



13TH | THE THIRTEEN

MATTHEW ROBERTSON ARTISTIC DIRECTOR

*MONTEVERDI
THE LOST VESPERS (1641)*

NOVEMBER 15-17, 2019

THE THIRTEEN

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CONCERT SCHEDULE

FRIDAY, NOVEMBER 15, 2019
7:30PM
Episcopal High School Chapel
1200 North Quaker Lane
Alexandria, VA 22302

SATURDAY, NOVEMBER 16, 2019
7:30PM
Live at 10th & G
First Congregational U.C.C
945 G Street NW
Washington, DC 20001

SUNDAY, NOVEMBER 17, 2019
5:00PM
Bradley Hills Church
6601 Bradley Boulevard
Bethesda, MD 20817

CONDUCTOR'S NOTE

Welcome! We're so glad to welcome you to tonight's concert.

With controversy his constant companion, Monteverdi spent his life pioneering an inventive new style of music-making with its hallmarks: clarity of declamation and the invention of basso continuo. This style, which he named '*seconda prattica*,' became the foundation and keystone of the Baroque period in musical history, inspiring composers from Schütz to Handel, and Vivaldi to Bach. It is thus fitting that this program is this season's contribution to our ongoing *Bach Reflections* theme.

Many months ago, I found myself leafing through a gigantic volume of Monteverdi's music: *Selva morale et spirituale*. "The moral and spiritual wood" contains nearly five hours of the composer's finest and most inventive compositions which he compiled into this magnum opus in 1640-41, at the end of his life. As I played my way through this mammoth collection of late Monteverdi, it suddenly dawned on me: there is another Monteverdi *Vespers* within these pages! Monteverdi's deservedly great *Vespers of 1610* is a well-loved staple of the Renaissance repertoire, and I had heard music for vespers services compiled primarily using music by Monteverdi's contemporaries as well as some selections from *Selva morale*. But I had no idea that a second complete vespers service existed! Within these pages of *Selva morale* was music for vespers every bit as vibrant as the 1610 *Vespers*, music that would give us an opportunity to experience this master composer in his more mature years.

Coming from the Latin vesper for "evening," the vespers service of darkness is traditionally structured on an opening response, five psalms, a hymn, a *Magnificat*, and the appropriate versicles (statements) and responses. In choosing and then organizing the individual selections, I wanted to maintain some liturgical integrity and so constructed a vespers designed for the feast of St. John the Baptist. Yet I did take some liberties: the opening *Domine ad adjuvandum* would normally have been chanted by a solo voice, but I have set it with a choral chant ending with the triumphant *Alleluia* from the *Vespers of 1610*. Also, for solely musical reasons, I've moved the *Salve Regina* from its traditional place at the end of the *Vespers* to precede the *Magnificat*.

So far, what I have described is an intriguing episode of musical archaeology. As interesting as it may be, I hope that at the conclusion of tonight's concert you will be convinced that tonight's endeavor was more to you than an exhibition of paintings on sterile walls. In its own way, Monteverdi's *Selva morale et spirituale* and *The Lost Vespers* aspire to describe the human condition in song. Unlocking its mysteries has been our delight this week as we hope it will be yours.

—Matthew Robertson

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J. Penny Clark and Charles Cerf & Cindy Dunbar.

We invite you to take photographs (without flash) and to use social media during the concert.
We politely decline unauthorized audio or video recordings of our concerts.
Please silence all cell phones and other noisemaking devices.

PROGRAM

applause is welcomed before intermission and at the conclusion of the concert

The “Lost” Vespers (1641)

from *Selva morale et spirituale*

Claudio Monteverdi (1567–1643)

Domine ad adjuvandum

Dixit Dominus II

Laudate Dominum

Nathan Hodgson & Jacob Perry, *tenors*

Confitebor III alla francese

Sarah Yanovitch & Katelyn Aungst, *sopranos*

Deus tuorum militum

Michael Jones & Nathan Hodgson, *tenors*, Enrico Lagasca, *bass-baritone*

Beatus vir I

Ab aeterno ordinata sum

Andrew Padgett, *bass-baritone*

Laudate pueri I à 5

intermission

Laudate Dominum omnes gentes I

Jubilet tota Civitas

Sarah Yanovitch & Katelyn Aungst, *sopranos*

Audi coelum à voce sola in ecco

Jacob Perry, *tenor*, Nathan Hodgson, *tenor in echo*

Ut queant laxis (*Hymn*)

Nathan Hodgson & Michael Jones, *tenors*

Salve Regina II

Sarah Yanovitch & Katelyn Aungst, *sopranos*

Magnificat II à 8

The Thirteen gratefully thanks tonight’s Concert Sponsor
Margaret Colgate Love for making this concert possible.

THE ARTISTS

Katelyn Aungst, *soprano*
Doug Dodson, *countertenor*
Nathan Hodgson, *tenor*
Michael Jones, *tenor*
Enrico Lagasca, *bass-baritone*
Andrew Padgett, *bass-baritone*
Jacob Perry, Jr., *tenor*
Sarah Yanovitch, *soprano*

Sarah Darling, *violin II*
Elliot Figg, *organ continuo*
John Lenti, *theorbo*
Alexandra Opsahl, *cornetti*
Adriane Post, *violin I*
Ezra Seltzer, *cello*
Kiri Tolaksen, *cornetti*

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PROGRAM NOTES

Claudio Monteverdi's monumental 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 in so many different forms of music, Monteverdi is responsible for the beginnings of opera as we experience it today, for the popularity of madrigals, and for bringing about the stylistic transitions from the Renaissance to the Baroque era through his trailblazing 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 place in the historical 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 all of his other belongings. He was also to suffer professional as well as personal conflict. Famously, around the time much of this evening's repertoire was published, 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 great composer and threatening to stage a coup.

Nearly all 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* (translated roughly to "the moral and spiritual wood") contains three dozen sacred works composed at the very end of Monteverdi's life, intended for liturgical use, we assume. The *Selva* is a beautiful and virtuosic journey through Monteverdi's illustrious late career at San Marco and was the largest collection of liturgical music published by the composer since his well-known *Vespers of 1610*. The collection is brimming with a wide variety of sumptuous music, encompassing everything from simple solos and duets through to eight-part vocal ensembles with added strings.

This evening's *Lost Vespers* is a fabulous cross-section of the larger body of work, and mirrors the *Selva's* broad contents in diversity of instrumentation and voicing. Ahead on this program one will find everything from solos and duets with spare accompaniment (such as the *Laudate Dominum* on the first half of the program), to grand works featuring full choir and strings (such as the enchantingly delightful *Beatus Vir* and the flourishes of the closing *Magnificat* which are replete with the full ensemble).

Monteverdi's colorful and characteristic text painting is on full display this evening. *Laudate Dominum*, a setting of Psalm 150, calls for God to be praised to the sound of various musical instruments. Some of the instrument sounds named in the text are easy to hear in the setting – fanfares imitating the sound of the trumpet, for instance, and repeated notes suggesting the striking of cymbals. Another motet from the service – *Jubilet tota civitas*, for two singers – is conceived as a dialogue between the two soloists joyfully discussing the playful celebrations for the feast of St. John the Baptist. In the *Audi Coelum* toward the end of the program, a soloist prays to the heavens, which then echo in reply as another soloist placed in a balcony! Here, Monteverdi treats the space as another instrument to use in his palette: the cavernous interior of San Marco is perfectly suited for this mysterious and thrilling effect.

The closing *Magnificat* summarizes much of this evening's repertoire: one will hear solos, duets, and passages with full choir and instruments, each with some of the most decorated and florid lines of the evening. The regal *Ab Aeterno*, for instance, requires vocal acrobatics from the bass soloist: frequent register shifts and huge leaps require the singer to employ a range of more than two octaves. (Perhaps these vocal gymnastics contributed to the displeasure of Monteverdi's aforementioned bass.)

The Lost Vespers explores the huge range of style and musical language that exemplifies Monteverdi's work, while containing some of the most challenging and masterful writing of Monteverdi's career.

Deus, in adiutorium meum intende.

Domine, ad adjuvandum me festina.
Gloria Patri et Filio et Spiritui Sancto,
sicut erat in principio et nunc et semper
et in saecula saeculorum. Amen. Alleluia.

O Lord, make speed to save me:

O Lord, make haste to help me.

*Glory be to the Father, and to the Son, and to the Holy Ghost:
As it was in the beginning, is now and ever shall be,
World without end, Amen. Alleluia.*

Dixit Dominus Domino meo: sede a dextris meis,
donec ponam inimicos tuos scabellum pedum tuorum.

Virgam virtutis tuae emittet Dominus ex Sion:
dominare in medio inimicorum tuorum.

Tecum principium in die virtutis tuae in splendoribus sanctorum:
ex utero, ante luciferum, genui te.

Juravit Dominus et non poenitebit eum:

*The Lord said unto my Lord: Sit thou on my right hand,
until I make thine enemies thy footstool.*

*The Lord shall send the rod of thy power out of Sion: be thou ruler,
even in the midst among thine enemies.*

*In the day of thy power shall the people offer thee offerings with holy worship:
the dew of thy birth is of the womb of the morning.*

The Lord sware, and will not repent:

tu es sacerdos in aeternum secundum ordinem Melchisedech.
Dominus a dextris tuis: confregit in die irae suae reges.
Judicabit in nationibus, implebit ruinas:
conquassabit capita in terra multorum.
De torrente in via bibet: propterea exaltabit caput.
Gloria Patri et Filio et Spiritui Sancto,
sicut erat in principio et nunc et semper
et in saecula saeculorum. Amen.

Laudate Dominum in sanctis ejus;
laudate eum in firmamento virtutis ejus.
Laudate eum in sono tubae;
laudate eum in psalterio et cithara.
Laudate eum in timpano et choro;
Laudate eum in cymbalis bene sonantibus;
laudate eum in cymbalis jubilationis.
Omnis spiritus laudet Dominum! Alleluia.

Confitebor tibi, Domine, in toto corde meo,
in consilio justorum, et congregatione.
Magna opera Domini:
exquisita in omnes voluntates ejus.
Confessio et magnificentia opus ejus,
et justitia ejus manet in saeculum saeculi.
Memoriam fecit mirabilium suorum,
misericors et miserator Dominus.
Escam dedit timentibus se;
memor erit in saeculum testamenti sui.
Virtutem operum suorum annuntiabit populo suo,
ut det illis haereditatem gentium.
Opera manuum ejus veritas et judicium.
Fidelia omnia mandata ejus,
confirmata in saeculum saeculi,
facta in veritate et aequitate.
Redemptionem misit populo suo;
mandavit in aeternum testamentum suum.
Sanctum et terribile nomen ejus.
Initium sapientiae timor Domini;
intellectus bonus omnibus facientibus eum:
laudatio ejus manet in saeculum saeculi.
Gloria Patri, et Filio, et Spiritui Sancto
Sicut Erat in Principio, et nunc, et semper,
Et in saecula saeculorum. Amen.

Deus, tuorum militum
sors et corona, praemium,
laudes canentes martyris
absolve nexu criminis.
Poenas cucurrit fortiter
et sustulit viriliter;
Pro te effundens pro te sanguinem,
aeterna dona possidet.
Laus et perennis gloria
Deo, Patri, et Filio,
Sancto simul Paraclito
in sempiterna saecula. Amen.

Beatus vir, qui timet Dominum:
In mandatis eius rolet nimis.
Potens in terra erit semen ejus;
Generatio rectorum benedicetur.
Gloria et divitiae in domo ejus;
Et justitia ejus manet in saeculum saeculi.
Exortum est in tenebris lumen rectis:
Misericors, et miseretur et commodat.
Jucundus homo qui miseretur et commodat.
Disponet sermones suos in judicio:
Quia in aeternum non commovebitur.

*Thou art a priest for ever after the order of Melchisedech.
The Lord upon thy right hand: shall wound even kings in the day of his wrath.
He shall judge among the heathen; he shall fill the places with the dead bodies:
and smite in sunder the heads over divers countries.
He shall drink of the brook in the way: therefore shall he lift up his head.
Glory be to the Father, and to the Son, and to the Holy Ghost:
As it was in the beginning, is now and ever shall be,
World without end, Amen.*

*Praise God in his holiness.
praise him in the firmament of his power.
Praise him in the sound of the trumpet.
Praise him upon the lute and harp.
Praise him in the cymbals and dances.
Praise him upon the well-tuned cymbals.
Praise him upon the cymbals of rejoicing.
Everything that hath breath praises the Lord. Alleluia.*

*I will praise the Lord with my whole heart,
In the assembly of the upright, and in the congregation.
The works of the Lord are great,
sought out of all them that have pleasure therein.
His work is honorable and glorious,
and his righteousness endures for ever.
He has made his wonderful works to be remembered,
The Lord is gracious and full of compassion
He gave food to them that fear him,
he shall always be mindful of his covenant.
He hath shown his people the power of his works,
that He may give them the heritage of the heathen.
The works of his hands are truth and judgment,
all his commandments are true.
They stand fast for ever and ever,
and are done in truth and equity.
He sent redemption unto his people,
He has commanded his covenant for ever;
Holy and revered is his Name.
The fear of the Lord is the beginning of wisdom,
a good understanding have all they that do thereafter;
the praise of it endures for ever.
Glory to the Father, and to the Son, and to the Holy Spirit
As it was in the beginning, is now, and will be forever,
World without end, Amen.*

*God, of your soldiers
the fate, crown and reward,
Absolve those singing the praises;
of the martyr from the bond of sin.
He passed through hardship bravely
and endured courageously,
and, pouring out his blood for you,
achieved his eternal reward.
Praise and eternal glory
To God the Father and the Son,
and also the Holy Ghost,
For all eternity, 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.*

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:
Justitia eius manet in saeculum saeculi,
Cornu eius exaltabitur in gloria.
Peccator videbit, et irascetur;
Dentibus suis fremet et tabescet.
Desiderium peccatorum peribit.
Gloria Patri et Filio et Spiritui Sancto,
sicut erat in principio et nunc et semper
et in saecula saeculorum. Amen.

Ab aeterno ordinata sum,
et ex antiquis, antequam terra fieret.
Nondum erant abyssi et ego iam concepta eram:
necdum fontes auarum eruperant:
necdum montes gravi mole constiterant:
ante colles ego parturiebar:
adhuc terram non fecerat, et flumina, et cardines orbis terrae.
Quando praeparabat caelos, aderam:
quando certa lege et gyro vallabat abyssos:
quando aethera firmabat sursum, et librabat fontes aquarum:
quando circumdabat mari terminum suum,
et legem ponebat aquis, ne transirent fines suas;
quando appendebat fundamenta terrae.
Cum eo eram cuncta componens:
et delectabar per singulos dies, ludens coram eo omni tempore,
ludens in orbe terrarum, et deliciae meae esse cum filiis hominum.

Laudate pueri Dominum
Laudate nomen Domini.
Sit nomen Domini benedictum ex hoc
nunc et usque in saeculum.
A solis ortu usque ad occasum
laudabile nomen Domini.
Excelsus super omnes gentes Dominus
et super coelos gloria ejus.
Quis sicut Dominus Deus noster,
qui in altis habitat,
et humilia respicit in coelo et in terra?
Suscitans a terra inopem,
et de stercore erigens pauperem;
Ut collecet eum cum principibus,
cum principibus populi sui.
Qui habitare fecit sterilem in domo,
matrem filiorum lactantem.
Gloria Patri et Filio et Spiritui Sancto
Sicut erat in principio et nunc et semper
et in saecula saeculorum. Amen.

Laudate Dominum, omnes gentes;
laudate eum, omnes populi.
Quoniam confirmata
est super nos misericordia ejus,
et veritas Domini manet in aeternum.
Gloria Patri et Filio et Spiritui Sancto
Sicut erat in principio et nunc et semper
et in saecula saeculorum. Amen.

Jubilet tota Civitas.
Psallat nunc organis Mater Ecclesia Deo aeterno,
quae Salvatori nostro gloriae melos laetabunda canat.
Quae occasio cor tuum, dilectissima Virgo,
gaudio replet tanta hilaris et laeta? Nuntia mihi.

*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:
His righteousness endures for eternity,
The strength of his soul will be exalted.
The sinner will see it, and will be grieved;
He will gnash with his teeth,
and melt away.
Glory be to the Father, and to the Son, and to the Holy Ghost:
As it was in the beginning, is now and ever shall be,
World without end, Amen.*

*I was appointed from eternity,
from the beginning, before the world began.
When there were no oceans, I was given birth:
there were no springs with water;
before the mountains were settled in place,
before the hills, I was given birth,
before he made the earth or its fields or any of the dust of the world.
I was there when he set the heavens in place:
when he marked out the horizon on the face of the deep:
when he established the clouds above and fixed securely the deep waters:
when he gave the sea its boundary
so the waters would not overstep his command,
and when he marked out the foundations of the earth.
Then I was the craftsman at his side.
I was filled with delight day after day, rejoicing always in his presence,
rejoicing in his whole world and delighting in mankind.*

*Praise, o you servants of the Lord,
Praise the name of the Lord.
Blessed be the name of the Lord
From this time forth and for evermore.
From the rising of the sun unto the going down
Of the same the Lord's name is to be praised.
The Lord is high above all nations,
And his glory above the heavens.
Who is like unto the Lord our God,
Who dwelleth on high?
Who humbleth himself to behold the things in heaven and on earth?
He raises up the poor out of the dust,
And lifts the needy out of the dirt;
That he may set him with princes,
Even with the princes of his people.
He makes the barren woman to keep house,
And to be a joyful mother of children.
Glory be to the Father and to the Son, and to the Holy Ghost.
As it was in the beginning is now and ever shall be;
World without end. Amen.*

*Praise the Lord, all you People:
Praise Him, all the nations.
For his merciful kindness
is ever more and more towards us:
The truth of the Lord endures for ever.
Glory be to the Father and to the Son, And to the Holy Ghost.
As it was in the beginning is now and ever shall be;
World without end. Amen.*

*Let the whole city rejoice.
Let Mother Church now sing with instruments to the eternal God,
she who to our Savior now joyfully sings a song of glory.
What glad and happy occasion, most beloved Virgin,
fills your heart with such joy? Tell me.*

Festum est hodie Sancti gloriosi
 qui coram Deo et hominibus operatus est.
 Quis est iste Sanctus qui pro lege Dei tam illustri vita et insignis
 operationibus usque ad mortem operatus est?
 Est Sanctus Joannis. O Sancte benedicte!
 Dignus est certe ut in ejus laudibus semper versentur fidelium linguae.
 Jubilet ergo. Jubilet ergo tota civitas. Alleluia.

Audi coelum, audi verba mea plena desiderio,
 et perfusa gaudio. Audio.
 Dic, quaeso, mihi: quae est ista quae consurgens quasi aurora
 Rutilans ut benedicam? Dicam.
 Dic nam ista pulchra ut luna electa ut sol,
 replete laetitia terras, Maria? Maria.
 Maria, Virgo illa dulcis praedicata a propheta
 Ezechiel porta orientalis? Talis.
 O Maria Virgo, O Mater misericordiae,
 vita, dulcedo et spes nostra, salve.
 Illa sacra et felix porta per quam mors fuit
 expulse introducta autem vita. Ita.
 O felix porta clamamus exules filii Evae,
 ad te suspiramus gementes et flentes
 In hac lacrimarum valle.
 Illa quae tutum est medium inter homines et Deum
 pro culpis Remedium. O Mediatrix, O Advocata nostra,
 Illos tuos misericordes oculos ad nos converte.
 Et Jesum benedictum fructum ventris tui
 nobis post hoc exilium ostende
 O pulchra ut lua electa ut sol,
 O Clemens, O pia, O dulcis Virgo.

Ut queant laxis resonare fibris
 mira gestorum famuli tuorum,
 solve polluti labiis reatum, sancte Joannes.
 Ille promissi dubius superni
 perdidit promptae modulus loquelae;
 sed reformasti genitus peremptae organa vocis.
 Gloria Patri, genitaeque proli
 et tibi, compare utriusque semper,
 Spiritus alme, Deus unus, omni
 Tempore Saeculi. Amen.

Salve Regina, Mater misericordiae;
 vita, dulcedo et spes nostra, salve.
 Ad te clamamus, exules filii Evae.
 Ad te suspiramus, gementes et flentes in hac lacrimarum valle.
 Eja ergo, Advocata nostra, illos tuos misericordes oculos ad nos converte.
 Et Jesum, benedictum fructum ventris tui, nobis post hoc exilium ostende.
 O clemens, o pia, o dulcis Virgo Maria.

Magnificat, anima mea, Dominum
 et exultavit spiritus meus in Deo, salutari meo.
 Quia respexit humilitatem ancillae suae.
 Ecce enim ex hoc beatam me dicent omnes generationes.
 Quia fecit mihi magna, qui potens est, et sanctum nomen eius,
 et misericordia eius a progenie in progenies timentibus eum.
 Fecit potentiam in brachio suo,
 dispersit superbos mente cordis sui.
 Deposuit potentes de sede et exaltavit humiles;
 esurientes implevit bonis et divites dimisit inanes.
 Suscepit Israel puerum suum recordatus misericordiae suae,
 sicut locutus est ad patres nostros, Abraham et semini eius in saecula.
 Gloria Patri, et Filio, et Spiritui Sancto:
 Sicut erat in principio, et nunc,
 et semper, et in saecula saeculorum. Amen.

*Today is the feast of the glorious Saint
 who worked in the sight of God and of men.
 Who is this Saint who, for the law of God, with such a distinguished life
 and outstanding works laboured until his death?
 It is Saint John. O holy and blessed man!
 He is assuredly worthy that in his praises the tongues of the faithful will
 always be exercised. Therefore let the city rejoice. Alleluia.*

*Heaven, hear my words, full of longing
 and filled with joy. I hear.
 Tell me, I pray, who is she that glows
 like the dawn rising, that I may bless her? I will tell.
 Tell me, for she, as fair as the moon,
 radiant as the sun, fills the earth, sky and seas with joy. Maria.
 Mary, that sweet virgin, foretold by the
 prophet Ezekiel, the portal of the East? Even she.
 O Queen, Mother of mercy, hail, our life,
 our sweetness, and our hope, Hail.
 That sacred and happy portal, through
 which death was driven out and life brought in? Even so.
 To thee we cry, banished sons of Eve,
 toward thee we sigh, weeping and
 groaning in this vale of tears.
 She, who is always a sure intermediary between men and God,
 a cure for our sins. Ah, then thou our Advocate,
 turn on us those merciful eyes.
 And, after this our exile, show to us Jesus,
 the blessed fruit of thy wombs.
 O most merciful, o most gracious.
 O most sweet Virgin Mary.*

*So that your servants may,
 with loud voices, sound the wonders of your deeds,
 clean the guilt from our unclean lips, Holy John.
 At first he did not believe the promise,
 and he kept silent, but reformed upon your wondrous birth,
 as you became voice to the voiceless.
 Praise to the Father, to the only begotten Son,
 And to you, always,
 the equally powerful spirit, One God
 for all time. Amen.*

*Hail, o Queen, Mother of mercy,
 hail, our life, our sweetness, and our hope.
 To thee we cry, the banished sons of Eve.
 Toward thee we sigh, weeping and groaning in this vale of tears.
 Ah, then thou our Advocate turn on us those merciful eyes of thine.
 And, after this our exile, show to us Jesus, the blessed fruit of thy womb.
 O most merciful, o most gracious, o most sweet Virgin Mary.*

*My soul doth magnify the Lord,
 and my spirit hath rejoiced in God my Savior.
 For he hath regarded the lowliness of his handmaiden.
 For behold, from henceforth all generations shall call me blessed.
 For he that is mighty hath magnified me and holy is his Name.
 And his mercy is on them that fear him throughout all generations.
 He hath shewed strength with his arm,
 He hath scattered the proud in the imagination of their hearts.
 He hath put down the mighty from their seat and hath exalted the humble and meek;
 He hath filled the hungry with good things and the rich he hath sent empty away.
 He remembering his mercy hath holpen his servant Israel:
 as he promised to our forefathers, Abraham and his seed for ever.
 Glory be to the Father, and to the Son, and to the Holy Spirit;
 As it was in the beginning, is now,
 and ever shall be, world without end. Amen.*



13 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 & Fable,” released 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.”

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 with The Thirteen sees twenty 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. Highlights of his 2019-2020 season include 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*, and much of J.S. Bach’s oeuvre.

During the 2018-2019 season, Robertson led performances of masterworks including Handel’s *Messiah*, J.S. Bach’s *St. John Passion*, Handel’s *Dixit Dominus*, Steffani’s *Stabat Mater*, David Lang’s *the little match girl passion*, Poulenc’s *Figure Humaine*, Duruflé’s *Requiem*, served as a presenter at ACDA’s Voices United festival, and led workshops throughout the East Coast. Additionally, Robertson 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.

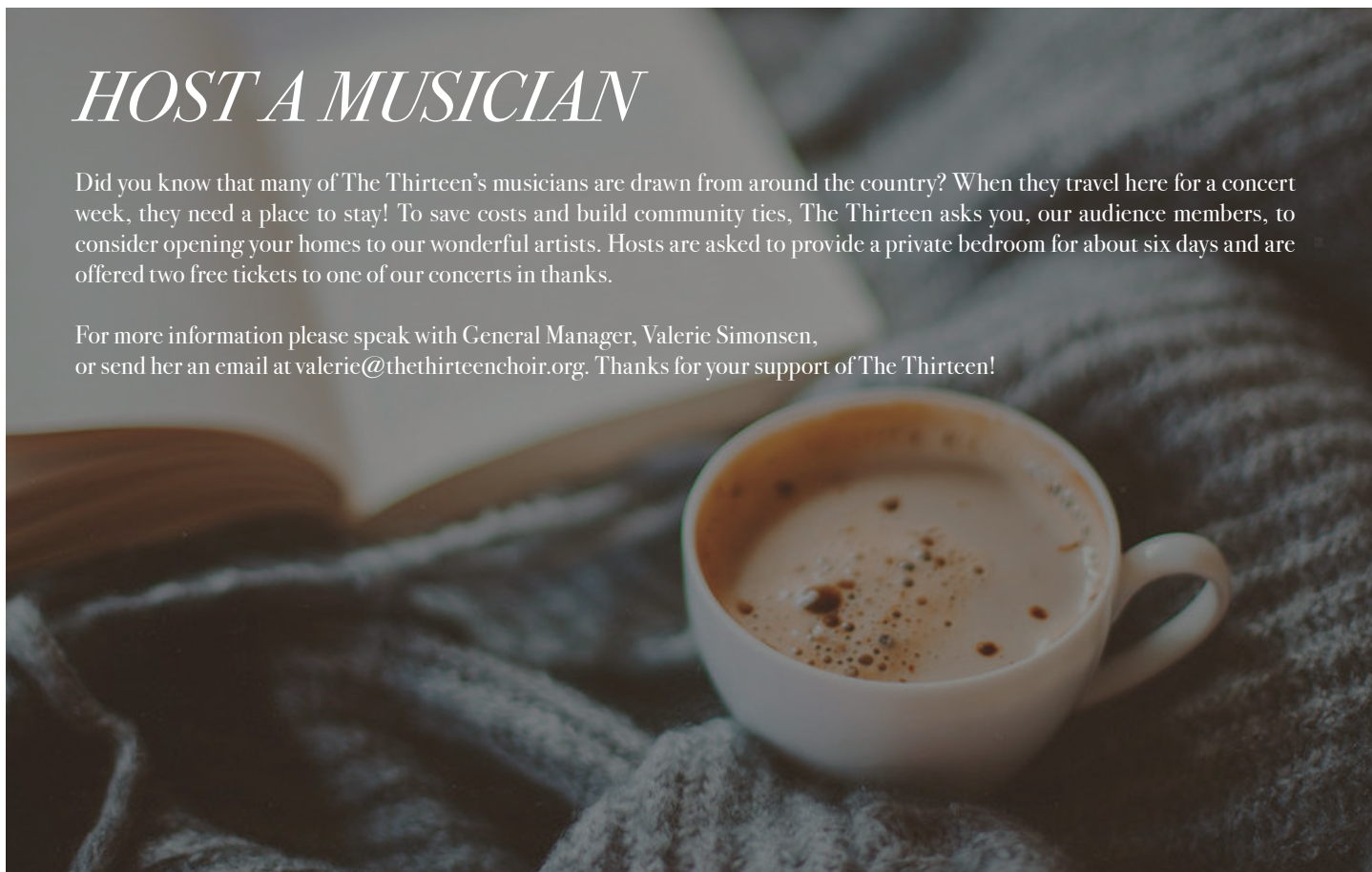
Robertson received his M.Mus. in conducting from Westminster Choir College where he studied with Andrew McGill and Joe Miller. He has also worked with such luminary conductors as Norman Scribner, Stan Engebretson, Robert Spano, Joseph Flummerfelt, Gary Graden and JoAnn Falletta.

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.

HOST A MUSICIAN

Did you know that many of The Thirteen’s musicians are drawn from around the country? When they travel here for a concert week, they need a place to stay! To save costs and build community ties, The Thirteen asks you, our audience members, to consider opening your homes to our wonderful artists. Hosts are asked to provide a private bedroom for about six days and are offered two free tickets to one of our concerts in thanks.

For more information please speak with General Manager, Valerie Simonsen, or send her an email at valerie@thethirteenchoir.org. Thanks for your support of The Thirteen!



SUPPORT US

The Thirteen is committed to a diverse and multi-generational audience. Yet this does not always translate to financial security. The fact is, The Thirteen depends on your donation for its existence. Only 15% of our operating budget comes from ticket sales.

We ask that if you appreciate our artistry you make a commitment to The Thirteen and give as you are able. But no matter how much you give, – whether \$5 or \$5,000 – we hope you will give something. It means a great deal to us to expand our musical family. Join us in making music. What are some suggested giving levels? The Thirteen appreciates a donation of any size, but we list some milestones below. All contributors will be listed in our programs.

To donate, please visit TheThirteenChoir.org and click on “Donate,” or send your check payable to The Thirteen to:

The Thirteen
P.O. Box 32065
Washington, DC 20007

The Thirteen gratefully accepts tax-deductible donations of appreciated securities, transferred from your brokerage account directly to ours. The gifts are not only tax-deductible, but since they are transferred directly, you do not need to sell them and will not pay any capital gains tax on sales. Please contact valerie@thethirteenchoir.org for the appropriate letters and instructions to carry out this kind of donation.

SEASON SPONSOR - \$20,000+

Name recognition as a Season Sponsor in concert materials, a house concert performed by The Thirteen, and all benefits below

UNDERWRITER - \$10,000

Name recognition in concert materials for one performance by The Thirteen, an invitation and concierge services for one 2019-2020 Thirteen Tour, and all benefits below.

ARTISTIC DIRECTOR'S CIRCLE - \$5,000

Four preferred seating season subscriptions, and all benefits below

FOUNDER - \$2,500

An exclusive dinner with The Thirteen's Founder and Artistic Director, Matthew Robertson, and all benefits below.

LEADER - \$1,000

Two preferred seating subscriptions, a Thirteen travel mug, and all benefits below.

BENEFACTOR - \$500

Preferred seating status at all of our concerts, and all benefits below.

PATRON - \$250

Two complimentary tickets to one of our concerts upon request, and all benefits below.

SPONSOR - \$100

A complimentary copy of the CD Absalom, specially branded bumper magnet, and all benefits below.
Acknowledgment in concert programs and on our website for one year.

FRIEND - \$1-99

Acknowledgment in concert programs and on our website for one year.

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UPCOMING CONCERTS

STARRY NIGHT, SILENT NIGHT

December 20 - 22, 2019

MYSTIC

March 6 - 8, 2020

THE OUTER EDGE OF YOUTH

May 1 - 3, 2020

For more information on our upcoming concerts, or to purchase tickets, visit www.TheThirteenChoir.org/concerts.

HELP SUPPORT OUR 2019-2020 SEASON

Due to the generosity of an individual, we are offering a Matching Gift Campaign through the end of 2019: for every dollar you give up to \$20,000, The Thirteen gets two! Your \$500 is turned into \$1,000, and your \$250 into \$500. We invite you to explore the suggested giving levels in this program and please donate as generously as possible by check, credit card, or at www.TheThirteenChoir.org.

LEGACY SOCIETY

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

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

Dr. Patricia Stocker

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