics of Old and New Testament scriptures, recapitulating several ancient prophecies of Isaiah in the forward-looking, even eschatological light of themes from Revelation and throughout the New Testament. The midpoint of the text occurs in the fourth antiphon, O Key of David. This is the critical turning-point: at this moment, the voices reach a striking singularity as they coalesce to a point of unity in pleading for prisoners to be freed; flats are replaced by sharps, creating a new aura of warmth; and the melodic content of the rest of the piece is unlocked: the first half of the piece is based on the inverse (upside-down version) of the traditional O Antiphons plainchant theme, but the Key of David unlocks the melody so it occurs in its natural (rightside-up) orientation in the second half. I was surprised to realize, as I was writing the piece, that this fourth antiphon is traditionally sung on the vigil of December 21 — winter solstice, a turning-point in the earth’s relationship with the sun.

As the chorus proceeds through a grand arc of the seven verses of text, imploring the Messiah to come, the brass — the voice of ancient nobility — always echoes, with the quintet becoming fragmented and their pulsing rhythms variably offset, as though creating a prism effect, diffracting the chorus’s lines. The harmonic expansiveness of the brass, their richness and nobility of tone, and their inexorable insistence presage the imminent and certain coming in grandeur and glory of the long-awaited Messiah. As the clarion call expands to a point of exhilaration, the music abruptly recedes, fragments, dissolves. The Messiah’s fanfare is overtaken by the tiny, whispering sound in which Elijah recognized the presence of God. As Georges Bernanos wrote, “instead of the thunderbolts they awaited, it is as though a Hand of innocence closed over the chasm of their dwelling.” We are left to consider: does the Messiah indeed come as expected and prophesied? Or does He come in a way counterintuitive, even shocking, to those who so long awaited Him?

- Julian Darius Revie

Veni is my attempt to raise us up out of the normal flow of time, to open up vast temporal oceans that can ebb and flow in any direction, to try and open a window into God’s time: the infinite, the eternal.

Program Notes

Veni

Veni is my attempt to raise us up out of the normal flow of time, to open up vast temporal oceans that can ebb and flow in any direction, to try and open a window into God’s time: the infinite, the eternal.
Australian-Canadian composer and social entrepreneur Julian Darius Revie is Composer in Residence at Saint Thomas More, the Catholic Chapel at Yale University. Revie is honored to be the winner of the 2016 Francesco Siciliani composition competition presented by the Vatican’s Pontificate for Culture, with chief judges Helmuth Rilling and Arvo Pärt.

Revie’s compositions have been performed in venues including the Sydney Opera House, Lincoln Center, and Carnegie Hall. He has written two works for masses with Pope Francis: *The Love of God* was performed by The Philadelphia Orchestra and a choir of 300 adults and children, conducted by Yannick Nézet-Séguin, in 2015, and *To Follow the Star* was performed by an international children’s chorus for the 2018 Epiphany mass at Saint Peter’s in Rome.

Revie holds degrees in Biochemistry and Molecular Biophysics from Yale University and Caltech and a Master’s in Composition from Cambridge University. His master’s dissertation, *Unity and Uniqueness in the Fifth Mode Great Responsories: New Approaches to the Multifaceted Layers of Plainchant Melody*, is an analysis of groups of related plainchant melodies that draws upon techniques used in analysis of tonal music as well as upon the mathematical and computational tools used in comparative genetic analysis.

At The Juilliard School, Revie has studied with Milton Babbitt, Samuel Adler, and Philip Lasser. His other teachers have included Bruce Reich and Veronika Krausas.
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O lux et decus Hispaniae

O lux et decus Hispaniae, sanctissime Iacobe, qui inter apostolos primatum tenes, primus eorum martirio laureatus.

O singulare presidium qui meruisti videre redemptoren nostrum ad huc mortale in deitate, transformatum exaudi preces servorum tuorum et intercede pro nostra omniumque saluten.

Alleluia. Magnificat. Seculorum amen.

Venite omnes christicole ad adorandum Christum regem eternum qui apostolum suum mirabiliter decoravit Iacobum. Venite.

O Virgo splendens

O Virgo splendens, hic in monte celso Miraculis serrato fulgentibus ubique, Quem fideles conscendunt universi. Eia pietatis oculo placato Cerne ligatus fune peccatorum Ne infernorum ictibus graventur Sed cum beatis tua prece vocentur.

Duo Seraphim

Duo seraphim clamabant alter ad alterum: Sanctus Dominus Deus Sabaoth! Plena est omnis terra gloria eius.


Anonymous, Codex Calixtinus

O light and grace of Spain, most holy James, you who were the first among the apostles, the first of them to wear a martyr’s crown.

Oh, still be an aid to us you who has served as a mortal to see the redemption, transformed by the prayers of thy servants, and intercedes for us and all salvation.

Alleluia. Magnify. For ever and ever.

Come all worshipers of Christ, fasten and for all eternity worship the Messiah, a King. Come.

Anonymous, Libre de Vermell

O Virgin resplendent, here on the high mountain Gleaming with shining wonders, Where believers from everywhere ascend. With your peaceful, holy eye Behold those bound in the bond of sinners, Let them not suffer from the blows of hell, But by prayer let them be called with the blessed.

Francisco Guerrero (1528-1599)

Two angels called to one another: Holy, Holy, Holy Lord God of Sabaoth! The earth is full of your glory.

There are three who give testimony in heaven, Father, Word, and Holy Spirit, and these Three are One. Holy, Holy, Holy Lord god of Sabaoth! The earth is full of your glory. Amen.
**Nunca mucho costo poco**  
(Instrumental)

**Stella splendens**

Stella splendens in monte  
*ut solis radium miraculis serrato exaudi populum.*  
Concurrunt universi gaudentes populi,  
divites et egeni grandes et parvuli,  
ipsam ingrediuntur ut cernunt oculi  
et inde revertuntur graciijis repleti.  
*Stella splendens* . . .

Principes et magnates extirpe regia  
saeculi potestates obtenta venia  
peccaminum proclamant tundentes pectora  
poplite flexo clamant hic: Ave Maria.  
*Stella splendens* . . .

Coetus hic aggregantur hic ut exhibeant  
vota regratiantur ut ipsa et reddant  
aulam istam ditantes hoc cuncti videant  
jocalibus ornantes soluti redeant.  
*Stella splendens* . . .

**Cantate Dómino cánticum novum**

*Cantate Dómino cánticum novum*  
quia mirabilia fecit.  
*Jubiláte Deo, omnis terra:*  
cantáte et exsultáte, et psállite.  
*Psállite Dómino in cithara et voce psalmi:*  
in tubis ductílibus, et voce tubae córneae.  
*Jubiláte in conspéctu regis Dómini:*  
Moveátur mare, et plenitúdo eius  
orbis terrárum, et qui hábitant in eo.

Giaches de Wert (1535-1596)

(Instrumental)

**Anonymous, Libre de Vermell**

Radiant star on the mountain,  
like a miraculous sunbeam, hear your people.  
All joyous people come together,  
rich and poor, young and old,  
climb the mountain to see with your own eyes,  
and return from it filled with grace.  
*Radiant star* . . .

Rulers and magnates of royal stripes,  
the mighty of the world, possessing grace,  
proclaim their sins, beating their breast,  
and call on bended knee: Holy Mary.  
*Radiant star* . . .

All these groups assemble to present themselves,  
to remember their vows and keep them,  
by enriching this temple, adorning it with jewels  
so all see and return in joy, partaking of salvation.  
*Radiant star* . . .

**Sebastián de Vivanco (1550-1622)**

Sing a new song to the Lord  
*wonderful things.*  
Rejoice to God, all the earth:  
melody, rejoice, and sing.  
Sing to the Lord with harp and voice:  
with trumpets and the sound of horns.  
Rejoice before the Lord:  
Let the other, and all the fullness thereof  
around the world, and they that dwell therein.
Gaude Maria Virgo

(Instrumental)

Veni

O Sapientia, quae ex ore Altissimi prodisti, attingens a fine usque ad finem fortiter, suaviter disponensque omnia:
Veni ad docendum nos viam prudentiae.

O Adonai, et dux domus Israel, qui Moyse in igne flammae rubi apparuisti, et ei in Sina legem dedisti:
Veni ad redimendum nos in brachio extento.

O Radix Jesse, qui stas in signum populorum, super quem continebunt reges os suum, quem gentes deprecabuntur:
Veni ad liberandum nos, jam noli tardare.

O Clavis David, et sceptrum domus Israel, qui aperis, et nemo claudit; claudis, et nemo aperuit:
Veni, et educ vinctum de domo carceris, sedentem in tenebris, et umbra mortis.

O Oriens, splendor lucis aeternae, et sol justitiae:
Veni, et illumina sedentes in tenebris, et umbra mortis.

O Rex Gentium, et desideratus eorum, laquisque angularis, qui facis utraque unum:
Veni, et salva hominem, quem de limo formasti.

O Emmanuel, Rex et legifer noster, expectatio gentium, et Salvator eorum:
Veni ad salvandum nos, Domine, Deus noster.

Tomás Luis de Victoria (1548-1611)

(Instrumental)

Julian Revie (b. 1979) *world premiere

O Wisdom, who comes from the mouth of the Most High, reaching from end to end, mightily and sweetly ordering all things:
Come and teach us the way of prudence.

O Adonai, and leader of the House of Israel, who appeared to Moses in the fire of the burning bush and gave him the law on Sinai:
Come and redeem us with an outstretched arm.

O Root of Jesse, who stands as a sign for all people before whom kings will shut their mouths, to whom all nations will pray:
Come and deliver us, and do not delay.

O Key of David, and sceptre of the House of Israel, you open, and no one can shut; you shut, and no one can open:
Come and lead the prisoners from the prison house, those who sit in darkness and the shadow of death.

O Radiant Dawn, splendor of light eternal, and sun of justice:
Come and illumine those sitting in darkness, and in the shadow of death.

O King of the Nations, and their desire, the cornerstone, that makes both into one:
Come and save humanity, which you formed from clay.

O Emmanuel, our King and our lawgiver, the hope of nations, and their Savior:
Come and save us, O Lord, our God.
O adiutor omnium saeculorum

O helper through the ages,
O jewel of apostles,
O bright light of Galicia,
O friend of pilgrims, James,
You victor over vices:
Break the chains of our transgressions,
And lead us to salvation’s gate.

Qui subvenis periclitantius
Ad te clamantibus tam in mari quam in terra,
Succure nobis nunc et in periculo mortis.
Et duc nos ad salutis portum.

You who come to the aid of those in danger
Crying out to you on the sea and on land,
Help us now and in death’s peril.
And lead us to salvation’s gate.

Gloria Deo Patri, Almo excellentissimo,
Et Filio eius pio altissimo,
Amborumque Spiritui Sancto.
Et duc nos ad salutis portum.

Glory to God, the father most excellently kind,
And to his son most highly holy,
And with them the Holy Spirit.
And lead us to salvation’s gate.

Portum in ultimo da nobis iudicio,
Ita ut cum Deo, carenti principio,
Et cum eius nato, qui est sine termino,
Et cum Paraclito, ab utroque edito,
Expulsi a tetro tartareo puteo,
Angelorum choro coniuncti sanctissimo,
Purgati vicio, potiti gaudio cum vitae praemio,
Te duce, patrono,
Intremus cum pio paradisi voto.

Give us safe harbor at the last judgement.
Thus, with the God without beginning,
And his Son, who is without end,
And with the Holy Spirit proceeding from them,
Pulled from the foul infernal pit,
Joined with the most holy chorus of angels,
Purged of sin, able to rejoice with the prize of life,
Lead us, patron saint,
That we may with pious song enter paradise.

Ave Regina caelorum

Ave, Regina caelorum,
Ave, Domina Angelorum,
Salve, radix, salve, porta
Ex qua mundo lux est orta:
Gaude, gloriosa,
Super omnes speciosa,
Vale, o valde decora,
Et pro nobis Christum exora.

Hail, Queen of Heaven,
Hail, Lady of Angels,
Hail, holy root, hail, thou gate,
From whom unto the world a light has arisen:
Rejoice, O glorious,
Lovely beyond all others,
Farewell, most beautiful maiden,
And pray for us to Christ.
**Cáritas Pater est**

Cáritas Pater est, grátia Fílius, comunicátio Spíritus Sanctus, O beáta Trínitas.

Pater, et Fílius, et Spíritus Sanctus una substántia est, O beáta Trinitas.

Tibi laus, tibi glória, tibi gratiárum áctio in sǽcula sempitérna saeculorum, O beáta Trinitas.

**Vivanco**

The Father is charity, the Son is grace, the Holy Spirit is communication, O blessed Trinity.

Father, Son, and Holy Spirit are one substance, O blessed Trinity.

To you be praise, to you be glory, to you be thanksgiving, for ever and ever, O blessed Trinity.

**Pange lingua “more hispano”**

Pange lingua gloriosi corporis mysterium, Sanguinisque pretiosi quem in mundi pretium, fructus ventris generosi, rex effudit gentium.

Novis datus, nobis natus, ex intacta virgine, Et in mundo conversatus, Sparso verbi semini: Sui moras incolatus miro clausit ordine.

In supremae nocte coenae recumbens cum fratribus, Observata lege plene cibis in legalibus: cibum turbae duodenae se dat suis manibus.

**Victoria**

Sing, O tongue, of the mystery of the glorious Body and of the precious Blood, which as ransom of the world, the King of all people, fruit of a noble womb, poured forth.

Born for us, given to us, from the pure Virgin, and residing in our world, He has sown the seed of the Word, ending his sojourn with a miracle.

In the night of that supreme feast, reclining with his brothers, He has observed the obligations of that lawful meal: now with his own hands He gives himself to his twelve companions.
Verbum caro, panem verum, 
vero carmen efficit, 
fitque sanguis Christi merum: 
et, si sensus deficit, 
ad firmandum cor sincerum, 
Sola Fides sufficit. 

Tantum ergo sacramentum 
veneremur cernui: 
et antiquum documentum 
novo cedat ritui. 
Praestet fides supplementum 
sensuum defectui. 

Genitori Genitoque 
laus et jubilatio, 
salus, honor, virtus quoque 
sit et benedictio: 
procedenti ab utroque 
compar sit laudatio. 
Amen. 

Ecce sacerdos magnus

Ecce sacérdos magnus, 
qui in diébus suis plácuit Deo, 
et invéntus est iustus: 
Sancte Gregórii, ora pro nobis. 

Ad sepulcrum beati Iacobi

Ad sepulcrum beati Iacobi 
egri veniunt et sanantur; 
ceci illuminantur, claudi eriguntur, 
demoniaci liberantur, 
mestis consolacio datur, 
et quod maius est, 
fidelium preces exaudiuntur: 
ibi barbare gentes omnium mundi climatum 
catervatim occurrunt, 
munera laudis domino deferentes. 
Alleluia.
Parce mihi, Domine

Parce mihi, Domine, nihil enim sunt dies mei. Quid est homo, quia magnificas eum? Aut quid apponis erga eum cor tuum?

Visitas eum diluculo et subito probas illum. Usquequo non parcis mihi, nec dimittis me, ut glutiam salivam meam?

Peccavi, quid faciam tibi, o custos hominum? Quare posuisti me contrarium tibi, et factus sum mihi et iniquitatis gravis?

Cur non tollis peccatum meum, et quare non aufers iniquitatem meam? Ecce, nunc in pulvere dormiam, et si mane me quaesieris, non subsistam.

O lux et decus Hispaniae

O lux et decus Hispaniae, sanctissime Iacobe, qui inter apostolos primatum tenens, primus eorum martirio laureatus. Alleluia.

Regina caeli


Cristóbal de Morales (1500-1553)

Spare me, Lord, for my days are as nothing. What is man, that you should magnify us? Or why should you set your heart upon us?

You visit us at dawn, and put us to the test. Will you not spare me and let me be, while I swallow my saliva?

I have sinned, what shall I do, guardian of mankind? Why have you set me up as your target, so that I am now a burden to myself?

Why do you not forgive my sin, and why do you not take away my guilt? Behold, I shall lie down in the dust, and if you look for me, I will have ceased to be.

Victoria

O light and grace of Spain, most holy James, you who were the first among the apostles, the first of them to wear a martyr’s crown. Alleluia.

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

PRE-CONCERT CONVERSATIONS
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PROFESSIONAL CHORAL INSTITUTE AT ASPEN MUSIC FESTIVAL AND SCHOOL
The only summer program in the country designed to prepare emerging singers to work in the growing industry of professional ensemble singing

UNIVERSITY OF MIAMI
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

Your membership will support the next generation of artists and music lovers through Seraphic Fire’s education programs:

SeraphicFire.org/Donate
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.
Seraphic Fire’s Youth Initiative is a free music education program serving students in Miami-Dade County’s most challenged communities. The program offers a unique, hands-on approach to music education and choral performance through in-school residencies throughout the year.

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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.

“Lynn and I moved to Fort Lauderdale in 2007 and became patrons of Seraphic Fire that year. As a former Board member, Legacy Society members, and subscribers, we are committed to supporting this world-class organization. Seraphic Fire fills a much needed void in Southeast Florida and around the country. The music they produce feeds our souls and lives.”

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MORE INFORMATION:

Rachel Ozols
Artistic Operations Manager
305.792.8921 | Rachel@SeraphicFire.org
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Creating the beauty of Seraphic Fire isn't a simple feat: it takes a village. I want to say thank you to our subscribers, donors, and volunteers for making this all possible because without you there would be silence in place of the world-class music that we cherish. To our artists and directors, I say bravo and thank you for sharing your genius and talent with all of us. Finally, I stand in awe of our dedicated staff who continue to make each concert experience a great one. It is a privilege to be a part of this remarkable organization.

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