

The background of the entire page is a soft-focus photograph of numerous lit candles. The flames are bright yellow and orange, creating a warm, glowing atmosphere. The candles are of various heights and are scattered across the frame, with some in sharp focus in the foreground and others blurred in the background.

13 | THE THIRTEEN

CHOIR & ORCHESTRA | MATTHEW ROBERTSON ARTISTIC DIRECTOR

RACHMANINOFF ALL-NIGHT VIGIL

MARCH 3-5, 2023

CONDUCTOR'S NOTE



Welcome! I'm so glad that you've joined us for today's performance of Rachmaninoff's *All-Night Vigil*. Our eleventh season, *Vanguard*, seeks to explore many of the canon's greatest compositions, and Rachmaninoff's *All-Night Vigil* is a paragon of expression and beauty unrivaled in the early 20th century literature.

Musicians have long grappled with the question of how to respond to a world in crisis. It was around the time that Rachmaninoff wrote the *All-Night Vigil* that Stravinsky penned his mechanistic *Rite of Spring*, Mahler wrote his late symphonies which explore the intersection of beauty and brutality, and Schoenberg developed a completely new tonal system for a new century. Eschewing the musical language of modernity, Rachmaninoff instead wrote an unrepentantly Romantic masterpiece with a goal of national and transnational unity (Church Slavonic is the *lingua franca* of the Eastern Orthodox Church as Latin is of Western Christianity). It is ironic that Rachmaninoff, in writing what would be his greatest masterpiece, has penned a work that looks to ancient traditions as inspiration.

Over a century later, we are once again asked the question of how to respond to a world in crisis, namely: Russian President Vladimir Putin's war in Ukraine. While there is no question that Rachmaninoff identified as Russian, I like to think that his own experience of escaping the Bolshevik revolution would have made him a kindred spirit to fleeing or fighting Ukrainians today. And his humanistic *Vigil* is the musical antithesis of war.

It has been our joy to find beauty, awe, and joy within the pages of this masterpiece, as we hope it will be yours tonight.

Yours,

A handwritten signature in black ink, appearing to read 'Matthew Robertson'.

Matthew Robertson
Artistic Director

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.

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*This program is supported by a **General Operating Support grant** from the **D.C. Commission on the Arts and Humanities** and is funded in part by the **City of Alexandria Office of the Arts' Arts Grant Program**, and the **Maryland State Arts Council.***



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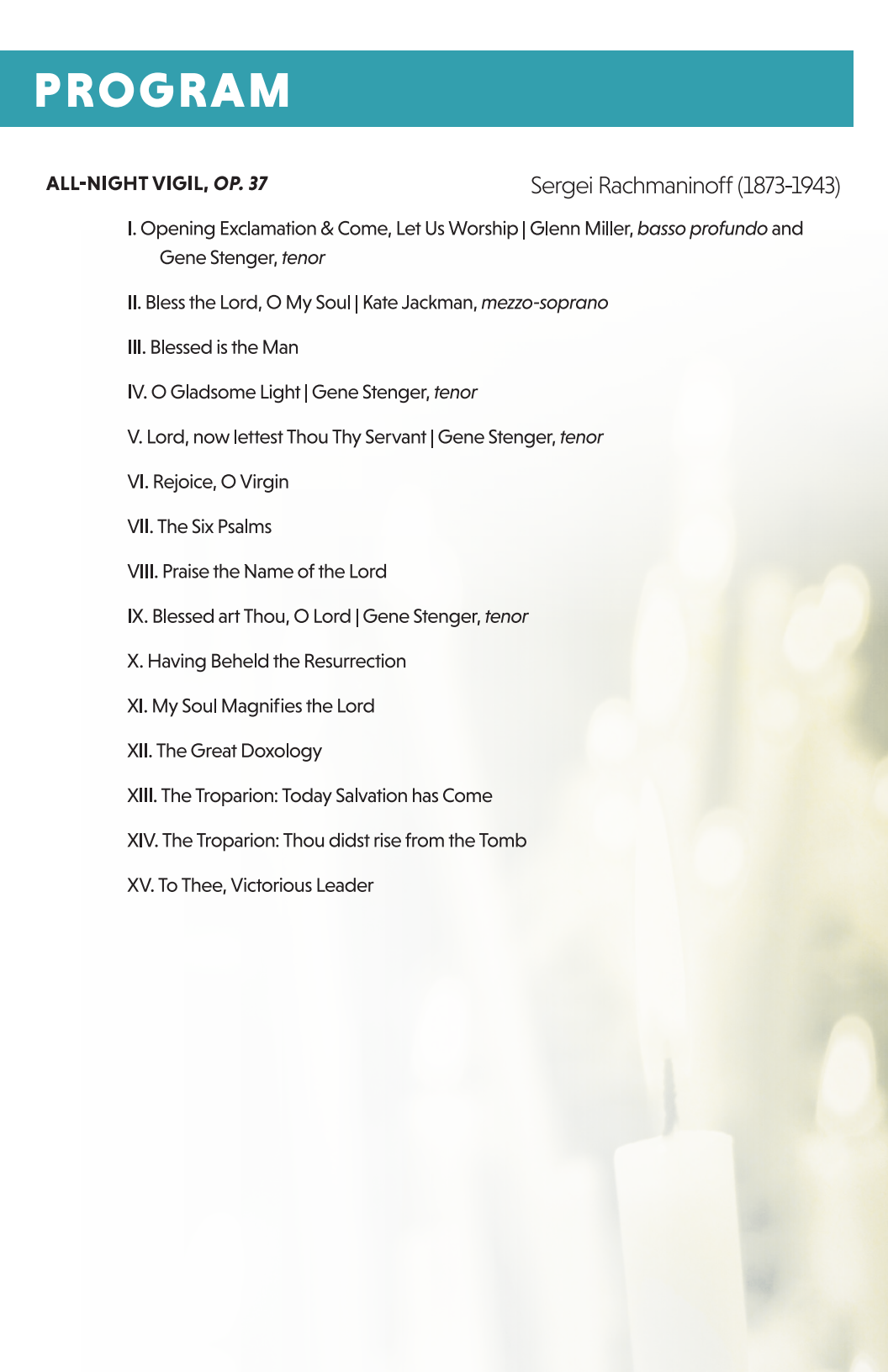
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PROGRAM

ALL-NIGHT VIGIL, OP. 37

Sergei Rachmaninoff (1873-1943)

- I. Opening Exclamation & Come, Let Us Worship | Glenn Miller, *basso profundo* and Gene Stenger, *tenor*
 - II. Bless the Lord, O My Soul | Kate Jackman, *mezzo-soprano*
 - III. Blessed is the Man
 - IV. O Gladsome Light | Gene Stenger, *tenor*
 - V. Lord, now lettest Thou Thy Servant | Gene Stenger, *tenor*
 - VI. Rejoice, O Virgin
 - VII. The Six Psalms
 - VIII. Praise the Name of the Lord
 - IX. Blessed art Thou, O Lord | Gene Stenger, *tenor*
 - X. Having Beheld the Resurrection
 - XI. My Soul Magnifies the Lord
 - XII. The Great Doxology
 - XIII. The Troparion: Today Salvation has Come
 - XIV. The Troparion: Thou didst rise from the Tomb
 - XV. To Thee, Victorious Leader
- 

PROGRAM NOTES

Sergei Rachmaninoff's *All-Night Vigil*, op. 37, was written amid the emerging horrors of World War I and it is one of the last works written by the composer before he left Russia forever at the dawn of the Bolshevik Revolution in 1917. In the summer of 1914, honoring its alliances with France and England—the so-called "Triple Entente"—Russia had entered the war against the Central Powers of Germany and Austria-Hungary. Their entry into the conflict was marked by heavy casualties, an inability to provide enough munitions, and a tragic degree of displacement of the population. For example, the Battle of Tannenberg late in August 1914, saw thousands of Russians killed or wounded with around 100,000 captured. And, as historian Peter Waldron observes, "More than one fifth of Russia's railway wagons were involved in evacuating people and equipment in the summer of 1915 and over half a million peasant households were displaced."

Is there a musical response to this world in collapse? Rachmaninoff, in part, responded pragmatically by playing benefit concerts to support the war effort. Additionally, although there is nothing explicit to link them, the *All-Night Vigil* seems to bear the stamp of the troubled times in which it came to light. The composer retrospectively identified a disappointing hearing of his 1910 *Liturgy of St. John Chrysostom*, op. 31, as the trigger for writing the *Vigil*, but, compellingly, the music for the *Vigil*, deeply spiritual and rich in its Russian character, would likely have been both consoling and strengthening in wartime. The work was completed in January 1915 with its first performance in March of that year in Moscow's Great Hall of Nobility; other performances followed, with all financial proceeds going to support war relief.

That the work was performed in concert rather than in liturgical context may raise the question of the composer's own religiosity and intent. The literature on Rachmaninoff suggests that he was not conventionally devout. However, it seems he had, at the very least, a cultural attachment to the musical traditions of Russian orthodoxy. In a modern study of the composer, Max Harrison notes a recollection of Rachmaninoff's fellow composer and friend Alexander Goedicke: "He loved church singing, and often, even in winter, rose at seven and went by cab to the early liturgy at the Andronief Monastery, hearing the old chants sung by the monks." And, Rachmaninoff's more general attachment to Russian tradition could also have played a part. An expatriate from 1917 forward, he and his family maintained a Russian-ness that went beyond the bounds of geography. Rachmaninoff scholar Geoffrey Norris observes: "However cosmopolitan he had had to become during his years in exile, his outlook remained quintessentially Russian: Russian was always his main language, and . . . the family observed Russian customs, entertained Russian visitors and employed Russian servants."

Given the fluidity of meaning that emerges in varied contexts, it is possible to regard the *All-Night Vigil* as "poly-valent," as many different things: a liturgical work, a culturally religious composition, an embrace of Russian tradition, a response to the war, and even a reflection of the composer's wish to improve on an earlier liturgical work's shortcomings. Finally, the work's unhurried sense of time and conservative musical language may be seen as a counterpoise to a Russian avant garde aesthetic articulated a few years earlier, exemplified by the futurist manifesto "A Slap in the Face of Public Taste" (1912).

Regardless of the fluidity of its meaning, its template is strictly liturgical. The *Vigil* is a composite liturgy whose parts are drawn from the monastic day: Vespers is a service of the early evening; Matins is offered in the early morning before dawn; Prime is offered at the first hour of daybreak; Compline is a service to complete the day, offered before retiring. In the *All-Night Vigil*, these component parts unfold on Saturday night into Sunday morning. ("All night" was traditionally

literal, although modern practice offers a shorter version.)

The prescribed texts surprisingly make little reference to the poetics of nighttime. The one notable exception is the ancient hymn, "Gladsome Light," known in the west as *Phos hilaron*. Its poetry—"Now that we have come to the setting of the sun, and behold the light of evening, we praise the Father, Son, and Holy Spirit"—focuses on light, sanctifying this moment in the day. Much, however, is psalmodic or employs texts drawn from Biblical canticles, i.e., songs sung by figures in scripture. "Lord, now lettest Thou thy servant," the *Nunc dimittis*, is, for instance, the song of the old man, Simeon, who at Jesus's presentation at the temple beholds Jesus and says that now he can die in peace; "My soul magnifies the Lord," the *Magnificat*, is the song of the Virgin Mary, sung at her meeting her cousin, Elizabeth.

Rachmaninoff often places in the foreground of his *All-Night Vigil* the supple contours of Greek, Kievan, and Russian Eastern Orthodox Znamenny chant, giving the larger whole a consistency of musical style and grounding the work in both musical and liturgical tradition. Even in movements where he is not quoting and developing chant material, his own lines are guided by their nature. As the composer put it, the non-chant material forms "a conscious counterfeit of the ritual." These lithe melodies are nested in textures that are often rich, a richness achieved through octave doubling, frequent use of parallel thirds, and much *divisi*, a subdividing of soprano, alto, tenor, or bass into multiple vocal parts. Rachmaninoff is also well attuned to the expressiveness of range, both in terms of dynamics and of vocal ambitus. The soft sections seem to whisper in the mystical shadows of flickering candlelight, nocturnal and ritualistic. The swells to loud fullness can be exuberantly strong, but they too seem never quite to abandon the candlelit world: the strength is born of the sense of mystery, not in contrast to it.

The wide vocal range exploits the famed ultra-low bass register of the Russian "oktavists," singers who dwell in the rumbling vocal depths around contra B-flat. That this was special to the composer surfaces in the writings of German critic and conductor, Oscar von Riesemann, who recalls that Rachmaninoff took the score of the vespers to Alexander Katal'sky and Nicolai Danilin for an early hearing. Rachmaninoff noted:

It pleased both of them when I played it through on the piano. They immediately asked my permission to perform it as soon as possible, which I gave with the greatest pleasure. My favorite passage in it, which I love as much as *The Bells*, is the fifth canticle, 'Nunc dimittis.' I should like this sung at my funeral. Towards the end there is a passage sung by basses—a scale descending to the bottom B flat very slowly and pianissimo. After I had played this passage through Danilin shook his head, exclaiming 'Where on earth are we to find such basses? They are as rare as asparagus at Christmas!' Nevertheless, he did find them. I know the voices of my countrymen, and I well knew what demands I could make of Russian basses!

The Russianness of the *All-Night Vigil* may seem exotic to the modern Western listener. Its reliance on chant, its generous slowing of time, its fullness of sound, its abiding in a world of mystery, all combine to create a work of distinctive character. In that distinctive character we hear the voice of the composer returning to a rootedness of place and tradition at a time of strife and instability . . . in the *All-Night Vigil* he summons strength and calm at a time of chaos.

Program note by Steven Plank.

Steven Plank is the Andrew B. Meldrum Professor of Musicology at Oberlin College & Conservatory.

TEXTS & TRANSLATIONS

ALL-NIGHT VIGIL, OP. 37

DIAKON: *Vosstanite. Ghospodi, blagoslovi.*

IYEREY: *Slava sviatye i yedinosushchney zhivotvoriashchey i nerazdelney Troitse, Fsegda, nine i prisna, i vo veky vekov.*

PRIIDITE, POKLONISMYA

Amin'.
*Priidite, poklonismya Tsarevi nashemu Bogu.
Priidite, poklonimsvya i pripadem Khristu Tsarevi nashemu Bogu.
Priidite, poklonimsvya i pripadem Samomu Khristu Tsarevi i Bogu nashemu.
Priidite, poklonimsvya i pripadem Emu.*

BLAGOSLOVI, DUSHE MOYA

*Blagoslovi, dushe moya, Gospoda, blagosloven esi, Gospodi.
Gospodi Bozhe moy, vozvelichilsya esi zelo.
Blagosloven esi, Gospodi.
Vo ispovedaniye i v velelepotu obleksya esi.
Blagosloven esi, Gospodi.
Na gorakh stanut vody. Divna dela Tvoya, Gospodi.
Posrede gor proyduť vody. Divna dela Tvoya, Gospodi
Vsvya premudristiyu sotvoril esi.
Slava Ti, Gospodi, sotvorivshemu vsya.*

DEACON: Arise. Master, give the blessing.

CELEBRANT: Glory to the holy, consubstantial, life-creating and undivided Trinity, Always, now and ever, and unto ages of ages.

COME, LET US WORSHIP

Amen.
Come, let us worship God, our King.
Come let us worship and fall down before Christ, our King and our God.
Come, let us worship and fall down before the very Christ, our King and our God.
Come, let us worship and fall down before him.

BLESS THE LORD, O MY SOUL

Bless the Lord, O my soul,
blessed art thou, O Lord.
O Lord my God, thou art very great.
Blessed art thou, O Lord.
Thou art clothed with honor and majesty.
Blessed art thou, O Lord.
The waters stand upon the mountains.
Marvelous are thy works,
O Lord.
In wisdom hast thou made all things.
Glory to thee, O Lord, who hast created all.

BLAZHEN MUZH

*Blazhen muzh,
izhe ne ide na sovet nechestivyykh.
Alliluya, alliluya, alliliuya.*

*Yako vest Gospod put pravednykh,
i put nechestivyykh pogibnet.
Alliluya, alliluya, alliliuya.*

*Rabotaite Gospodevi so strakhom
i raduitesya Emu s trepetom.
Alliluya, alliluya, alliliuya.*

*Blazheni vsi nadeysushchisya Nan.
Alliluya, alliluya, alliliuya.*

*Voskresni, Gospodi, spasi mya, Bozhe moy.
Alliluya, alliluya, alliliuya.*

*Gospodene est spaseniye,
i na lyudekh Tvoikh blagosloveniye Tvoye.
Alliluya, alliluya, alliliuya.*

*Slava Otsu, i Synu,
i Svyatomu Dukhu,
i nyne i prisno i vo veky vekov. Amin.*

*Alliluya, alliluya, alliliuya.
Slava Tebe, Bozhe.*

SVETE TIKHYI

*Svete tikhyi svyatyya slavy, Bezsmertnago,
Otsa Nebesnago,
Svyatago Blazhennago,
Iisuse Khriste!
Prishedshe na zapad solntsa, videvshe svet
vechernii, poyem Otsa,
Syna i Svyatago Dukha, Boga!
Dostoin esi vo vsya vremena
pet byti glasi prepodobnymi,
Syne Bozhii, zhivot dayai,
temzhe mir Tya slavit.*

NYNE OTPUSHCHAYESHI

*Nyne otpushchayeshi raba Tvoego, Vladyko,
po glagolu Tvoeyemu s mirom:
yako videsta ochi moi spaseniye Tvoye,
ezhe esi ugotoval
pred litsem vsekh lyudei,
svet vo otkrovenie yazykov,
i slavu lyudei Tvoikh Izrael.*

BLESSED IS THE MAN

Blessed is the man
who walks not in the counsel of the wicked.
Alleluia, alleluia, alleluia.

For the Lord knows the way of the righteous
but the way of the wicked will perish.
Alleluia, alleluia, alleluia.

Serve the Lord with fear
and rejoice in him with trembling.
Alleluia, alleluia, alleluia.

Blessed are all who take refuge in him.
Alleluia, alleluia, alleluia.

Arise, O Lord! Save me, O my God!
Alleluia, alleluia, alleluia.

Salvation is of the Lord;
and thy blessing is upon thy people.
Alleluia, alleluia, alleluia.

Glory to the Father and to the Son
and to the Holy Spirit,
both now and ever and unto ages of ages. Amen.

Alleluia, alleluia, alleluia.
Glory to thee, O God.

O GLADSOME LIGHT

Gladsome light of the holy glory
of the Immortal One,
the Heavenly Father, holy and blessed,
O Jesus Christ.
Now that we have come to the setting of the sun
and behold the light of evening,
we praise the Father, Son and Holy Spirit, God!
Thou art worthy at every moment to be praised
in hymns by reverent voices.
O Son of God, thou art the giver of life;
therefore all the world glorifies thee.

LORD, NOW LETTEST THOU

Lord, now lettest thou thy servant depart in peace,
according to thy Word.
For mine eyes have seen thy salvation
which thou hast prepared
before the face of all people.
A light to lighten the Gentiles
and the glory of thy people, Israel.

BOGORODITSE DEVO (TROPAR)

*Bogoroditse devo, raduisya,
Blagodatnaya Mariye, Gospod s Toboyu.
Blagoslovenna Ty v zhenakh,
i blagosloven plod chreva Tvoyego,
yako Spasa rodila esi dush nashikh.*

SHESTOPSALMIYE

*Slava v vyshnikh Bogu, i na zemli mir,
v chelovetsekh blagovoleniye.*

*Gospodi, ustne moyi otverzeshi,
i usta moya vozvestyat khvalu Tvoyu.*

KHVALITE IMYA GOSPODNE

*Khvalite imya Gospodne. Alliluya.
Khvalite, rabi, Gospoda. Alliluya.
Blagosloven Gospod ot Siona,
zhiviy vo Iyerusaleme. Alliluya.
Ispovedaitesya Gospodevi, yako blag.
Alliluya, alliluya.
Yako v vek milost Ego. Alliluya.
Ispovedaitesya Bogu nebesnomu. Alliluya.
Yako v vek milost Ego. Alliluya.*

REJOICE O VIRGIN (TROPARION)

Rejoice O virgin Mother of God,
Mary full of grace, the Lord is with thee.
Blessed art thou among women,
and blessed is the fruit of thy womb,
for thou has borne the Savior of our souls.

THE SIX PSALMS

Glory to God in the highest, and on earth peace,
goodwill among men.

O Lord, open thou my lips
and my mouth shall proclaim thy praise.

PRAISE THE NAME OF THE LORD

Praise the name of the Lord. Alleluia.
Praise the Lord, O you his servants. Alleluia.
Blessed be the Lord from Zion,
he who dwells in Jerusalem. Alleluia.
O give thanks to the Lord for he is good.
Alleluia, alleluia.
For his mercy endures forever. Alleluia.
O give thanks unto the God of heaven. Alleluia.
For his mercy endures forever. Alleluia.



BLAGOSLOVEN YESI, GOSPODI

*Blagosloven esi, Gospodi,
nauchi mya opravdaniem Tvoim.*

*Angelskiy sobor udivisya,
zrya Tebe v mertvykh vmenivshasya,
smertnuyu zhe, Spase, krepost razorivsha, i s
Soboyu Adama vozdvigsha
i ot ada vsya svobozhdsha.*

*Blagosloven esi, Gospodi,
nauchi mya opravdaniem Tvoim.*

*"Pochta mira s milostivnymi slezami, o uchenitsy,
rastvoryayete?"
blistayaisya vo grobe angel,
mironositsam veshchashe:
"Vidite vy grob, i urazumeite:
Spas bo vozkrese ot groba."*

*Blagosloven esi, Gospodi,
nauchi mya opravdaniem Tvoim.*

*Zelo rano mironositsy
techakhu ko grobu Tvojemu rydayushchiya.
No predsta k nim angel, i reche:
"Rydaniya vremya
presta ne plachite,
voskresnye zhe apostolom rtsyte."*

*Blagosloven esi, Gospodi,
nauchi mya opravdaniem Tvoim.*

*Mironositsy zheny, s miry prishedshyya
ko grobu Tvojemu, Spase, rydakhu.
Angel zhe k nim reche, glagolya:
"Chto s mertvymi zhivago pomyshlyayete?
Yako Bog vo vozkrese ot groba."*

*Slava Otsu, i Synu,
i Svyatomu Dukhu.*

*Poklonimsya Otsu, i Ego Synovi,
i Svyatomu Dukhu,
Svyatei Troitse vo edinom sushchestve,
s Serafimy zovushche:
"Svyat, svyat, svyat esi Gospodi."
I nyne, i prisno, i vo veki vekov.
Amin.*

*Zhiznodavtsa rozhdshi, grekha,
Devo, Adama izbavila esi.
Radost zhe Eve v pechali mesto podala esi:
padshiya zhe ot zhizni, k sei napravi,
iz Tebe voplotivisya Bog i chelovek.
Alliluya, alliluya, alliluya. Slava Tebe, Bozhe.*

BLESSED ART THOU O LORD

Blessed art thou O Lord,
teach me thy statutes.

The angelic host was filled with awe
when it saw thee among the dead.
By destroying the power of death, O Savior,
thou didst raise Adam
and save all men from hell.

Blessed art thou O Lord,
teach me thy statutes.

"Why do you mingle myrrh with your tears of
compassion, O ye women disciples?"
cried the radiant angel in the tomb
to the myrrhbearers.
"Behold the tomb and understand:
the Savior is risen from the dead."

Blessed art thou O Lord,
teach me thy statutes.

Very early in the morning
the myrrhbearers ran with sorrow to thy tomb,
but an angel came to them and said:
"The time for sorrow has come to an end.
Do not weep,
but announce the resurrection to the apostles."

Blessed art thou O Lord,
teach me thy statutes.

The myrrhbearers were sorrowful
as they neared the tomb,
but the angel said to them:
"Why do you number the living amongst the
dead? Since he is God, He is risen from the tomb."

Glory to the Father and to the Son
and to the Holy Spirit.

We worship the Father, and his Son,
and the Holy Spirit.
The Holy Trinity, one in essence.
We cry with the seraphim:
"Holy, holy, holy art thou, O Lord."
Both now and ever and unto ages of ages.
Amen.

Since thou didst give birth to the Giver of Life,
O Virgin, thou didst deliver Adam from his sin.
Thou gavest joy to Eve instead of sadness.
The God-man who was born of thee
has restored to life those who had fallen from it.
Alleluia, alleluia, alleluia. Glory to thee, O God.

VOSKRESENIYE KHRISTOVO VIDEVSHE

Voskreseniye Khristovo videvshe,
poklonimsya Svyatomu Gospodu Iisusu,
edinomu bezgeshnomu.
Krestu Tvoyemu poklanyayemsa, Khriste,
i svyatoye voskreseniye Tvoye poyem i slavim:
Ty bo esi Bog nash,
razve Tebe inogo ne znayem,
imya Tvoye imenuem.
Priidite vsi vernii,
poklonimsya svyatomu Khristovu voskreseniyu:
se bo priide krestom
radost vsemu miru,
fsegda blagosloyashche Gospoda,
poyem voskreseniye Ego;
raspyatiye bo preterpev,
smertiyu smert razrushi.

VELICHIT DUSHA MOYA GOSPODA

Velichit dusha moya Gospoda,
i vozvradovasya dukh moy o Bozhe Spase moyem.

Refrain:
Chestneyshuyu Kheruvim
i slavneyshuyu
bez sravneniya Serafim,
bez istleniya Bogo Slova rozhdashuyu,
sushchuyu Bogoroditsu
Tya velichayem.

Yako prizre na smireniye
raby Svoeyea.
Se bo otnyne ublazhat
mya vsi rodi.
Refrain.

Yako sotvori mne
velichie silny,
i svyato imya Ego,
i milost Ego v rody rodov
boyashchymsa Ego.
Refrain.

Nizlozhi silniya so prestol,
i voznese smirennyya.
Alchushchiya ispolni blag,
i bogatyashchiyasya otpusti tshchi.
Refrain.

Vospriyat Izrailiya otroka svoyego,
pomyanuti milosti,
yakozhe glagola ko otsem nashym,
Avraamu i semeni ego, dazhe do veka.
Refrain.

HAVING BEHELD THE RESURRECTION OF CHRIST

Having beheld the resurrection of Christ,
let us worship the holy Lord Jesus,
the only sinless one.
We venerate thy cross, O Christ,
and we hymn and glorify thy holy resurrection,
for thou art our God
and we know none other than Thee.
We call on thy name.
Come, all you faithful,
let us venerate Christ's holy resurrection.
For behold, through the cross
joy has come into all the world.
Ever blessing the Lord,
let us praise his resurrection,
for by enduring the cross for us
he has destroyed death by death.

MY SOUL MAGNIFIES THE LORD

My soul magnifies the Lord,
and my spirit rejoices in God my Savior.

Refrain:
More honorable than the cherubim
and more glorious
beyond compare than the seraphim,
without defilement thou gavest birth
to God the Word,
true Theotokos, we magnify thee.

For he has regarded the lowliness
of his handmaiden.
For behold, from henceforth
all generations shall call me blessed.
Refrain.

For he that is mighty
hath done great things for me
and holy is his name,
and his mercy is on them that fear him
from generation to generation.
Refrain.

He has put down the mighty from their thrones
and has exalted those of low degree;
he has filled the hungry with good things
and the rich he has sent empty away.
Refrain.

He has helped his servant Israel,
in remembrance of his mercy,
as he promised to our forefathers,
to Abraham and his seed forever.
Refrain.

SLAVOSLOVIE VELIKOYE

*Slava v vyshnikh Bogu, i na zemli mir,
v chelovetsekh blagovoleniye.
Khvalim Tya, blagoslovim Tya,
klyanyayem Ti sya, slavoslovim Tya,
blagodarim Tya velikiya radi slavi Tvoeyey.
Gospodi, Tsaryu Nebesny,
Bozhe Otche, vsederzhitelnyu.
Gospodi,
Syne edinorodny,
lisuse Khriste i Svyatyey Dushy.
Gospodi Bozhe, Agnche Bozhiy, syne Otech,
vzemlyai grekh mira, pomiluy nas:
vzemlyai grekhi mira,
priimi molitvu nashu.
Sedyai odesnyuyu Otsa,
pomiluy nas.
Yako Ty esi edin svyaty,
Ty esi edin Gospod,
Iisus Khristos,
v slavu Boga Otsa. Amin'.*

*Na vsyak den blagoslovlyu Tya
i voskhalyu imya Tvoe vo veky i v vek veky.
Spodoby, Gospodi,
v den sei bez grekha sokhranitisya nam.
Blagosloven esi, Gospodi, Bozhe Otets nashikh,
i khvalno i proslavleno imya Tvoe vo veky.
Amin'.*

*Budi, Gospodi, milost Tvoaya na nas,
yako zhe upovakhom na Tya.
Blagosloven esi, Gospodi,
nauchi mya opravdaniem Tvoym. (3x)*

*Gospodi pribezhishche byl esi nam
v rod i rod.
Az rekh: "Gospodi, pomiluy mya, istseli dushu moyu,
yako sogreshikh Tebe."
Gospodi, k Tebe pribegokh,
nauchi mya tvoriti volyu Tvoeyu, yako Ty esi Bog moy,
yako u Tebe istochnik zhivota.
Vo svete Tvoem uzrim svet.
Probavi milost Tvoeyu vedushchym Tya.*

*Svyatyey Bozhe, Svyatyey Krepkyey,
Svyatyey Bezsmertnyey, pomiluy nas. (3x)*

*Slava Otsu, i Synu,
i Svyatomu Dukhu,
i nyne i prisno, i vo veky vekov.
Amin'.*

Svyatyey Bezsmertnyey, pomiluy nas.

*Svyatyey Bozhe, Svyatyey Krepkyey,
Svyatyey Bezsmertnyey, pomiluy nas.*

THE GREAT DOXOLOGY

Glory to God in the highest,
and on earth peace,
goodwill toward men.
We praise thee, we bless thee,
we worship thee, we glorify thee,
we give thanks to thee for thy great glory.
O Lord, Heavenly King,
God the Father Almighty,
O Lord, the only begotten Son,
Jesus Christ and the Holy Spirit.
O Lord God, Lamb of God, Son of the Father,
who takest away the sins of the world,
have mercy on us.
Thou who takest away the sins of the world,
receive our prayer.
Thou who sittest at the right hand of the Father,
have mercy on us.
For thou alone art holy,
thou alone art the Lord, Jesus Christ,
to the glory of God the Father. Amen.

Every day I will bless thee
and praise thy name for ever and ever.
Vouchsafe, O Lord,
to keep us this day without sin.
Blessed art thou, O Lord, God of our fathers,
and praised and glorified is thy name forever.
Amen.

Let thy mercy O Lord, be upon us,
as we have set our hope on thee.
Blessed art thou, O Lord,
teach me thy statutes. (3x)

Lord, thou hast been our refuge
from generation to generation.
I said: "Lord have mercy on me,
heal my soul, for I have sinned against thee."
Lord I flee to thee,
teach me to do thy will, for thou art my God,
for with thee is the fountain of life
and in thy light we shall see light.
Continue thy mercy on those who know thee.

Holy God, Holy Mighty, Holy Immortal,
have mercy on us. (3x)

Glory to the Father, and to the Son,
and to the Holy Spirit,
both now and ever and unto ages of ages.
Amen.

Holy Immortal, have mercy on us.

Holy God, Holy Mighty, Holy Immortal,
have mercy on us.



DNES' SPASNIYE

*Dnes spseniye miru byst,
poyem voskresshemu iz groba
i nachalniku zhizni nasheya:
razrushiv bo smertiyu smert,
pobedu dade nam i veliyu milost.*

VOSKRES IZ GROBA

*Voskres iz groba
i uzy rasterzal esi ada,
razrushil esi osuzhdeniye smerti,
Gospodi,
vsya ot setei vraga izbavivyi,
yavivyi zhe Sebe apostolom Tvoim,
poslal esi ya na propoved,
i temi mir Tvoj podal
esi vselennei,
edine mnogomilostive.*

VZBRANNOY VOYEVODE

*Vzbrannoy voyevode pobeditelnaya,
yako izbavlshesya ot zlykh,
blagodarstvennaya vospisuem Ti
rabi Tvoi, Bogoroditse.
No yako imushchaya derzhavu
nepobedimuyu,
ot vsyakh nas bed svobodi,
da zovyyem Ti:
"Raduisya, nevesto Nenevestnaya"*

TODAY SALVATION HAS COME

Today salvation has come to the world.
Let us sing to him who rose from the dead,
the author of our life.
Having destroyed death by death
he has given us the victory and great mercy.

THOU DIDST RISE FROM THE TOMB

Thou didst rise from the tomb
and burst the bonds of Hades.
Thou didst destroy the condemnation
of death, O Lord,
releasing all mankind from the snares of the enemy.
Thou didst show thyself to thine apostles,
and didst send them forth to proclaim thee;
and through them thou hast granted
thy peace to the world,
O thou who art plenteous in mercy.

TO THEE, O VICTORIOUS LEADER

To thee, o victorious leader
of triumphant hosts,
we thy servants, delivered from evil,
offer hymns of thanksgiving,
O Theotokos.
Since thou dost possess invincible might,
set us free from all calamities,
so that we may cry to thee,
"Rejoice, O unwedded Bride!"

THE THIRTEEN

The Thirteen is a professional choir and orchestra celebrated for reimagining the potential of vocal music from many periods. Praised for performing with "striking color and richness" that "transfigures the listener" (The Washington Post), and "a tight and attractive vocal blend and excellent choral discipline" (American Record Guide), for a decade the ensemble has been at the forefront of invigorating performances of masterworks ranging from early chant to world premieres and the centuries in between.

The Thirteen's growing discography includes the newly released "The Outer Edge of Youth;" "Truth & Fable," which was released in October 2019; "Voice Eternal," which was pre-nominated for a Grammy® award; "Snow on Snow," a critically-acclaimed Christmas album; "RADIANT DARK," a compendium of late Tudor works that reached #28 on the iTunes Classical Charts; and The Thirteen's debut recording "...to St. Cecilia."

In past seasons, The Thirteen has performed and been in residence 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 college levels in masterclass, workshop and collaborative performance sessions.

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

WHAT'S IN A NAME?

When Matthew Robertson founded The Thirteen in 2013, he initially imagined a collaborative ensemble that performed and toured with twelve singers and one conductor, making music that was best suited for that configuration. Since then, The Thirteen's artistic ambitions have outstripped our name, and we now perform with varying numbers of musicians as required by the music we program, from eight to 50. This led us in 2022 to add "Choir & Orchestra" to our name. Still, while our numbers may expand or contract according to the music we perform, our commitment to touching each member of our audience remains unchanged. So too does our commitment to the collaborative music-making environment that was the initial inspiration for our name, The Thirteen.

MATTHEW ROBERTSON

American conductor Matthew Robertson (b. 1986) is the founder and driving force of the professional choir and orchestra The Thirteen, which he has led in more than two hundred concerts, two dozen concert tours, seven commercial recordings, and numerous world premieres. Noted for boundary-defying performances that “transfigure the listener” (The Washington Post), for his “incisive tempos and dramatic pacing,” (Washington Classical Review) and “flowing lines and dramatic climaxes” (Fanfare Magazine, UK), Robertson’s kaleidoscopic artistic vision has led to acclaimed performances of a vast and varied repertoire, often featuring inspired use of staging and multimedia. Robertson’s boundless imagination on led to The Thirteen’s winning the Most Creative Programming Award from the Greater Washington Area Choral Music Awards.

Recognized as a leader in the field, Robertson advances the frontier of vocal music performance, reimagining music from the entirety of the classical music canon. Equally at home in well-loved classics and contemporary works, Robertson tackles works by Renaissance and Baroque masters and contemporary composers with equal aplomb. For example, Robertson’s curation of Monteverdi’s end-of-life magnum opus *Selva morale* resulted in three well-received concerts in *The Lost Vespers* series, while his performance of contemporary composer David Lang’s *the little match girl passion* was praised by Anne Midgette of The Washington Post: “In contrast to the Tallis Scholars’ slightly dry sound, The Thirteen sings with striking color and richness.” Robertson’s zeal for reinterpreting masterpieces has led to staged performances of J.S. Bach’s *St. John Passion* and Johannes Brahms’ *Requiem*, and the use of projected images in Kile Smith’s *The Consolation of Apollo* and Scott Ordway’s *The Outer Edge of Youth*.

Drawing on his deep commitment to addressing important issues of our time, Robertson’s programming frequently tackles the topics of ecology and systemic racism. His concerts *Sing Willow* (2020), *From Tree to Shining Tree* (2019), and Ordway’s *Outer Edge* (2022) addressed the existential threat of climate change. His staged 2021 performance of J.S. Bach’s *St. John Passion* addressed the theme of systemic racism and was called “an indictment of injustice” (The Washington Post). He frequently commissions underrepresented voices, including composers Juhi Bansal, Melissa Dunphy, Lori Laitman, Trevor Weston, and Jonathan Woody. In 2019 he created The Thirteen’s Vocal Fellows Program, an initiative for early-career singers from underrepresented demographics that debuted in 2021.

Committed to fostering the next generation of musicians and music lovers, Robertson has led educational residencies at more than twenty colleges and universities, including Yale University and The University of Maryland – College Park (where he led a staged performance of Johannes Brahms’ *Requiem*). He has also directed educational outreach for young people throughout the Washington, D.C. region, including with the LGBTQ+ teen choir, GenOUT.

Robertson’s growing discography with The Thirteen includes seven commercially released albums. He enjoys a fruitful relationship with *Acis Records: Truth & Fable* received four stars from *Choir & Organ* and *Fanfare* when it was released in September 2019, and Ordway’s *Outer Edge* was just released in September 2022. In 2023 Robertson will release The Thirteen’s recording of Monteverdi’s *Vespers of 1610* with Dark Horse Consort and the Children’s Chorus of Washington.

Robertson also serves as Director of Music at Bradley Hills Church in Bethesda, MD. Leading the Bradley Hills Choir and *Orchestra of the Hills*, Robertson has performed much of J.S. Bach’s oeuvre; the requiems of Brahms, Duruflé, Fauré, and Mozart; Arvo Pärt’s *Passio*, Buxtehude’s *Jesu membra nostri*, Carissimi’s *Jephthe*, and many other masterworks. Robertson is a Trustee of the Denyce Graves Foundation, has also served on the Board of the DC area chapter of the American Choral Director’s Association, and the faculty of Oberlin’s Baroque Performance Institute. Robertson holds a M.M. in conducting from Westminster Choir College in Princeton, NJ, where he studied with Andrew Megill and Joe Miller, and was the Robert P. Fountain scholar at Oberlin Conservatory where he studied with Bridget Reischl and Robert Spano. A native Washingtonian, Robertson’s early musical formation included studies with Norman Scribner and J. Reilly Lewis.

SUPPORT THE THIRTEEN

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 donations for its existence. Only 15% of our operating budget comes from ticket sales.

We ask that, if you appreciate our artistry, you consider making a commitment to The Thirteen and give as you are able. 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 of \$50 or more 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 capital gains tax on sales. Please contact todd@thethirteenchoir.org for the appropriate letters and instructions to carry out this kind of donation.

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BUILDING FOR TOMORROW

Following a decade of groundbreaking musical achievement and artistic accomplishment, The Thirteen has launched a fundraising campaign to lay the groundwork for our next stage of growth.

The Building for Tomorrow campaign is an opportunity for those who believe in The Thirteen, and in our commitment to artistic excellence, to lead in this growth. We hope you will choose to give to this campaign in a significant and transformative way in addition to your generous annual support.

To learn more about this important initiative, or to make a pledge or donation, visit www.thethirteenchoir.org/donate or send an email to info@thethirteenchoir.org.

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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 Todd Stubbs at: todd@thethirteenchoir.org.

LEGACY SOCIETY

J. Penny Clark
Dr. Patricia Stocker



**"...ELEGANT MUSICAL PERFORMANCE, WHICH ROBERTSON
MOLDED WITH INCISIVE TEMPOS AND DRAMATIC PACING."**

- CHOIR & ORGAN

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 Managing Director, Todd Stubbs, or send an email to todd@thethirteenchoir.org. Thanks for your support of The Thirteen!



NEXT!

FLOWERING OF DAYS | MARTIN: MASS FOR DOUBLE CHOIR

May 19-21, 2023 | Alexandria, VA, Washington, D.C., and Bethesda, MD

Tickets: www.TheThirteenChoir.org

Written in 1922 at the beginning of the interwar period, Frank Martin's *Mass for Double Choir* was to sit in a drawer unperformed for more than forty years until its premiere in 1963. Of his decision to let this modern monument lie dormant, the Swiss composer remarked: "I considered it... as being a matter between God and myself." Filled with political turmoil and societal optimism in equal measure, the interbellum was also a time of artistic innovation. In addition to the *Martin Mass*, The Thirteen and our Vocal Fellows explore the art of this period through works by Dett, Beach, Ravel, and more.

This program is made possible by generous gifts from Clinton & Missy Kelly.