

13 | THE THIRTEEN

The 'Lost' Mass of 1641

May 2, 2021 | 5:00 PM

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J. Penny Clark, Charles Cerf & Cindy Dunbar, and Cheryl Naulty & Walter Hill.

THE THIRTEEN

Artists

Katelyn Aungst, *soprano*
Andrew Bearden Brown, *tenor*
Sarah Coffman, *soprano*
Sylvia Leith, *mezzo-soprano*
Clifton Massey, *countertenor*
Oliver Mercer, *tenor*
Edmund Milly, *bass-baritone*
Jonathan Woody, *bass-baritone*

Chloe Fedor, *violin*
Elliot Figg, *organ*
Michael Leopold, *theorbo*
Johanna Novom, *violin*
Alexandra Opsahl, *cornetto*
Ezra Seltzer, *cello*

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CONDUCTOR'S NOTE

Welcome! It is my joy to welcome you to tonight's concert as we close out our 2020-2021 season.

This season, *Transfigured*, is marked by a search for the apotheosis of beauty through transfiguration, and tonight's concert explores this concept through works that seek to find joy and beauty in troubling times and with charged texts.

It was in the years following an outbreak of the bubonic plague that Monteverdi wrote many of the selections from *Selva morale e spirituale*, from which I chose tonight's selections. I'm inspired that this composer was able to create music of such optimism on the heels of such dismal times.

In fact, despite nearly constant controversy surrounding his life, Monteverdi spent his career pioneering an inventive new style of music-making, with its hallmarks being: clarity of declamation and the invention of basso continuo. This style, which was named the '*seconda prattica*,' became the foundation and keystone of the Baroque period in musical history, inspiring composers from Schütz to Handel, and Vivaldi to Bach.

Monteverdi's *Selva morale e spirituale* - "The moral and spiritual wood" - contains nearly five hours of the composer's finest and most inventive work which he compiled into this magnum opus in 1640-41, at the end of his life. From this mammoth collection I have sought to assemble a Mass with other movements interspersed. And so I combined elements from the *prima prattica* mass for four voices with more-virtuosic movements that comprise the *Gloria* and *Credo* to form the structural framework of a Mass. In between these movements I interspersed many of his devotional motets in Italian, as well as a pair of motets in Latin.

It is my hope that the refrain of the movements from the Mass provides a constant grounding as the Italian and Latin motets set the scene and provide foils and extrapolations on musical and textual themes.

In its own way, Monteverdi's *Selva morale e spirituale* and *The 'Lost' Mass* aspire to describe the human condition in song. Unlocking its beauty has been our delight this week as we hope it will be yours today.

—Matthew Robertson

*The Thirteen gratefully thanks tonight's concert sponsor
Margaret Colgate Love.*

PROGRAM

The 'Lost' Mass of 1641

from Selva Morale e Spirituale

Claudio Monteverdi (1567-1643)

O ciechi, ciechi

Kyrie

Messa a 4 da Capella: Kyrie Eleison

Voi ch' ascoltate

Gloria

Gloria a 7

Spuntava il dì

Credo

Crucifixus

Et resurrexit

Et iterum

Sanctus and Benedictus

Chi vol che m'innamori

Messa a 4 da Capella: Sanctus et Benedictus

Agnus Dei

Sanctorum Meritis Secondo

Messa a 4 da Capella: Agnus Dei

Sanctorum Meritis Primo

Beatus Vir Primo

PROGRAM NOTES

Claudio Monteverdi's contributions to music have reverberated through concert halls, churches, and opera houses for nearly 400 years since the composer's death in 1643. A pioneer of many different forms, Monteverdi is responsible for the beginnings of opera as we experience it today, the popularity of madrigals (secular songs), and bringing about the stylistic transition from the Renaissance to the Baroque era through his development of the *seconda prattica* style. Monteverdi's catalog includes some of the most beloved and frequently performed works from the 16th and 17th centuries while his dual mastery of both secular and sacred music solidified his exalted place in the canon.

Monteverdi was no stranger to conflict during his career. Before relocating to Venice to take up a position as the Director of Music at the Basilica of San Marco in 1613, the composer was an employee of his patrons, the Gonzaga family in Mantua, where his famous *Vespers of 1610* was written. As his pay and pension began to stagnate, Monteverdi traveled to Venice to audition for the position at San Marco. On his return journey after the audition the composer was robbed by thieves on the road back to Mantua, losing the award for winning the new job (50 ducats), as well as his other belongings. He was also to suffer musical conflict as well as personal. Famously, around the time of publication for much of this evening's repertoire, Monteverdi wrote to his superiors in the court at Venice to complain of a bass singer in his choir who had taken to publicly insulting the composer and threatening to stage a coup.

Ever the trailblazer, Monteverdi spent much of the later part of his career pioneering the controversial *seconda prattica* style of composition, which introduced a new compositional method that was based on harmony, rather than polyphony, being the most important musical element. *Prima prattica* was the culmination of 16th century equal-voiced, imitative polyphony, following the rules and forms which shaped music from composers such as Palestrina and Lassus. *Seconda prattica* allowed for these compositional rules to be broken to support the meaning of the text through more adventurous and dissonant writing. With *seconda prattica* composers could freely deploy dissonant harmonic figures as an expressive tool when writing. These musical developments were not universally welcomed, though: Giovanni Artusi, an outspoken musical critic and author attacked Monteverdi's music, calling it "crude" and taking "undue license with pure form and counterpoint."

All of this evening's repertoire is selected from a larger collection of music written while Monteverdi was living and working in Venice (then its own republic). Published in 1641, the *Selva morale e spirituale* ("the moral and spiritual wood") contains three-dozen sacred works composed at the end of Monteverdi's life. The *Selva* is an inventive and virtuosic journey through Monteverdi's illustrious late career at San Marco and was the largest collection of liturgical music published by the composer after his well-known *Vespers of 1610*. The collection is brimming with a wide variety of music, encompassing everything from simple solos and duets to eight-part vocal ensembles with string and wind instruments.

This evening's 'Lost' Mass of 1641 is a cross-section of the larger body of work and is reflective of the *Selva's* diversity of instrumentation, style, language, and voicing. In *The 'Lost' Mass*, one finds everything from solos and small ensembles with spare accompaniment such as the *Spuntava il di*, to grand works featuring full choir and instruments, such as the enchantingly delightful *Voi ch'ascoltate* and the flourishes of the closing *Beatus Vir*. Many of these works, written in the aftermath of an epidemic of the plague in Venice, are representative of the musical forces Monteverdi may have had on hand to work with during this dangerous time. While a full band may have been available at times, these works are designed to be performed with as few as three players (two violins and continuo). Today's performance utilizes a moderately sized group of players, but doesn't include any violone or contrabass, nor any trombones to play with the singers (a style known as *colla parte*). There is not a

“right” way to orchestrate these works; performers have substantial discretion in determining their performing forces.

At the backbone of this program are movements from the *Messa a 4 da Capella*, whose movements form the “Mass Ordinary” of the Catholic Mass and are sung in the traditional Latin and Greek. The *Messa a 4* is a complete work found within the pages of the *Selva* and is stylistically quite different from the other works on this program, which are sung in the vernacular, Italian. The Kyrie, Sanctus and Benedictus, and Agnus Dei movements sung tonight all come from the *Messa a 4*, and bear more resemblance to music written a hundred years earlier than many of the other works on this program, despite all being published together in 1641 in the *Selva*. For instance, the opening *O ciechi, ciechi*, chatty and dramatic, may as well have been written by a different composer than the solemn *Kyrie* which follows it.

The Gloria and Credo movements sung on this program are not from *Messa a 4* and represent the more modern writing of the *seconda prattica* and are more similar to the motets performed this evening than the movements from the *Messa a 4*. In fact, this performance does not include a full Credo, but rather uses three fragments of this text that is written in the style of *seconda prattica*. Some of Monteverdi’s most florid and virtuosic sacred music adorns this program, and his treatment of text and dissonance shine in bright contrast to the more musically conservative movements from the *Messa a 4*.

Program notes by Gilbert Spencer

Text and Translations

O ciechi, ciechi!

Il tanto affaticar, che giova?
Tutti tornate alla gran madre antica,
E'l nome vostro appena si ritrova.
Pur delle mille un'utile fatica
Che non sian tutte vanità palesi!
Ch' intende i vostri studi, sì mel dica?
Che vale a soggiogar tanti paesi,
E tributarie far le gente strane
Con gli animi al suo danno sempre accesi?
Dopo l'impresе perigliose e vane,
E col sangue acquisitar terra e tesoro

Vie più dolce si trova l'acqua, e 'l pane,
E 'l vetro, e 'l legno, che le gemme, e gli ori.

U' son hor le ricchezze? U' son gli honori, E le
gemme, e gli scetri, e le corone,
E le mitre con purpurei colori?
Miser chi speme in cosa mortal pone!

Kyrie Eleison

Christe Eleison
Kyrie Eleison

Voi ch'ascoltate in rime sparse il suono
di quei sospiri ond'io nutriva 'l core
in sul mio primo giovenil errore
quand'era in parte altr'uom da quel ch'i' sono

Del vario stile in ch'io piango et ragiono
fra le vane speranze e'l van dolore
ove sia chi per prova intenda amore
spero trovar pietà, non chè perdono.

Ma ben veggì or sì come al popol tutto
favola fui gran tempo, onde sovente
di me medesimo meco mi vergogno;

E del mio vaneggiar vergogna e 'l frutto
e 'l pentirsi, e 'l conoscer chiaramente
che quanto piace al mondo è breve sogno.

O blind ones, blind!

*What use is all your great toiling?
You all return in the end to the great ancient mother,
And even your names can scarcely be recalled.
Of your thousand labors scarcely one is worthwhile If
indeed they are not all patently in vain!
What is the goal of your efforts, I ask myself?
What is the value in subjugating so many countries,
In making foreign peoples your tributaries
When your souls are so bent on their own damnation?
After all your perilous and vain enterprises,
Your winning land and treasure with the shedding of
blood,
Does water seem sweeter to you, or bread,
Or glass, or wood, thanks to your jewels and your
gold?
Where are your riches now? Where are the honors, the
gemstones, the scepters and the crowns,
The miters of royal purple hue?
Alas for the man who places his trust in mortal things!*

Lord have mercy

Christ have mercy

Lord have mercy

You who hear the sound, in scattered rhymes,
of those sighs on which I fed my heart,
in my first vagrant youthfulness,
when I was partly other than I am,

I hope to find pity, and forgiveness,
for all the modes in which I talk and weep,
between vain hope and vain sadness,
in those who understand love through its trials.

Yet I see clearly now I have become
an old tale amongst all these people, so that
it often makes me ashamed of myself;

and shame is the fruit of my vanities,
and remorse, and the clearest knowledge
of how the world's delight is a brief dream.

Gloria in excelsis Deo.

Et in terra pax hominibus bonae voluntatis.

Laudamus te. Benedicimus te.

Adoramus te. Glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, Rex caelestis, Deus Pater omnipotens.

Domine Fili unigenite, Iesu Christe.

Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi,
miserere nobis.

Qui tollis peccata mundi, suscipe deprecationem
nostram.

Qui sedes ad dexteram Patris,
miserere nobis.

Quoniam tu solus Sanctus. Tu solus Dominus.

Tu solus Altissimus, Iesu Christe.

Cum Sancto Spiritu, in gloria Dei Patris.

Amen.

Glory be to God on high,

and on earth peace, good will towards men.

We praise thee, we bless thee,

we worship thee, we glorify thee,

we give thanks to thee for thy great glory,

O Lord God, heavenly King, God the Father Almighty.

O Lord, the only-begotten Son, Jesus Christ;

O Lord God, Lamb of God, Son of the Father,

that takest away the sins of the world,

have mercy upon us.

Thou that takest away the sins of the world, receive
our prayer.

Thou that sittest at the right hand of God the Father,
have mercy upon us.

For thou only art holy; thou only art the Lord;

thou only, O Christ, with the Holy Ghost,

art most high in the glory of God the Father.

Amen.

Spuntava il dì quando la rosa

sovra una spiaggia herbosa

in ossequio de l'alba un riso apri

e rise il prato tutto odorato

e i colli e le campagne innamorò

ma che prò

Chi da l'ira del Ciel mai l'assicura

cosa bella quà giù passa e non dura.

La più dolce ruggiada che da Ciel cada

lei di liquide perle incoronò

poi la bella Reina de la sua spina stessa cinse

e la sua reggia ornò

mà che prò

chi da l'ira del Ciel mai l'assicura

cosa bella quà giù passa e non dura.

A vagheggiano gli alberi la vezzegia

no l'aurette le s'inclinano i bei fiori

e l'adornano l'erbette fior più bello

non riga o l'Arno o'l Po

mà che prò

chi da l'ira del Ciel mai l'assicura

cosa bella quà giù passa e non dura.

The day burst forth, as the rose

Over the lush, grassy seashore

Tolls a peal of laughter in reverence to the dawn.

And the fragrant meadow laughed

Enchanting the hills and countryside.

But what for?

Who can protect from the wrath of Heaven the

beautiful things that exist below but do not last?

The sweetest dew that falls from Heaven

Crowns them all with liquid pearls

And then the beautiful queen encircled herself with

her own thorns and adorned her palace.

But what for?

Who can protect from the wrath of Heaven the

beautiful things that exist below but do not last?

The trees yearn for the charm

of the beautiful flowers, who bow to the gentle

breezes and adorn the herbaceous flowers, more

beautiful than those the Arno and Po sustain.

But what for?

Who can protect from the wrath of Heaven the

beautiful things that exist below but do not last?

Per valletta o per campagna
il piè molle affretta il rio
e con dolce mormorio la saluta
e'l piè le bagna riverente quanto può
mà che prò
chi da l'ira del Ciel mai l'assicura
cosa bella quà giù passa e non dura.

Ahi quel sole che dianzi in su l'aurora
la diede ai colli e ne dipinse i campi
rottan' d'accesi in su'l meriggio i lampi
la distrugge la scolora restando ignude
e senz'honor le spine e vano insieme
i doni e le rapine.

O d'humana bellezza
cui tant' il mondo apprezza
cui tant'amor per poco spatio
ornò rosa caduca il superbi
ma che prò
chi da l'ira del Ciel mai l'assicura
cosa bella quà giù passa e non dura.

Crucifixus etiam pro nobis
sub Pontio Pilato:
passus, et sepultus est.
Et resurrexit tertia die,
secundum scripturas.
Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est
cum gloria iudicare vivos et mortuos:
Cujus regni non erit finis.

*From valley or from countryside
The river rushes, soaking his feet,
And greets him with a soft babbling,
And he bathes his feet, reverently, as much as he
can, but what for?
Who can protect from the wrath of Heaven the
beautiful things that exist below but do not last?*

*Ah! The sun that recently through its dawning
Gave light to the hills and painted the fields
Now overwhelms the midday light with its vibrancy,
destroying them with blinding white so that the
thorns remain exposed and dishonored, serving
both as benefactor and robber.*

*Oh, the beauty of humanity,
Which the world so values
And which Cupid, for a short time,
Boastfully adorns with the fleeting rose...
But what for?
Who can protect from the wrath of Heaven the
beautiful things that exist below but do not last?*

*And was crucified also for us
under Pontius Pilate:
suffered, and was buried.
And on the third day He rose again
according to the scriptures.
And ascended into heaven,
and sits at the right hand of the Father.
And He shall come again
with glory to judge the living and the dead:
His kingdom shall have no end.*

Chi vol che m'innamori,
mi dica almen di che!
Se d'animati fiori
un fior, e che cos'è?
Se de bell'occhi ardenti
ah, che sian tosto spenti!
La morte, ohimè, m'uccide
il tempo tutto frange
oggi, oggi si ride..
e poi, domani, si piange.

Se vol ch'un aureo crine
mi legghi, e che sarà!
Se di gelate brine,
quel or si spargerà?
La neve d'un bel seno,
ah, vien qual neve meno!
La morte, ohimè, produce
terror, ch'el cor m'ingombra.
oggi, oggi siam luce
e poi domani ombra.

Dovrò pressar tesori, se nudo io morirò?
E ricercar gli onori che presto lascerò?
In che fondar mia speme,
se giungon l'ore estreme?
Che male, ohimè, si pasce
di vanitade il core!
oggi, oggi si nasce
e poi domani si muore!

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

*Whoever wishes me to fall in love,
let him at least tell me, with what.
If with living flowers,
a flower, what thing is it?
If with beautiful flaming eyes,
ah, they may soon be extinguished!
Death, alas, kills me
time destroys all
today we laugh
and then tomorrow we weep.*

*If he wishes that golden locks
should bind me, what will be!
If with cold frost
that gold will be sprinkled?
The snow of a beautiful breast ah,
like the snow it fades!
Death, alas, creates terror,
which fills my heart.
Today we are light
and then tomorrow, shadow.*

*Must I prize treasures, if I will die naked?
And seek out honours that soon I shall relinquish?
In what shall I found my hope,
if the final hour approaches?
How poorly, alas the heart
nourishes itself, on vanities!
Today we are born
then tomorrow, we die!*

*Holy, holy, holy
Lord God of Hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.*

Sanctorum meritis secundo

Sanctorum meritis inclita gaudia
Pangamus socii gestaue fortia
Nam gliscit animus promere cantibus
Victorum genus optimum.

Hi pro te furias atque ferocia
calcarunt hominum saevaue verbera,
cessit his lacerans fortiter ungula
nec carpsit penetralia.

Agnus Dei, qui tollis peccata mundi,
Miserere nobis.
Agnus Dei, qui tollis peccata mundi,
Miserere nobis.
Agnus Dei, qui tollis peccata mundi,
Dona nobis pacem.

Sanctorum Meritis Primo

Quae vox, quae poterit lingua retexere
Quae tu martyribus munera praeparas?
Rubri nam fluido sanguine laureis
Ditantur bene fulgidis.

Te, summa Deitas unaque, poscimus,
ut culpas abluas, noxia subtrahes,
Des pacem famulis nos quoque gloriam
per cuncta tibi sæcula.
Amen.

Beatus vir, qui timet Dominum:
In mandatis eius rolet nimis.
Potens in terra erit semen eius;
Generatio rectorum benedicetur.
Gloria et divitiae in domo eius;
Et justitia eius manet in saeculum saeculi.
Exortum est in tenebris lumen rectis:
Misericors, et miserator et justus.
Jucundus homo qui miseretur et commodat.
Disponet sermones suos in iudicio:
Quia in aeternum non commovebitur.
In memoria aeterna erit justus.
Ab auditione mala non timebit.
Paratum cor eius sperare in Domino;
Confirmatum est, cor eius: Non commovebitur,
Donec despiciat inimicos suos.
Dispersit, dedit pauperibus:

*The signal joys the saints have earned
let us sing forth, friends, and their mighty deeds;
for the heart swells to exalt in song
this, the noblest race of victors.*

*For your sake they bore the fury
the violence and the savage lashes of men:
for them the cruelly tearing hook lost its power,
and could not gnaw them inwardly.*

*Lamb of God, who takes away the sins of the world,
have mercy on us.
Lamb of God, who takes away the sins of the world,
have mercy on us.
Lamb of God, who takes away the sins of the world,
grant us peace.*

*What voice, what tongue could weave the song of
the rewards you prepare for you Martyrs?
for, reddened with the tide of their blood,
they are ennobled now with brightest laurels.*

*We beseech you, highest Godhead undivided,
to wash away our sins and take away all harm,
to grant your people peace, and that they may give
glory through all the ages.
Amen.*

*Blessed is the man who fears the lord:
He delights in his commandments.
His seed will be mighty on earth;
The generation of the upright will be blessed.
Wealth and riches are in his house;
And his righteousness endures for ever and ever.
Unto the upright there arises light in the darkness:
He is gracious, full of compassion, and righteous.
Good is the man who is full of compassion and lends.
He will guide his affairs with discretion:
Because he will not be moved for ever.
The righteous will be in everlasting remembrance.
He will not be afraid of evil tidings.
His heart is fixed, trusting in the lord;
His heart is established: He will not be moved,
Until he gazes at his enemies.
He has dispersed, he has given to the poor:*

Justitia eius manet in saeculum saeculi,
Cornu eius exaltabitur in gloria.
Peccator videbit, et irascetur;
Dentibus suis fremet et tabescet.
He will gnash with his teeth,

Desiderium peccatorum peribit.
*His righteousness endures for eternity,
The strength of his soul will be exalted.
The sinner will see it, and will be grieved;
and melt away.*

The Thirteen

Praised for performing with “striking color and richness” (The Washington Post) and “a tight and attractive vocal blend and excellent choral discipline” (American Record Guide), **The Thirteen** is an all-star professional ensemble known for reimagining the potential of vocal music. Since its founding in 2012, the choir has been at the forefront of invigorating performances of choral masterworks ranging from early chant to world premieres and the centuries in between.

The Thirteen draws its artists from among the finest ensembles in the world, including Chanticleer, Seraphic Fire, Apollo’s Fire, Conspirare, I Fagiolini, Opera Philadelphia, Boston Early Music Festival, and Trinity Wall Street. The choir’s peerless singers are best described by National Public Radio commentator M.D. Ridge: “to talk about the remarkable abilities and sound of the individual singers would... be like trying to say which whitecaps on the ocean reflect the sun most beautifully, or which leaves on a tree dance most gracefully with the wind... I stand in awe.”

The Thirteen’s growing discography includes “Truth and Fable,” which premiered in October 2019, “Voice Eternal,” which was pre-nominated for a Grammy® award, the critically-acclaimed Christmas album “Snow on Snow,” “RADIANT DARK,” which features the finest works of the late Tudor period and reached #28 on the iTunes Classical Charts, as well as The Thirteen’s debut recording “...to St. Cecilia.”

In past seasons, The Thirteen has performed and been in residency at Yale University, Bowling Green State University, Eastern Illinois University, the University of Central Oklahoma, York College, The University of Tampa, Virginia Wesleyan University, St. Ambrose University, Southern Illinois University – Carbondale, Guilford College, as well as concerts at colleges and concert series throughout the United States. In 2018 The Thirteen was awarded the Greater Washington Area Choral Excellence award for Most Creative Programming.

The Thirteen is committed to educating and inspiring the next generation of musicians, and frequently coaches students at the high school and collegiate levels in masterclass, workshop and collaborative performance sessions.

For more information about The Thirteen, please visit www.TheThirteenChoir.org





Matthew Robertson, praised for his “sensitive and nuanced” conducting, is acclaimed as the driving force behind the all-star professional choir, The Thirteen, and is hailed as a leader in the field. As Founder and Artistic Director of The Thirteen, he has conducted the ensemble throughout the United States and on multiple recordings.

Robertson’s 2019-2020 season promises to be unlike any before it, with numerous live-streamed performances, including performances of Schütz’s *Musikalische Exequien*, Handel’s *Messiah*, Lang’s *the little match girl passion*, a staged performance of J.S. Bach’s *St. John Passion*, Monteverdi’s *The “Lost” Mass*, and more.

Robertson’s 2018-2020 seasons with The Thirteen saw nearly forty performances, repertoire spanning more than half of a millennium, collaborations with many of the finest instrumentalists of his generation, and world premieres by Scott Ordway and Melissa Dunphy. Additional highlights of his 2018-2020 seasons included performances of Mozart’s *Requiem*, Handel’s *Messiah*, Monteverdi’s *The “Lost” Vespers (1641)*, Ordway’s *The Outer Edge of Youth*, Kile Smith’s *The Consolation of Apollo*, Handel’s *Dixit Dominus*, Steffani’s *Stabat Mater*, Lang’s *the little match girl passion*, Poulenc’s *Figure Humaine*, Duruflé’s *Requiem*, and much of J.S. Bach’s oeuvre including his *St. John Passion*. Additionally, from 2018-2020 Robertson led workshops throughout the East Coast and served on the faculty of Oberlin Conservatory’s Baroque Performance Institute, a premiere summer institute and festival dedicated to music of the Baroque.

From 2010-2012 Robertson served as Assistant Conductor for the Westminster Symphonic Choir, conducting the choir in performance and assisting in preparation for concerts with the New York Philharmonic, Philadelphia Orchestra and the New Jersey Symphony Orchestra, for such conductors as Yannick Nezet-Seguin, Peter Schreier, Alan Gilbert and Jacques Lacombe.

Mr. Robertson was the Robert P. Fountain Scholar at the Oberlin Conservatory of Music, earning a degree in Organ Performance. While at the Oberlin Conservatory he conducted the Oberlin College Choir, College Singers, Musical Union, Conservatory Orchestra and Chamber Orchestra.

Robertson received his M.Mus. in conducting from Westminster Choir College where he studied with Andrew Megill and Joe Miller. He has also worked with such luminary conductors as Norman Scribner, Stan Engebretson, Robert Spano, Joseph Flummerfelt, Gary Graden and JoAnn Falletta.

A Washington, DC native, Robertson serves as Director of Music at Bradley Hills Church, in Bethesda, MD. Additionally active as an organist, Mr. Robertson has performed throughout the United States and in Western Europe.

SUPPORT US

The Thirteen is grateful for your generosity, and never more so than in navigating these unprecedented times. Like most organizations, The Thirteen depends for its existence upon the generosity of those who have come to know and love the music we make.

While the Board of Trustees has taken steps to help The Thirteen survive the first months of the Covid-19 pandemic, we ask you to please consider giving now to support our season. No matter how much you give, it is important that you do give— whether \$5 or \$5,000. It is vital to us that as much of our audience as possible is part of our musical family. Join us in making music.

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

For more information about making a gift to The Thirteen through your will or trust, or if you have already included The Thirteen in your plans, please contact Valerie Simonsen at valerie@thethirteenchoir.org.

Legacy Society

J. Penny Clark
Dr. Patricia Stocker