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WILLIAMSON CADILLAC

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The Enlightenment Festival will be a celebration of the music of some of this world’s greatest minds. Concerts will focus on the music that Handel, Haydn and Bach wrote for public performance with an emphasis on Classicism and dramatic works.

Patrick Dupré Quigley, Founder & Artistic Director

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.
Haydn: Arianna a Naxos
All performances will have a pre-concert conversation one hour before the concert with Patrick Dupré Quigley & Clara Osowski

Wed, Feb 12, 7:00pm | Ft. Lauderdale
Sanctuary Church
1400 N Federal Hwy, Ft. Lauderdale, FL 33304

Thu, Feb 13, 7:30pm | Coral Gables
Church of the Little Flower
2711 Indian Mound Trail, Coral Gables, FL 33134

Bach: Cello Suites
All performances will have a pre-concert conversation one hour before the concert with Patrick Dupré Quigley

Tue, Feb 18, 7:30pm | Coral Gables
Church of the Little Flower
2711 Indian Mound Trail, Coral Gables, FL 33134

Wed, Feb 19, 7:00pm | Ft. Lauderdale
Sanctuary Church
1400 N Federal Hwy, Ft. Lauderdale, FL 33304

Bach: Coffee & Wedding Cantatas
All performances will have a pre-concert conversation one hour before the concert with Patrick Dupré Quigley & Steven Eddy

Fri, Feb 14, 7:30pm | Coral Gables
St. Philip’s Episcopal
1121 Andalusia Ave, Coral Gables, FL 33134

Sat, Feb 15, 7:30pm | Ft. Lauderdale
All Saints Episcopal
333 Tarpon Dr, Ft. Lauderdale, FL 33301

Sun, Feb 16, 4:00pm | Boca Raton
St. Gregory’s Episcopal
100 NE Mizner Blvd, Boca Raton, FL 33432

Handel: Acis & Galatea
All performances will have a pre-concert conversation one hour before the concert with Brad Diamond

Fri, Feb 21, 7:30pm | Coral Gables
First United Methodist
536 Coral Way, Coral Gables, FL 33134

Sat, Feb 22, 7:30pm | Ft. Lauderdale
All Saints Episcopal
333 Tarpon Dr, Ft. Lauderdale, FL 33301

Sun, Feb 23, 4:00pm | Naples
Vanderbilt Presbyterian
1225 Piper Blvd, Naples, FL 34110

Seraphic Fire’s Enlightenment Festival is made possible with generous support from:

William Jaume • George Chesney and Sue Fiorey
Funding Arts Network
HAYDN:
ARIANNA A NAXOS

FEBRUARY 12 - 13, 2020
Ft. Lauderdale | Coral Gables

PATRICK DUPRÉ QUIGLEY, HOST

Joseph Haydn
(1732 - 1806)

The Mermaid’s Song
Pleasing Pain
The Wanderer
She never told her love
The Spirit’s Song

Wilhelm Friedemann Bach
(1710 - 1784)

Joseph Haydn

Solo Konzert in G major

Arianna a Naxos
Das Leben ist ein Traum!
Eine sehr gewöhnliche Geschichte
Der verdienstvolle Sylvius
Abschiedslied

PERFORMING ARTISTS

CLARA OSOWSKI Mezzo-Soprano

Clara Osowski, who sings “from inside the music with unaffected purity and sincerity” (UK Telegraph), is an active soloist and chamber musician throughout the United States and Europe. Recognized for her excellence in Minnesota, Clara was a recipient of the prestigious 2018-2019 McKnight Artist Fellowships for Musicians administered by MacPhail Center for Music. In addition to performing, Clara serves as the Associate Artistic Director of Source Song Festival. Please visit www.claraosowski.com for more information

LEON SCHELHASE Fortepiano

A native of Cape Town, South Africa, Leon Schelhase found himself resonating with Baroque music from an early age. His musical studies brought him to the harpsichord early on, and subsequently landed him in the United States where he has rapidly become sought after as both soloist and continuo performer. A recipient of the American Bach Soloists’ prestigious Goldberg Prize, Leon has performed with numerous ensembles including Emmanuel Music, American Bach Soloists, REBEL, New York State Baroque, and appeared with notable figures like Elizabeth Wallfisch, Julie Andrijeski and Julianne Baird. Leon holds a BMus (Hons) from the University of Cape Town, and a Master’s Degree in Historical Performance from Boston University. He currently resides in Philadelphia where he has joined the faculty of the Curtis Institute of Music.
**THE MERMAID’S SONG**

Joseph Haydn (1732-1806)

Now the dancing sunbeams play
On the green and glassy sea,
Come, and I will lead the way
Where the pearly treasures be.

Come with me, and we will go
Where the rocks of coral grow.
Follow, follow, follow me.

Come, behold what treasures lie
Far below the rolling waves,
Riches, hid from human eye,
Dimly shine in ocean’s caves.
Ebbing tides bear no delay,
Stormy winds are far away.

Come with me, and we will go
Where the rocks of coral grow.
Follow, follow, follow me.

**PLEASING PAIN**

Joseph Haydn

Far from this throbbing bosom haste,
Ye doubts, ye fears, that lay it waste;
Dear anxious days of pleasing pain,
Fly never to return again.

But ah, return ye smiling hours,
By careless fancy cron’d with flow’rs;
Come, fairy joys and wishes gay,
And dance in sportive rounds away.

So shall the moments gaily glide
O’er various life’s tumultuous tide,
Nor sad regrets disturb their course
To calm oblivion’s peaceful source.

**THE SPIRIT’S SONG**

Joseph Haydn

Hark! Hark, what I tell to thee,
Nor sorrow o’er the tomb;
My spirit wanders free,
And waits till thine shall come.

All pensive and alone,
I see thee sit and weep,
Thy head upon the stone
Where my cold ashes sleep.

I watch thy speaking eyes,
And mark each falling tear;
I catch thy passing sighs,
Ere they are lost in air.

Hark! Hark, what I tell to thee, etc.

**THE WANDERER**

Joseph Haydn

To wander alone when the moon,
faintly beaming
With glistening lustre, darts thro’
the dark shade,
Where owls seek for covert, and

nightbirds complaining
Add sound to the horror that darkens
the glade.
’Tis not for the happy; come,
daughter of sorrow,
’Tis here thy sad thoughts are
embalm’d in thy tears,
Where, lost in the past, disregarding
tomorrow,
There’s nothing for hopes and
nothing for fears.

**SHE NEVER TOLD HER LOVE**

Joseph Haydn

She never told her love,
But let concealment, like a worm in
the bud,
Feed on her damask cheek...;
She sat, like Patience on a
monument,
Smiling at grief.
ARIANNA A NAXOS

Teseo mio ben, dove sei? Dove sei tu?
Vicino d’averti mi parea, ma un lusinghiero sogno fallace m’ingannò.
Gìa sorge in ciel la rosea Aurora, e l’erbe e i fior colora Febo uscendo dal mar col crine aurato.
Sposo, sposo adorato, dove guidasti il piè
Forse le fere ad inseguir ti chiama il tuo nobile ardor.
Ah vieni, ah vieni, ed offrirò più grata preda ai tuoi lacci.
Il cor d’Arianna amante, che t’adora costante,
stringi, stringi con nodo più tenace, e più bella la face splenda del nostro amor.
Dove sei, mio bel tesoro, chi t’invola a questo cor?
Se non vieni, io già mi moro, né resisto al mio dolor.
Se pietade avete, oh Dei, secondate i voti miei,
a me torni il caro ben.
Dove sei? Teseo!
Ma, a chi parlo? Gli accenti Eco ripete sol.
Teseo non m’ode, Teseo non mi risponde,
e portano le voci e l’aure e l’onde.
Poco da me lontano esser egli dovria.
Salgasi quello che più d’ogni altro s’alza alpestre scoglio; ivi lo scoprirò.
Che miro? Oh stelle, misera me, quest’è l’argivo legno!

Joseph Haydn

Greci son quelli!
Teseo! Ei sulla prora!
Ah m’ingannassì almen ...
no, no, non m’inganno.
Ei fugge, ei qui mi lascia in abbandono.
Più speranza non v’è, tradita io sono.

Theseus!
He is at the prow!
Oh, I may be mistaken...
No! There is no mistake.
He flees, and leaves me behind, abandoned.
All hope is gone, I am betrayed.

Theseus! Hear me!
But alas, I shall go mad!
He is swallowed by wave and wind
Forever before my very eyes.
Oh! Gods, you are unjust
If you do not punish the traitor!
Ungrateful man!
Why ever did I bother to save your life?
For you to betray me?
And your promises? Your vows?
Faithless one! Deceiver! Have you the heart to flee?
To whom shall I turn?
From whom seek compassion?
cannot stand, my knees tremble
And the bitterness of this wretched moment
Makes my heart quiver in my breast.

But to whom do I speak? Echo repeats my words.
Theseus neither hears nor responds
Winds and waves silence my voice.
He cannot be far away from me.
If I climb that cliff that rises above the rest,
I shall see him from there.
What is this? Alas! Woe is me!
That is the Argive ship!
Those men are Greeks!

A che morir vorrei in si fatal momento, ma al mio crudel tormento mi serba ingiusto il ciel.
Miserà abbandonata non ho chi mi consola.
Chi tanto amai s’invola barbaro ed infedel.

Oh! Would that death might come in this dreadful hour But heaven cruelly decrees
My continued suffering.
Poor abandoned one, with no one to console her,
My beloved has fled, cruel and disloyal.
**DAS LEBEN IST EIN TRAUM!**

Wir schlüpfen in die Welt und schweben
Mit jungem Zehn
Und frischem Gaum,
Auf ihrem Wehn
Und ihrem Schaum,
Bis wir nicht mehr an
Erde kleben;
Und dann, was ist?
Was ist das Leben?
Das Leben ist ein Traum.

_Das Leben ist ein Traum!
Wir lieben, unsre Herzen schlagen,
Und Herz an Herz
Gefüget kaum,
Ist Lieb und Herz
Ein leerer Schaum,
Ist hin geschwunden, weggetragen;
Was ist das Leben? hör’ ich fragen:
Das Leben ist ein Traum._

**EINE SEHR GEWÖHNLICHE GESCHICHTE**

Philint stand jüngst vor
Babets Thür
Und klopf’, und rief: Ist niemand
hier?
Ich bin Philint! Laßt mich hinein! --
Sie kam, und sprach: Nein, nein!

Er seufzt’, er bat recht jämmerlich.
Nein! sagte sie, ich fürchte dich;
Es ist schon Nacht, ich bin allein:
Philint, es kann nicht sein!

Bekümmert wolt’ er wieder gehn:
Da hört’ er schnell den Schlüssel
drehn:
Er hört: Auf einen Augenblick!
Doch geh’ auch gleich zurück!

_Das Nachbarn plagt die
Neugier sehr:
Sie warteten der Wiederkehr;
Er kam auch, doch erst Morgens
früh.
Ey, ey! wie lachten sie!_  

**DAS LEBEN IST EIN TRAUM!**

We slip into the world
and float
With young teeth
And fresh gums
Upon its waves
and its foam
until we no longer
cleave to the earth.
And then, what is it?
What is this life?
Life is a dream.

Life is a dream!
We love, our hearts pound,
and hardly is heart
joined with heart
than love and hearts
are empty foam
that disappears and is mourned.
What is life? I hear you ask.
Life is a dream.

**EINE SEHR GEWÖHNLICHE GESCHICHTE**

Philint recently stood in front of
Babets door
And knock, and shouted: Is no one
here?
I am Philint! Let me in! –
She came, and said: No, no!

He sighs, he begged quite miserably.
No! she said, I fear you;
It’s already night, I’m alone:
Philint, it can not be!

Sorry he wants to go again:
He quickly hears
the key:
He hears: For a moment!
But go back right away!

**DER VERDIENSTVOLLE SYLVIUS**

Von allen Sterblichen auf Erden
Bin ich der Allerärmeste.
Zwei Lämmchen, das sind meine
Herden;
Mein Feld, das ist ein Fleckchen
Klee.

_Doch wenn man auf Verdienste säh’,
Gewiß, ich müßte König werden:
Denn ich bin der Verliebteste
Von allen Sterblichen auf Erden._

**ABSCHIEDSLIED**

_Nimm dies kleine Angedenken,
Freundschaft, Achtung weihst es dir!
Dürfte ich das Schicksal lenken,
immer bliebest du allhier,
immer bliebest du allhier,
immer bliebest du allhier.

Was sind doch der Menschen
Freuden?
Kaum daß man sich kennen soll,
muß man auch schon wieder
scheiden,
schon wieder scheiden.

Freundin, ach so lebe wohl,
Freundin, ach so lebe wohl,
Lebe wohl! Lebe wohl! Lebe wohl!_
B A C H:
COFFEE & WEDDING CANTATAS

F E B R U A R Y  1 4 - 1 6 ,  2 0 2 0
Coral Gables | Ft. Lauderdale | Boca Raton


PATRICK DUPRÉ QUIGLEY, CONDUCTOR

Stefano Landi
(1710 - 1784)
Homo fugit velut umbra

Claudio Monteverdi
(1567-1643)
Damigella tutta bella, SV 235
Si Dolce e’l tormento, SV 332
Ecco di dolci raggi il sol armato, SV 249
Zefiro torna, e di soave accenti, SV 251

Johann Sebastian Bach
(1685-1750)
Weichet nur, betrübte Schatten, BWV 202
Schweigt still, plaudert nicht, BWV 211

PERFORMING ARTISTS

SINGERS
Margot Rood, Soprano
Patrick Muehleise, Tenor
Steven Eddy, Bass

INSTRUMENTALISTS
Geoffrey Burgess, Oboe/Recorder
Joseph Monticello, Flute
Edson Scheid de Andrade, Violin
Katie Hyun, Violin
Kyle Miller, Viola
Leon Schelhase, Harpsichord
Sarah Stone, Cello
**HOMO FUGIT VELUT UMBRA**

O come t’inganni
Se pensi che gli anni
non hann’da finire,
bisogna morire.

E’ un sogno la vita
Che par si gradita,
è breve il gioire
bisogna morire.

Non val medicina
Non giova la China,
non si può guarire,
bisogna morire.

Non vaglion sberate,
minarie, bravate
che caglia l’ardire,
bisogna morire.

Dottrina che giova,
parola non trova
che plachi l’ardire,
bisogna morire.

Non si trova modo
di scioglier’sto nodo,
non val il fuggire,
bisogna morire.

Commun’è il statuto,
non vale l’astuto’sto colpo schermire,
bisogna morire.

Si more cantando,
si more sonando
la Cetra, o Sampogna,
morire bisogna.

La Morte crudele
a tutti è infedele,
ogn’uno svergogna,
morire bisogna.

E’ pur o pazzia
o gran frenesia,
par dirsi menzogna,
morire bisogna.

I Giovani, i Putti
e gl’Huomini tutti
s’han’a incenerire,
bisogna morire.

I sani, gl’infermi,
i bravi, gl’imermi,
tutt’hann’a finire
bisogna morire.

E quando che meno
ti pensi, nel seno
ti vien’a finire,
bisogna morire.

Se tu non vi pensi
Hai persi li sensi,
sei morto e puoi dire:
bisogna morire.

**DAMIGELLA TUTTA BELLA, SV 235**

Damigella
tutta bella
versa versa quel bel vino,
fa che cada
la rugiada
distillata di rubino.

Ho nel seno
rio veneno
che vi sparse Amor profondo
ma gittarlo
e lasciarlo
vo’ sommerso in questo fondo.

Damigella
tutta bella
di quel vin tu non mi satii
fa che cada
la rugiada
distillata da topatii.

Nova fiamma
più m’inflamma
arde il cor foco novello
se mia vita

**Stefano Landi (1710 - 1784)**

O how you deceive yourself
If you think the years
don’t have to finish,
we must die.

Life is a dream
which seems welcome,
rejoicing is short
we must die.

It is not worth medicine
China cannot help
you can’t heal,
we must die.

Do not shamelessly,
dirty, or boast
which separates the daring,
we must die.

There is no way
to untie this knot,
it is not worth fleeing,
we must die.

Common is the statute,
not worth the cunning
A blow to shield,
we must die.

Yes more singing,
yes more sounding
the Zither, or Sampogna,
we must die.

Yes more dancing,
drinking, eating;
with that corpse
we must die.

Cruel death
everyone is unfaithful,
each one shamed,
we must die.

It is also madness
or a great frenzy,

It seems to be a lie,
we must die.

The Youth, the cherubs
and all men
will incinerate,
we must die.

The healthy, the sick,
the good, the defenseless,
they all end
we must die.

And when it’s less
you think, in the breast
you come to an end,
we must die.

If you don’t think about it
You’ve lost your senses,
you are dead and you can say:
we must die.

Claudio Monteverdi (1567-1643)

Damsel
all beautiful
pour pour that beautiful wine,
make it fall
the dew is like
A ruby distilled.

I have in my breast
A river where
that deep love is scattered there
but throw it
and leave it
I am submerged in this bottom.

Damsel
all beautiful
I did not satiate of that wine
make it fall
the dew
distilled from streams.

Super flame
the more it inflames me
the new fire is burning
if my life
non s’aïta
ah ch’io vengo un Mongibello!

Ma più fresca
ogn’ hor cresca
dentro me si fatta arsura
consummarmi
e disfarmi per tal modo ho per
ventura.

**SI DOLCE E’L TORMENTO, SV 332**
Claudio Monteverdi

Si dolce è’l tormento
Ch’in seno mi sta,
Ch’io vivo contento
Per cruda beltà.

Nel ciel di bellezza
S’accreschi fierezza
E manchi pietà:
Che sempre qual scoglio
All’onda d’orgoglio
Mia fede sarà.

La speme fallace
Rivolgam’ il piè.
Diletto ne pace
Non scendano a me.

E l’empia ch’adoro
Mi negh’ il ristoro
Di buona mercè:
Tra doglia infinita,
Tra speme tradita
Vivrà la mia fè.

Per foco e per gelo
Riposo non hò.

Nel porto del Cielo
Riposo haverò.
Se colpo mortale
Con rigido strale
Il cor m’impiaγò,
Cangiando mia sorte
Col dardo di morte
Il cor sanerò.

Se fiamma d’amore
Già mai non senti

does not help
ah I will go to Mongibello!

But fresher
every hour grows
inside me it is done burning,
Consuming me
And I have luckily escaped.

Quel riggido core
Ch’èl cor mi rapi,
Se nega pietate
La cruda beltate
Che l’alma invaghi:
Ben fia che dolente,
Pentita e languente
Sospirami un di.

By that stubborn girl
Who captured my heart,
If she withholds kindness,
That cruel young beauty
Entrancing my soul,
Make it indeed so that sorrowful,
Repentant and feeble
She sighs one day for me.

**ECCO DI DOLCI RAGGI IL SOL ARMATO, SV 249**
Claudio Monteverdi

Ecco di dolci raggi il sol armato
Del verno saettar la stagion florida.
Di dolcissim’amor inebriato,
Dorme tacito vento in sen di
Clorida.

Tal’hor però, lascivo e odorato
Ondeggiar tremolar fa l’herba
florida;
L’aria, la terra, il ciel spiran amore:
Arda dunque d’amor, arda ogni
core!

To strike from winter’s grip the
flowery season;
Drunk with most lascivious love
The wind sleeps quiet in
Clorinda’s bosom,
Yet sometimes playful and perfumed
It makes the thriving grasses wave
and tremble.
Air, earth, and sky breathe love:
Let every heart then burn with love!

I, armed till now with bitter frost
Did keep myself from Love’s
assaults:
Nor could his inflamed and
piercing weapon
Enter my soul or breast to hurt me.
Now that all changes under a new
sky,
Would I not still yield myself to two
dear eyes?
Yes, let’s put off the accustomed
rigour;
Let my heart burn, then, burn with love!
ZEFIRO Torna, e di soave accenti, SV 251

Zefiro torna e di soavi accenti
l’air fa grato e’il piè discioglie a
l’onde
e, mormorando tra le verdi fronde,
a danzar al bel suon su’l prato i fiori.

Inghirlandato il crin Fillide
e Clori
note temprando lor care e gioconde;
e da monti e da valli ime e profound
raddoppian l’armonia gli antri canori.
Sorge più vaga in ciel l’aurora, e’il sole,
sparge più luci d’or; più puro argento
fregia di Teti il bel ceruleo manto.

WEICHET NUR, BETRÜBTE SCHATTEN

Sol io, per selve abbandonate e sole,
l’ardor di due begli occhi e’il mio tormento,
come vuol mia ventura, hor piango hor canto.

Ja, weil sie ihm wohlgefällt,
Will er selbst ein Buhler werden.

Drum sucht auch Amor sein Vergnügen,
WENN Purpur in den Wiesen lacht,
WENN Florens Pracht sich herrlich macht.
Und wenn in seinem Reich,
Den schönen Blumen gleich,
Auch Herzen feurig siegen.

And this is happiness,
that through highly favorable fortune
two souls achieve such a treasure,
around which much worth and blessing shines.

Frost und Winde, geht zur Ruh!
Florens Lust
Will der Brust
Nichts als frohes Glück verstatten,
Denn sie träget Blumen zu.

Die Welt wird wieder neu,
Auf Bergen und in Gründen
Will sich die Anmut doppelt schön
verbinden, Der Tag ist von der Kälte frei.

Phoebus eilt mit schnellen Pferden
Durch die neugeborne Welt,

Claudio Monteverdi

The air is grateful and the foot
dissolves in the waves and,
murmuring among the green foliage,
he makes the flowers dance on the beautiful lawn.

Garlanded in Phyllis’ and Chlorine’s hair
notes tempering their dear and joyful;
and from mountains and valleys ime and deep
the singing bells doubled the harmony.
The dawn rises more heavily in the sky, and the sun, spreads more golden lights; more pure silver the beautiful cerulean mantle boasted of Teti.

I alone, through abandoned forests and sun, the ardor of two beautiful eyes is my torment, as my fortune wants, for I cry as I sing.

Johann Sebastian Bach (1685-1750)

Frost and winds, go to your rest!
Flora’s pleasures
the heart will never exchange as joyful delight, since she brings flowers with her.
The world becomes new again, on the mountains and in the valleys the loveliness clings with doubled beauty, the day is free from any chill.

Phoebus hastes with rapid horses through the newly-born world,
February 18-19, 2020

Ft. Lauderdale | Coral Gables

Patrick Dupré Quigley, Host

Johann Sebastian Bach (1685-1750)

Suite 1 in G Major, BWV 1007

Suite 2 in D minor, BWV 1008

Suite 3 in C Major, BWV 1009

Performing Artist

Guy Fishman

Guy Fishman is principal cellist of Boston’s Handel & Haydn Society, with which he made his Symphony Hall solo debut in 2005. He has appeared in recital with Dawn Upshaw, Mark Peskanov, Eliot Fisk, Richard Eggar, Lara St. John, Gil Kalish, Kim Kashkashian, and Natalie Merchant. His playing has been praised as “plangent” by the Boston Globe, “electrifying” by the New York Times, and “beautiful...noble” by the Boston Herald, and “dazzling” by the Portland Press Herald. The Boston Musical Intelligencer related of a performance of Haydn’s C-major concerto having “…heard greater depth in this work than I have in quite some time,” and called a recent appearance “spectacular.”
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A Memorial Concert
Featuring John Rutter’s Requiem
& other British composers in
honor of Alan Wioskowski
Sun. Mar 29 ~ 4 PM
Moorings Presbyterian Church
791 Harbour Dr., Naples
~ part of the Hyacinth Concert Series ~ FREE

If you would like to honor/recognize a loved one at this
memorial concert, please visit our website to make a donation to
have your family member’s name listed in our program.

Symphonic Chorale collaborates with the Naples Phil Orchestra & Chorus for Beethoven’s 9th conducted by
Andrey Boreko, May 7th - 9th. Tickets available through the Artis-Naples Box Office.

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2020 FESTIVAL ROSTER

“...a taut, mellifluous force.”
– Cleveland Plain Dealer

For complete artist bios, please visit www.seraphicfire.org/about
SOPRANO

MARGOT ROOD
City: Alexandria, VA
Seasons with SF: 9
Artistic Highlights:
Recording “La Paix” in Charpentier’s Les Arts Florissants with BEMF in Germany, singing Stravinsky’s Threni with The Cleveland Orchestra, self-producing my debut solo album of art song by Heather Gilligan, performing Polly Peachum in The Beggar’s Opera with Emmanuel Music.

KATHRYN MUELLER
City: Raleigh, NC
Seasons with SF: 11
Artistic Highlights:
Singing Monteverdi’s Vespers with Seraphic Fire in Mexico City’s cathedral and Palacio de Bellas Artes, soloist for Mozart’s Vespers in Carnegie Hall, Messiah as a soloist with Portland Baroque Orchestra under Monica Huggett.

MOLLY NETTER
City: New York, NY
Seasons with SF: 3
Artistic Highlights:

ALTO

CLARA OSOWSKI
City: Minneapolis, MN
Seasons with SF: 4
Artistic Highlights:
McKnight Fellowship, Prize Winner at Das Lied, Wigmore Hall, & CMIM Song Competitions, Metropolitan Opera Regional Finalist.

DOUGLAS DODSON
City: Boston, MA
Seasons with SF: 6
Artistic Highlights:
Messiah with Charlotte Symphony and South Dakota Symphony, roles with Boston Baroque and Chicago Opera Theater, international debut with Britten-Pears Young Artist Programme, 3-day Jeopardy! champion.

BRAD DIAMOND
City: Birmingham, AL
Seasons with SF: 8
Artistic Highlights:
Solo vocalist under Leonard Bernstein, private performance for Prince Charles of Wales, performances of Schubert song cycles.

INSTRUMENTALISTS

GEOFFREY BURGESS, Oboe/ Recorder
MEG OWENS, Oboe/ Recorder
JOSEPH MONTICELLO, Flute
EDSON SCHEID DE ANDRADE, Violin
KATIE HYUN, Violin
KYLE MILLER, Viola
STEPHENV GOIST, Viola
SARAH STONE, Cello
GUY FISHMAN, Cello
LEON SCHELHASE, Harpsichord/ Fortepiano

BASS

STEVEN EDDY
City: New York, NY
Seasons with SF: 4
Artistic Highlights:
New York Philharmonic debut, June 2019, 1st prize winner of the Oratorio Society of New York Competition, Concerts with Seraphic Fire, Philharmonic Baroque, True Concord Voices & Orchestra, and American Classical Orchestra.

THOMAS MCCARGAR
City: New York, NY
Seasons with SF: 11
Artistic Highlights:
Choir of Trinity Wall Street, Roomful of Teeth, solos at Carnegie Hall and the Kennedy Center.

JAMES K. BASS
ASSOCIATE CONDUCTOR
City: Los Angeles, CA
Seasons with SF: 17
Artistic Highlights:
Director of Choral Studies at the Herb Alpert School of Music at UCLA, Artistic Director of the Long Beach Camerata Singers.

TENOR

PATRICK MUEHLEISE
City: New York, NY
Seasons with SF: 10
Artistic Highlights:
Monteverdi’s Vespers with Jane Glover, Reich’s Desert Music with New World Symphony, Mozart’s Requiem at Aspen Music Festival.

STEVEN SOPH
City: Philadelphia, PA
Seasons with SF: 9
Artistic Highlights:
Stravinsky’s Threni with The Cleveland Orchestra, Bach, Handel, and Purcell with Philharmonia Baroque Orchestra, Mozart’s Requiem with The Cleveland Orchestra, Evangelist in Bach’s St. Matthew Passion with Charlotte Bach Festival.

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SERAPHIC FIRE’S

ST. MATTHEW PASSION

Moves Listeners Beyond South Florida

The ensemble’s 2018 performance of the Bach oratorio leads to a chance encounter and newfound appreciation for Seraphic Fire’s talents.
Seraphic Fire’s winter 2018 performances of the St. Matthew Passion, originally composed by Bach in the 18th century, drew critical acclaim across South Florida. Called “one of its greatest achievements” by Lawrence Budmen of the South Florida Classical Review, the ensemble delivered a masterful interpretation of what Budmen considers “one of the most towering landmarks” in music. The nearly two-and-a-half-hour event featured a 20-voice choir and 20 instrumentalists, culminating in a powerful and emotional performance that will not soon be forgotten.

Though Seraphic Fire only performed the St. Matthew three times, true to the nature of such musical performances, it continues to reach even those who did not see the program in person – like Mahiruha Klein, a cashier at Whole Foods in Chicago, Illinois. Klein, who has always loved and listened to classical music, first heard a recording of the St. Matthew while doing laundry in New York in 2006. He had developed an appreciation for Bach’s music thanks to an Indian spiritual teacher’s recommendation, but had never before heard the Passion.

“I went to the library to find something relaxing to listen to while I was folding clothes, and I saw the St. Matthew Passion by Bach and checked it out,” Klein recalled. “I put it in my CD player and within five minutes of pressing play, I was in tears – I felt like an idiot!” Klein said he was “completely overcome” by the spirituality of the piece.

From a laundry room in New York more than a decade ago to the checkout aisle at Whole Foods in Chicago this past November, Klein would again find a connection to what he calls his favorite piece in music. At Whole Foods, he tries to keep his customers engaged and entertained by asking them questions about music, books, or even religion. One afternoon, Mike and Cheryl Del Campo (parents of Seraphic Fire Executive Director Rhett Del Campo) happened to be in his checkout line.

“I asked Mike and Cheryl if they liked music, and they said they did, so I asked whether they preferred Beethoven or Bach,” said Klein. “They thought about it, and then they said Bach, because their son is involved in music and Bach performances.” Klein told them about his love for the St. Matthew, and the Del Campos mentioned that they could provide him with a recording of the Seraphic Fire performance. They dropped it off with him at Whole Foods a few weeks later.

“I was stunned with the recording,” said Klein. “It’s prayerful, soulful, and exquisitely refined. The essence of Bach’s music is spirituality, and when I hear the Seraphic Fire version, that’s exactly what I get: spirituality just pours out of the music. Not everyone can do that.” For Klein, listening to it was a deeply moving experience.

Patrick Dupré Quigley shared his thoughts on Seraphic Fire’s interpretation of the piece. “The St. Matthew was particularly special because it brought together all of the different members of Seraphic Fire in service to a cornerstone of Western musical thought,” he explained. He noted that the ensemble collectively puts all of its talents to the task of scaling the heights of such musical mountains as the St. Matthew.

“The technical dexterity of the singers is matched only by their soulful hearts,” Klein continued. “It was extraordinary.”

While the ensemble has no current plans for additional performances of the St. Matthew, Seraphic Fire will perform more Bach during the 2021 Enlightenment Festival. The complete 2020-2021 season will be announced in March.
Ragnar Bohlin is renowned as one of the leading choral conductors of the world. He was named Director of the San Francisco Symphony Chorus in 2007, conducting them regularly in such pieces as Carmina Burana, Handel’s Messiah, Bach’s Christmas Oratorio and the B Minor Mass and preparing this ensemble for performances under internationally renowned conductors. His outstanding work has been recognized with three Grammy Awards for Mahler’s Symphony No. 8 with Michael Tilson Thomas and the San Francisco Symphony including Best Classical Album and Best Choral Performance of 2009.

Mr. Bohlin studied conducting with Jorma Panula and the legendary choir director, Eric Ericson, piano with Peter Feuchtwanger in London on a British Council scholarship, and singing with the great Swedish tenor Nicolai Gedda. He holds a masters degree in organ and conducting and a degree in conducting from the Royal Academy of Music in Stockholm. Mr. Bohlin in on the faculty of the San Francisco Conservatory of Music. He has taught at the Royal Academy in Stockholm and was Visiting Professor at Indiana University, Bloomington in 2008. In 2013 he was awarded the Swedish America Chamber of Commerce Cultural Award.

James K. Bass, three-time GRAMMY® nominated conductor and singer, currently serves as the Director of Choral Studies at the Herb Alpert School of Music at UCLA and is the Artistic Director of the Long Beach Camerata Singers. He has prepared choirs for some of the most important conductors of our time including Sir Colin Davis, Sir David Willcocks, Michael Tilson Thomas, Gerard Schwarz, Giancarlo Guerrero, and Robert Shaw among others. He was selected by the master conductor of the Amsterdam Baroque Soloists, Ton Koopman, to be one of only 20 singers for a presentation of Cantatas by J.S. Bach at Carnegie Hall. He has appeared as a soloist on a GRAMMY® nominated recording with the Austin, TX based choir Conspirare and has performed with numerous professional vocal ensembles, orchestras, and festivals.

Bass also serves as Associate Conductor for Seraphic Fire and serves as Associate Program Director and faculty for the Professional Choral Institute at the Aspen Music Festival and School. Bass received the Doctor of Musical Arts degree from the University of Miami–Florida, where he was a doctoral fellow and was a graduate of the Interlochen Arts Academy.
PERFORMANCES

NORTHERN LIGHTS: MUSIC OF SCANDINAVIA

MARCH 11-15, 2020
RAGNAR BOHLIN, GUEST CONDUCTOR
Ragnar Bohlin, director of the San Francisco Symphony Chorus, conducts an evening of choral music from Scandinavia, featuring fresh harmonies, pulsing rhythms, and fantastical choral effects.

Miami | Naples | Coral Gables | Ft. Lauderdale | Miami Beach

HANDEL: MESSIAH

APRIL 15-19, 2020
PATRICK DUPRÉ QUIGLEY, CONDUCTOR
For the first time since 2004, Seraphic Fire and Patrick Dupré Quigley perform Handel’s complete Messiah in concerts to benefit Seraphic Fire’s education and musician advancement programs.

Boca Raton | Naples | Coral Gables | Ft. Lauderdale | Cutler Bay

BIEBL: AVE MARIA

MAY 5-10, 2020
JAMES K. BASS, GUEST CONDUCTOR
Franz Biebl wrote his iconic Ave Maria for an all-male Bavarian Firemen’s Chorus in the summer of 1959. Seraphic Fire performs the Biebl and explores the tradition of music for men’s choirs that inspired this singular work.

Boca Raton | Miami | Coral Gables | Ft. Lauderdale | Miami Beach

COMING THIS JUNE

Seraphic Fire hosts the Chorus America National Conference

JUNE 17-20, 2020

SERAPHIC FIRE PERFORMANCE SCHEDULE:

THU, JUN 18 | 7:00PM
Ft. Lauderdale (All Saints Episcopal)

FRI, JUN 19 | 4:00PM
Miami (Trinity Cathedral)

Patrick Dupré Quigley, Conductor

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TICKETS:
A limited number of $60 tickets will be available starting in March

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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.

PLANNING FOR THE FUTURE

Seraphic Fire has continued to strengthen its endowment to secure a place in South Florida for decades to come. Seraphic Fire’s endowment consists of three funds at the Coral Gables Community Foundation.

THE SERAPHIC FIRE YOUTH INITIATIVE FUND
Endowed in perpetuity with a generous gift from The Clinton Family Fund, Bruce and Martha Clinton
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THE RUTH SACKNER MEMORIAL FUND
A Board-restricted reserve fund established in memory of Miami philanthropist and arts activist Ruth Sackner
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Seraphic Fire’s supporters are integral to our music-making and transformative education initiatives in Miami-Dade County’s most challenged communities.

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Seraphic Fire’s volunteers are an indispensable part of our organizational success. Volunteers create a warm, welcoming environment for our patrons by answering questions and assisting with programs, ticketing, and seating during concerts.

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VOLUNTEER HIGHLIGHT

HEATHER OSOWIECKI

“I began volunteering with Seraphic Fire in 2014 when I was still relatively new to Miami. It was a great way to immerse myself in my favorite art form while instantly connecting with a network of like-minded arts professionals—some of whom are now among my most cherished personal friends! Volunteering at performances gives me an opportunity to celebrate my enthusiasm for choral excellence with the local community. It is a zero-risk, high-return way to give back to the family of Seraphic musicians and administrators who consistently challenge themselves to provide the highest levels of artistic dedication on every program.”
At Seraphic Fire, we strive to be the exemplar of quality for, and contribution to, professional choral art in North America. By pursuing excellence in our performances and music education programs and developing the artistic and administrative talent that support these activities, we envision a bright future here in South Florida. We are grateful for the genuine connections we have with our students, audiences, and members of this community that will make this future possible.

Next month, we will have plans for our 2020-2021 Season that incorporate elements of a new and bold Strategic Plan. Please know that your friendship, presence at our concerts, and financial support are vital in order to achieve our envisioned future together.

Rhett M. Del Campo, Executive Director