



13<sup>TH</sup> THE THIRTEEN

CHOIR & ORCHESTRA | MATTHEW ROBERTSON ARTISTIC DIRECTOR

# FLOWERING OF DAYS

MAY 19-21, 2023

## CONDUCTOR'S NOTE



Welcome! I'm so glad that you've joined us for today's performance of *Flowering of Days*, our exploration of music from the period between the two World Wars. Our eleventh season, *Vanguard*, seeks to explore the canon's greatest compositions from different periods, and we will perform some of the finest works from this interwar period on today's program.

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Matthew Robertson  
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Our most recent program, Rachmaninoff's *All-Night Vigil*, represented this great composer's response to a world in crisis: the calamity of the first world war and the impending Russian revolution. *Flowering of Days* picks up in the 1920's, with the horrors of the Great War in fresh memory, and with the future filled with uncertainty. A 21<sup>st</sup> century audience will find it hard to imagine the scale of loss of life that the 'war to end all wars' produced, and how human connections were fundamentally altered by mechanized forms of warfare and transportation. The music of this period reflects a society adrift in turbulent seas.




Unsurprisingly, uncertainty and turbulence mark this program's repertoire. Martin's *Mass*, like Stravinsky's *Rite of Spring* composed at about the same time, is replete with mixed meter declamation reflective of the new mechanisms of modernity. The austere rhythms and surreal text of Poulenc and Ravel are likewise a marked departure from the lyrical writing of their musical progenitor, Debussy. What is more surprising, given the landscape of the interwar period, is the personal, romantic, and even old-fashioned musical language of the interpolated works by Beach, Chajes, Dett, and Martin.

With this program, I'm delighted to welcome the second class of our Vocal Fellows from demographic groups that are significantly underrepresented in vocal ensemble and oratorio music. I hope that you enjoy listening to this concert as much as our artists and I have enjoyed preparing it for you.

Yours,

A handwritten signature of Matthew Robertson in black ink.

Matthew Robertson  
Artistic Director

 TheThirteen  
 TheThirteen2  
 TheThirteenChoir

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.

# THE THIRTEEN

Blake Beckemeyer, *tenor*

Steven Berlanga, *bass*, VFP Mentor

Julie Bosworth, *soprano*

Andrew Bearden Brown, *tenor*

Aryssa Burrs, *mezzo-soprano*

Rhianna Cockrell, *mezzo-soprano*

John Solomon Collins, *bass-baritone*, 2023 Vocal Fellow

Patrick Dailey, *countertenor*, VFP Mentor

Sea Han, *soprano*, 2023 Vocal Fellow

Joseph Hubbard, *bass*

Katelyn Grace Jackson, *soprano*

Jared Marshall, *countertenor*, 2023 Vocal Fellow

Oliver Mercer, *tenor*

David Morales, *tenor*, 2023 Vocal Fellow

Gilbert Spencer, *baritone*

Andréa Walker, *soprano*

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*The Thirteen thanks our Season Sponsors, J. Penny Clark, Charles Cerf & Cindy Dunbar, and Walter Hill & Cheryl Naulty.*

*The Thirteen also thanks Andrew Warnock Clarke and Martin "Chip" Sherrill for their support for the Vocal Fellows Program.*

*The Thirteen thanks Walter Hill & Cheryl Naulty and John Wiecking for their respective sponsorship of the soprano and bass sections, through The Thirteen's Building for Tomorrow campaign.*

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# PROGRAM

## **SEPT CHANSONS, FP 81**

Francis Poulenc (1899-1963)

- I. La blanche neige
- II. A piene défigurée
- III. Par une nuit nouvelle
- IV. Tous les droits
- V. Belle et ressemblante
- VI. Marie
- VII. Luire

## **KYRIE, MASS FOR DOUBLE CHOIR**

Frank Martin (1890-1974)

## **PAX NOBISCUM**

Amy Beach (1867-1944)

## **GLORIA, MASS FOR DOUBLE CHOIR**

F. Martin

## **HEARKEN TO MY PRAYER**

Julius Chajes (1910-1985)

## **CREDO, MASS FOR DOUBLE CHOIR**

F. Martin

## **O HOLY LORD**

Nathaniel Dett (1882-1943)

## **SANCTUS, MASS FOR DOUBLE CHOIR**

F. Martin

## **PEACE I LEAVE WITH YOU**

A. Beach

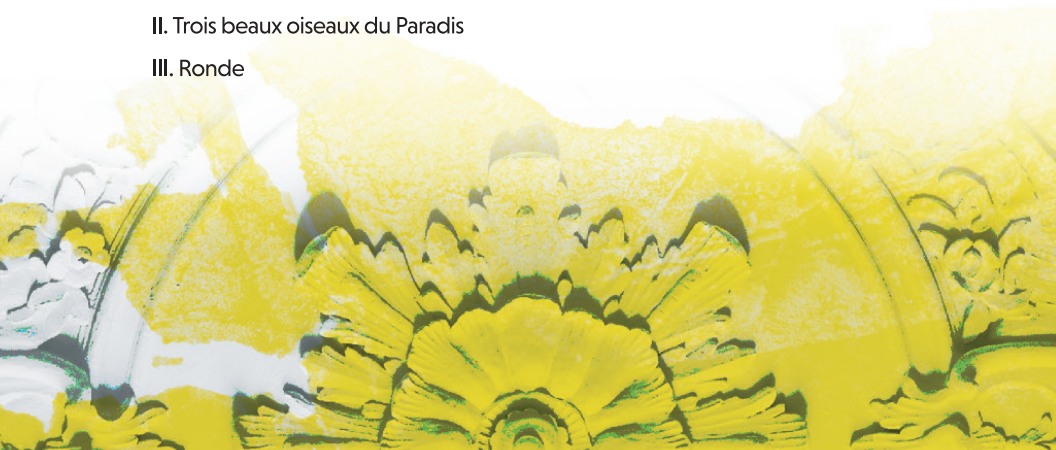
## **AGNUS DEI, MASS FOR DOUBLE CHOIR**

F. Martin

## **TROIS CHANSONS, M 69**

Maurice Ravel (1875-1937)

- I. Nicolette
- II. Trois beaux oiseaux du Paradis
- III. Ronde





# PROGRAM NOTES

The Thirteen's program, "Flowering of Days," brings together a variety of works from the first half of the twentieth century, most from the decades between World Wars I and II. The opening and closing works provide a lyric framework for a larger multi-movement work that is presented with interpolations between its various movements. The two framing works are sets of choral chansons by iconic composers of twentieth-century France, Francis Poulenc and Maurice Ravel; the larger multi-movement work is a setting of the Mass Ordinary by the Swiss composer Frank Martin. Concert performances have accustomed us to thinking of masses as akin to choral symphonies whose movements unfold one after the other. However, in liturgical context much intervenes between the various movements. With this idea of interrupted musical space in mind, this evening's performance interlaces the mass movements with short choral works on themes of peace and supplication by Amy Beach, Julius Chajes, and Nathaniel Dett, creating an undulating ebb and flow of style and reflective counterpoint.

Poulenc's Sept *Chansons*, written in 1936, mark the emergence of what the English musicologist Roger Nichols identifies as a new maturity for the composer. It is a maturity no doubt forged in the experience of tragically losing his close friend, the composer-critic Pierre-Octave Ferroud, in a car accident in 1935. This episode reawakened Poulenc's Roman Catholicism, and with that also an interest in choral repertory that would prove long-lasting. But the most proximate inspiration for the *Chansons* was Poulenc's experience of hearing Monteverdi motets performed by Nadia Boulanger and her vocal ensemble in March 1936. Poulenc recorded at the time that "since I owned a complete edition of these works, I returned home to re-study passionately these polyphonic masterpieces." The *Sept Chansons* were written shortly thereafter.

The texts are rich in surrealistic imagery, with themes of absence and sadness often brought to the fore: "the river is like my pain/It flows and does not dry up." Poulenc's musical language keeps the ear engaged with melodic lines that frequently offer chromatic alterations, but urbanely so... as a seasoning, not a dramatic event. His harmonies paint with smooth brush strokes, producing a suave planing effect that contrasts with passages where the text has a patter-like syllabic declamation that sparkles with clarity. The harmonic language is surely laced with modern touches, although there is also a characteristic tonal conservatism at play that separates Poulenc from some of his contemporaries. As he observed, "I know perfectly well that I'm not one of those composers who have made harmonic innovations like Igor [Stravinsky], Ravel or Debussy, but I think there's room for new music which doesn't mind using other people's chords."

Choral music would be an important genre for Poulenc. For Ravel, on the other hand, it was an exceedingly rare undertaking. The *Trois Chansons*, written in the early years of World War I, manifest a degree of archaicism that the American scholar Glenn Watkins associates with a mindfulness of France's past glories, an understandable tilt at a time of national challenge and a summoning of resilience through tradition. Poulenc drew his texts from prominent surrealist poets; Ravel, on the other hand, wrote his own, which range from the love choices of the maiden Nicolette—she favors wealth—to commentary on the generation gap, to a poignant portent of the tragic turns of war. The textual range finds an echo in the variety of musical style. A crisp, declamatory lightness is common, as are the demands of quick syllabic patter, both elements that seem to evoke the sixteenth-century chanson where a buoyant lightness was common. However, in the song *Trois beaux oiseaux du Paradis*, a song whose text points to the human cost of war, Ravel offers emotive solo melodies accompanied by lush sounds of a wordless choir for a poignant effect. The *Trois Chansons* are recorded on The Thirteen's 2019 CD *Truth and Fable*.

If Monteverdi was a trigger for Poulenc and archaicism for Ravel, what prompted the Swiss composer, Frank Martin to compose his eight-voice, double-choir *Mass*? It may be, at least indirectly, an offshoot of his childhood exposure to the music of J. S. Bach. The Swiss musicologist Bernhard Billeter notes that "a performance of the St. Matthew Passion [by Bach] made a very deep impression on the ten-year old boy. For a long time he was unable to detach himself from Bach's harmony, its influence is apparent until the Piano Quintet (1919) and reminiscences of it remain even in [the oratorio] *Golgotha* (1945-8)." Regardless of the inspiration, the *Mass* represents a turn from the Calvinism of his youth—his father was a Genevan cleric—and reflects Martin's mature affinity for religious subject matter, as heard in his *Requiem* and oratorios on themes of the nativity and crucifixion.

The *Mass* took shape when Martin was in his thirties; much of it was written in 1922 with other parts completed in 1924 and 1926. If it was slow in completion, it was considerably slower in coming to performance, with the premiere not until 1963. Martin's own explanation for this delay touches on questions of practicality—who might perform it?—but more strongly it reveals the personal nature of the work. He wrote:

Actually, at this time in my life I didn't know a choral conductor who might have been interested in the work. I never presented it to the Association des Musiciens Suisses for performance at one of their annual festivals, for in fact I didn't want it performed at all. I was afraid that it would be judged from an entirely aesthetic standpoint. The *Mass* was, at the time, a matter entirely between God and myself.

Martin writes his *Mass* with an eye on tradition. The antiphony of two choirs was a common Renaissance procedure that often had striking sonic effect in Venice and Rome, and it surfaces here sometimes in very direct ways, as in the Gloria's "Domine Deus" passage. Contrapuntal imitation—the passing of a melodic motive from one voice to another—was also a signature sixteenth-century procedure that has many echoes in the mass, again showing Martin attuned to historical models. Similarly, certain texts had conventional treatments in Renaissance mass settings of which Martin is well aware. For instance, in the Credo, the text of the incarnation would ritually be accompanied by reverent bowing; musicians would frequently accompany this with music that was slow and expressively chordal—a halo effect, so to speak, as the music "falls on its knees." Martin follows suit in his setting with hushed homophony, slow and set apart, continuing this well-established historical trope. His melodic lines also often move with a lithe fluidity, as in the opening Kyrie, whose smooth motion is suggestive of early chant, although the construction of the melody is clearly his own.

If Martin has an eye on tradition, he also has an eye on effects that speak in modern accents. How striking, for instance, the opening of the Gloria where he builds close clusters of pitches that rise from the low register to the high, arriving at the top with the words "in excelsis" (in the highest). The rhetorical effect is straightforward, but the harmonic interest is compellingly novel. Also striking—and not without a fleeting fragrance of medievalism—is his use of one choir as a chordal drone over which the other choir moves in stark melodic unison, an effect found in the Gloria ("Agnus Dei Filius Patris"), the Credo ("Patrem omnipotentem"), and the Agnus Dei. The effect is more developed in the use of one choir as a stable "harmonic pedal" against which the other choir, in full harmony, moves in and out of consonance and dissonance.

Thus, Martin's *Mass* seems to occupy quite comfortably a musical space that is both familiar in its contours and procedures and yet also modern in its language and effect. This, I think, is not an ambiguity of style as much as a recognition that liturgical forms are innately attuned to tradition and continuity, and that the modern composer works within those templates, those generic expectations, in a language born of his own time.

This program's mass interpolations draw on voices far distant from the Catholic world of the mass itself. The Black American composer Nathaniel Dett was a 1908 graduate of Oberlin College and later a student of the French pedagogue, Nadia Boulanger, whose Monteverdi performances had influenced Poulenc's composition of the *Sept Chansons*. In its eight-voice texture and proclamations of "holy is the Lord," Dett's "O Holy Lord" may faintly evoke Mendelssohn's well-known "Heilig" chorus. But the pervading influence here, so prominent in the rhythmic and melodic contours of the work, is that of the spiritual, music to which Dett was especially devoted and hoped to see surface in a variety of serious musical genres.

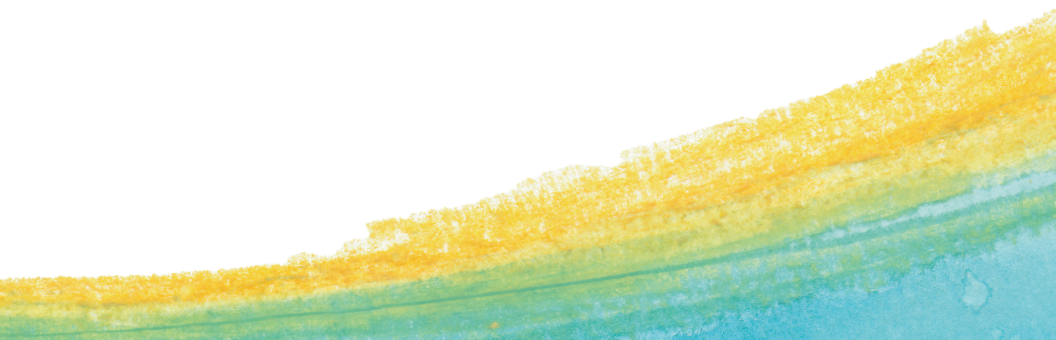
Amy Beach was in her youth a piano prodigy and in her maturity a prodigious composer whose work was vitally important in overcoming the barriers that constrained women composers in the late nineteenth and early twentieth centuries. Her *Pax nobiscum*, also recorded on *The Thirteen's Truth and Fable*, is a strophic work that unfolds with a familiar hymnic quality and Victorian harmonies in tow. "Peace I leave with you," again rich in nineteenth-century harmony, is a short and benedictional work. Both pieces are reminiscent of the Protestant hymnody that was likely a familiar part of her childhood.

Julius Chajes (pronounced Chai-yes, as in German) was an important voice in American Jewish music. Fleeing impending Nazi terror, Chajes immigrated to the US in 1938 and settled in Detroit in 1940. His son, the Jewish historian Yossi Chajes, recalls "his convivial romanticism, his clarity of mind, his loving soul. He was a very loving and lovable person, though his passion was greatest for three things: his music, his Jewish identity, and his family." One easily senses this passion in his "Harken to my Prayer" whose intertwined lines of counterpoint give rise to moments of striking urgency.

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Program note by Steven Plank.

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



# TEXTS & TRANSLATIONS

## SEPT CHANSONS, FP 81

F. Poulenc

### I. LA BLANCHE NEIGE

*Les anges dans le ciel  
L'un est vêtu en officier  
L'un est vêtu en cuisinier  
Et les autres chantant.*

*Bel officier couleur du ciel  
Le doux printemps longtemps après Noël  
Te médaillera d'un beau soleil  
D'un beau soleil.*

*Le cuisinier plume les oies  
Tombe neige  
Tombe et que n'ai-je  
Ma bien-aimée entre mes bras.*

Guillaume Apollinaire

Angels in heaven,  
One is dressed in military garb  
One is dressed as a cook  
And the rest sing.

Fine sky-blue soldier  
Sweet spring, long after Christmas  
Will award you the medal of a beautiful sun  
Of a beautiful sun.

The cook plucks the geese  
Snow falls  
Snow falls and my beloved  
Is not in my arms.

### II. A PEINE DÉFIGURÉE

Paul Eluard

*Adieu tristesse,  
Bonjour tristesse  
Tu es inscrite dans les lignes du plafond  
Tu es inscrite dans les yeux que j'aime.*

*Tu n'es pas tout à fait la misère  
Car les lèvres les plus pauvres te dénoncent  
Par un sourire.*

*Bonjour tristesse  
Amour des corps aimables.  
Puissance de l'amour dont  
l'amabilité surgit  
Comme un monstre sans corps.  
Tête désappointée.  
Tristesse beau visage.*

Farewell sadness  
Hello sadness  
You are written in the lights of the ceiling  
You are written in the eyes I love.

You are not total misery  
For the poorest of lips can denounce you  
With a smile.

Hello sadness  
Love of fair bodies.  
The power of love  
from which kindness rises up  
Like a formless monster.  
With disappointed expression.  
The beautiful face of sadness.

### III. PAR UN NUIT NOUVELLE

P. Eluard

*Femme avec laquelle j'ai vécu,  
Femme avec laquelle je vis,  
Femme avec laquelle je vivrai,  
Toujours la même.  
Il te faut un manteau rouge,  
Des gants rouges, un masque rouge.  
Des raisons, des preuves,  
De te voir toute nue.  
Nudité pure, ô parure parée.  
Seins, ô mon cœur.*

Woman with whom I have lived,  
With whom I live now,  
With whom I shall live,  
Ever the same, the same...  
You should wear a coat of red,  
Red gloves, red mask, and black stockings.  
Reason or proof,  
To see you quite naked.  
A pure nudity adorned by your breasts.  
Ah, my hearts delight.

### IV. TOUS LES DROITS

P. Eluard

*Simule l'ombre fleurie  
des fleurs suspendues au printemps,  
Le jour le plus court de l'année*

Pretend to be the blooming shadow  
of flowers hanging in spring,  
The shortest day of the year

et la nuit esquimau,  
 L'agonie des visionnaires de l'automne  
 L'odeur des roses,  
 la savant brûlure de l'ortie.  
 Etends des lignes transparents,  
 Dans la clairière de tes yeux.  
 Montre les ravages du feu,  
 ses œuvres d'inspiré,  
 Et le paradis de sa cendre,  
 Le phénomène abstrait,  
 luttant avec les aiguilles de la pendule.  
 Montre les blessures de la vérité,  
 les serments qui ne plient pas,  
 montre-toi.  
 Tu peux sortir en robe de cristal,  
 Ta beauté continue.  
 Tes yeux versent des larmes,  
 des caresses, des sourires.  
 Tes yeux sont sans secret, sans limites.

and the Eskimo night,  
 The dying gasp of autumn's visionaries,  
 The smell of roses,  
 the nettle's skillful sting.  
 Spread forth transparent linen,  
 In the clearing of your eyes.  
 Show what fire has laid waste,  
 its inspired work,  
 And the heaven of its cinders,  
 Abstract phenomenon,  
 fighting against the hands of the clock.  
 Show truth's wounds,  
 the oaths which shall not be broken,  
 show yourself.  
 You may engage in crystal robes,  
 Your beauty lives on.  
 Your eyes shed tears,  
 caresses, smiles.  
 Your eyes are without secrets, limitless.

## V. BELLE ET RESSEMBLANTE

P. Eluard

Un visage à la fin du jour,  
 Un berceau dans les feuilles mortes du jour.  
 Un bouquet de pluie nue,  
 Tout soleil caché.

A face at the close of day,  
 Bower in the dead leaves.  
 A bouquet of naked rain,  
 All sun hidden.

Toute source des cources au fond de l'eau.  
 Tout miroir des miroirs brisés.  
 Un visage dans les balances du silence.  
 Un caillou parmi d'autres cailloux  
 Pour les fronds des dernières lueurs du jour.  
 Un visage semblable  
 à tous les visages oubliés.

Source of source in the water's depths,  
 Mirror of broken mirrors.  
 A face in silence suspended.  
 A pebble among other pebbles  
 For the greenery of the day's last light,  
 A face resembling  
 all forgotten faces.

Un berceau dans les feuilles mortes du jour,  
 Un bouquet de pluie nue,  
 Tout soleil cache.

Bower in the dead leaves,  
 A bouquet of naked rain,  
 All sun hidden.

## VI. MARIE

G. Apollinaire

Vous y dansiez petite fille  
 Y danserez-vous mère-grand  
 C'est la maclotte qui sautille  
 Toutes les cloches sonneront  
 Quand donc reviedrez-vous Marie?  
 Des masques sont silencieux  
 Et la musique est si lointaine  
 Qu'elle semble venir des cieux  
 Oui je veux vous  
 aimer mais vous aimer à peine  
 Et mon mal est délicieux  
 Les brebis s'en vont dans la neige  
 Flocons de laine et ceux d'argent  
 Des soldats passent et que n'ai-je  
 Un coeur à moi ce coeur changeant  
 Changeant et puis encore que sais-je  
 Sais-je où s'en iront tes cheveux  
 Crépus comme mer qui moutonne  
 Sais-je où s'en iront tes cheveux  
 Et tes mains feuilles de l'automne

You danced there as a little girl  
 You will dance there as a grandmother  
 The maclotte dance is jumping  
 The bells ring out  
 When will you return, Marie?  
 The masques are silent  
 Their music so far off  
 That it seems to come from the heavens.  
 I love you, yes,  
 but until it causes me pain  
 Such a delicious agony.  
 The sheep walk off into the snow  
 Snow-white, silvery wool  
 Soldiers pass by, and I have only  
 a heart which changes.  
 Changes and again what do I know?  
 Do I know where goes your hair  
 Frizzy as the froth of the sea  
 Do I know where goes your hair  
 And your hands like autumn leaves

*Que jonchent aussi nos aveux  
Je passais au bord de la Seine  
Un livre ancien sous le bras  
Le fleuve est pareil à ma peine  
Il s'écoule et ne tarit pas  
Quand donc finira la semaine  
Quand donc reviendrez-vous Marie?*

## VII. LUIRE

*Terre irréprochablement cultivée,  
Miel d'aube, soleil en fleurs,  
Coureur tenant encore  
par un fil au dormeur  
(Nœud par intelligences)  
Et le jetant sur son épaule:  
"Il n'a jamais été plus neuf,  
Il n'a jamais été si lourd."  
Usure,  
il sera plus léger, utile.  
Clair soleil d'été avec sa chaleur,  
sa douceur, sa tranquillité  
Et vite, les porteurs de fleurs en l'air  
touchent de la terre.  
Terre irréprochablement cultivée...*

Strewn too by our vows.  
I passed by the Seine  
An old book under my arm.  
The river is like my pain  
It rolls on and never runs dry.  
When will this week end  
When will you return, Marie?

P. Eluard

The perfectly tilled earth,  
The honeyed dawn, the sun a flower bed  
The vagabond still holding the sleeper  
by a thread  
(Knowingly knotted)  
And throwing him over his shoulder says:  
"He has never been so new.  
He has never been so heavy."  
He will be lighter,  
repaying with interest, being of use.  
Summer sunlight with its warmth,  
sweetness, and tranquility  
And swiftly, the airborne flower carriers  
touch some earth  
The perfectly tilled earth...

## KYRIE, MASS FOR DOUBLE CHOIR

*Kyrie eleison.  
Christe eleison.  
Kyrie eleison.*

Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.

F. Martin

## PAX NOBISCUM

No longer, lord, thy sons shall sow  
Hatred and death where poppies blow;  
Peace out of harrowed lives shall grow.  
Alleluia!

No more shall flares and rockets rain  
Pallor on sons and fathers slain;  
Justice shall vanquish grief and pain.  
Alleluia!

Peace-maker, Christ, whose living word  
Quieted waves and sheathed the sword,  
Show us thy risen spirit, Lord,  
Alleluia!

Till souls of all the crucified  
Waken from sea and mountainside,  
Hailing the dream for which they died.  
Alleluia!

A. Beach





## GLORIA, MASS FOR DOUBLE CHOIR

F. Martin

*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, Jesu 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, Jesu Christe,  
Cum Sancto Spiritu  
in gloria Dei Patris.  
Amen.*

Glory to God in the highest.  
And on earth peace to men of good will.  
We praise you, we bless you,  
We adore you, we glorify you.  
We give you thanks  
for your great glory.  
Lord God, King of Heaven,  
God the Father Almighty.  
Lord, only-begotten Son, Jesus Christ.  
Lord God, Lamb of God, Son of the Father.  
You who take away the sins of the world,  
have mercy on us.  
You who take away the sins of the world,  
receive our prayer.  
You who sit at the right hand of the Father,  
have mercy on us.  
For you alone are holy, you alone are Lord,  
You alone are the Most High, Jesus Christ,  
With the Holy Spirit  
in the glory of God the Father.  
Amen.

## HEARKEN TO MY PRAYER

J. Chajes

Hearken to my prayer and supplication,  
Hear my crying and have mercy, O Lord.  
For I praise thy name and thy glory  
And I keep thee in my heart, O Lord.


Help me to be strong by thy counsel,  
Be my comfort and my keeper, O Lord.  
For I praise thy name and thy glory  
And I keep thee in my heart, O Lord.

## CREDO, MASS FOR DOUBLE CHOIR

F. Martin

*Credo in unum Deum  
Patrem omnipotentem,  
factorem caeli et terrae,  
visibilium omnium et invisibilium.  
Et in unum Dominum Jesum Christum,  
Filius Dei unigenitum.  
Et ex patre natus ante omnia saecula,  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero.  
Genitum, non factum,  
consubstantialem Patri:  
per quem omnia facta sunt.  
Qui propter nos homines, et propter nostram  
salutem descendit de caelis.  
Et incarnatus est de Spiritu Sancto  
ex Maria Virgine; et homo factus est.  
Crucifixus etiam pro nobis sub Pontio Pilato,  
passus et sepultus est.  
Et resurrexit tertia die  
secundum Scripturas.  
Et ascendit in caelum,*

I believe in one God,  
the Father almighty,  
maker of heaven and earth,  
and of all things visible and invisible.  
And in one Lord Jesus Christ,  
the only-begotten Son of God,  
Born of his Father before all worlds.  
God from God, light from light,  
True God from true God.  
Begotten, not made,  
being of one substance with the Father:  
through whom all things were made.  
Who for us men and for our salvation  
came down from heaven.  
And was incarnate by the Holy Spirit  
of the Virgin Mary; and was made man.  
He was crucified also for us under Pontius Pilate,  
suffered and was buried.  
And He rose again on the third day  
in accordance with the Scriptures.  
And ascended into heaven,



*sedet ad dexteram Patris.  
Et iterum venturus est cum gloria  
judicare vivos et mortuos:  
cujus regni non erit finis.  
Et in Spiritum Sanctum  
Dominum, et vivificantem,  
qui ex Patre Filioque procedit;  
Qui cum Patre et Filio simul adoratur  
et conglorificatur:  
qui locutus est per Prophetas.  
Et in unam sanctam catholicam  
et apostolicam Ecclesiam.  
Confiteor unum baptisma  
in remissionem peccatorum.  
Et exspecto resurrectionem mortuorum  
Et vitam venturi saeculi. Amen.*

and sits at the right hand of the Father;  
And He will come again with glory  
to judge the living and the dead:  
His kingdom will have no end.  
And I believe in the Holy Spirit,  
the Lord and giver of life,  
who proceeds from the Father and the Son;  
Who with the Father and the Son is worshipped  
and glorified,  
who spoke through the Prophets.  
I believe in one holy catholic  
and apostolic Church.  
I acknowledge one baptism  
for the remission of sins.  
And I look for the resurrection of the dead  
And the life of the world to come. Amen.

## **O HOLY LORD**

N. Dett

O holy Lord,  
Done with sin and sorrow;  
Holy, holy is the Lord.  
Done with sin a sorrow!

## **SANCTUS, MASS FOR DOUBLE CHOIR**

F. Martin

*Sanctus, Sanctus, Sanctus  
Dominus Deus Sabaoth.  
Pleni sunt caeli et terra gloria tua.  
Osanna in excelsis.  
Benedictus qui venit  
in nomine Domini.  
Osanna in excelsis.*

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

## **PEACE I LEAVE WITH YOU**

A. Beach

Peace I leave with you,  
my peace I give unto you.  
Not as the world giveth give I unto you.  
Let not your heart be troubled.

## **AGNUS DEI, MASS FOR DOUBLE CHOIR**

F. Martin

*Agnus Dei  
qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei  
qui tollis peccata mundi:  
dona nobis pacem.*

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.

## I. NICOLETTE

Nicolette, à la vesprée,  
S'allait promener au pré,  
Cueillir la pâquerette,  
la jonquille et la muguet,  
Toute sautillante, toute guillerette,  
Lorgnant ci, là de tous les côtés.

Rencontra vieux loup grognant,  
Tout hérissé, l'œil brillant;  
"Hé là! ma Nicolette,  
viens tu pas chez Mère Grand?"  
A perte d'haleine, s'enfuit Nicolette, Laissant là  
cornette  
et socques blancs.  
Rencontra page joli,  
Chausses bleues et pourpoint gris,  
"Hé là! ma Nicolette,  
veux tu pas d'un doux ami?"  
Sage, s'en retourna, très lentement,  
le cœur bien marri.

Rencontra seigneur chenu,  
Tors, laid, puant et ventru  
"Hé là! ma Nicolette,  
veux tu pas tous ces écus?"  
Vite fut en ses bras,  
bonne Nicolette  
jamais au pré n'est plus revenue.

Nicolette, at twilight,  
went down to the meadows,  
To pick daisies,  
jonquils, and lilies of the valley,  
Skipping merrily, completely jolly,  
spying here, there, and everywhere.

She met an old, growling wolf,  
bristly and glittery-eyed:  
"Hey there! Nicolette dear,  
won't you come to Grandmother's house?"  
Out of breath, Nicolette fled,  
leaving behind her cornette  
and white clogs.  
She met a handsome page,  
dressed in blue shoes and gray doublet:  
"Hey there! Nicolette dear,  
wouldn't you like a sweetheart?"  
Wisely, poor Nicolette turned around slowly,  
with a contrite heart.

She met an old gentleman,  
twisted, ugly, smelly and fat:  
"Hey there! Nicolette dear,  
how would you like all this money?"  
She ran straight into his arms,  
good Nicolette,  
never to return to the fields again.

## II. TROIS BEAUX OISEAUX DU PARADIS

Trois beaux oiseaux du Paradis,  
(Mon ami z-il est à la guerre)  
Trois beaux oiseaux du Paradis ont  
passé par ici.

Le premier était plus bleu que le ciel,  
(Mon ami z-il est à la guerre)  
Le second était couleur de neige,  
le troisième rouge vermeil.

"Beaux oiselets du Paradis,  
(Mon ami z-il est à la guerre)  
Beaux oiselets du Paradis,  
qu'apportez par ici?"  
"J'apporte un regard couleur d'azur.  
(Ton ami z-il est à la guerre)  
Et moi, sur beau front couleur de neige,  
un baiser dois mettre, encore plus pur."

"Oiseau vermeil du Paradis,  
(Mon ami z-il est à la guerre)  
Oiseau vermeil du Paradis,  
que portez vous ainsi?"  
"Un joli cœur tout cramoisi."  
(Ton ami z-il est à la guerre)  
"Ha! je sens mon cœur  
qui froidit...  
emportez le aussi."

Three beautiful birds of paradise,  
(My love is gone to the war)  
Three beautiful birds of paradise  
passed this way.

The first was bluer than the sky,  
(My love has gone to the war)  
The second was the color of snow,  
the third was red as vermillion.

"Beautiful little birds of paradise,  
(My love has gone to the war)  
Beautiful little birds of paradise,  
what do you bring here?"  
"I carry a fond look of azure blue.  
(Your love has gone to the war)  
And I must leave an even purer kiss  
on your snowy-white brow."

"You red bird of paradise,  
(My love has gone to the war)  
You red bird of paradise,  
what do you bring me?"  
"A loving heart of flushing crimson."  
(Your love has gone to the war)  
"Ah! I feel my heart  
growing cold...  
I yield it to you as well."

### III. RONDE

#### Les vieilles:

*N'allez pas au bois d'Ormonde,  
jeunes filles, n'allez pas au bois:  
Il y a plein de satyres, de centaures,  
de malins sorciers,  
Des farfadets et des incubes,  
des ogres, des lutins,  
Des faunes, des follets, des lamies, diables,  
diablots, diabolins,  
Des chèvre-pieds, des gnomes, des démons,  
Des loups-garous, des elfes, des myrmidons,  
Des enchanteurs et des mages,  
des stryges, des sylphes,  
des moines-bourrus, des cyclopes,  
des djinns, gobelins, korrigans,  
nécromants, kobolds... Ah!  
N'allez pas au bois d'Ormonde,  
n'allez pas au bois.*

#### Les vieux:

*N'allez pas au bois d'Ormonde,  
jeunes garçons, n'allez pas au bois:  
Il y a plein de faunes,  
de bacchantes et de males fées,  
garçons, n'allez pas au bois.  
Des satyresses, des ogresses,  
et des babaïagas,  
Des centaures et des diablesses,  
goules sortant du sabbat,  
Des farfadettes et des démons, des larves,  
des nymphes, des myrmidones,  
Il y a plein de démons, d'hamadryades,  
dryades, naiades, ménades, thyades,  
follettes, lémures, gnomides, succubes, gorgones,  
gobelins...  
N'allez pas au bois d'Ormonde.*

#### Les filles:

*N'irons plus au bois d'Ormonde,  
Hélas! plus jamais n'irons au bois.  
Il n'y a plus de satyres,  
plus de nymphes ni de males fées.  
Plus de farfadets, plus d'incubes,  
plus d'ogres, de lutins, plus d'ogresses,  
De faunes, de follets, de lamies, diables, diablots,  
diabolins, de satyresses, non.  
De chèvre-pieds, de gnomes,  
de démons, Plus de faunes, non!  
De loups-garous, ni d'elfes, de myrmidons  
plus d'enchanteurs ni de mages,  
de stryges, de sylphes, de moines-bourrus,  
De centaures, de naiades,  
de thyades,  
Ni de ménades, d'hamadryades,  
dryades, folletes, lémures, gnomides,  
succubes, gorgones, gobelines,  
de cyclopes, de djinns, de diabloteaux, d'éfrits,  
d'aegypan,  
de sylvains, gobelins, korrigans,  
nécromans, kobolds... Ah!  
N'allez pas au bois d'Ormonde,  
n'allez pas au bois.  
Les malavisées vieilles,  
les malavisés vieux  
les ont effarouchés...Ah!*

#### The old women:

Do not go into Ormonde forest,  
young maidens, do not go into the forest:  
It is full of satyrs, of centaurs,  
of evil sorcerers,  
Of sprites and incubuses,  
ogres, pixies,  
Fauns, hobgoblins, spooks, devils,  
imps, and fiends,  
goat-footed, gnomes, of demons,  
Of werewolves, elves, warriors,  
Enchanters and conjurers,  
of fairies, sylphs  
Of surly hermits, cyclopes,  
djinn, spirits, gremlins,  
necromancers, trolls...Ah!  
Do not go into Ormonde forest,  
do not go into the forest.

#### The old men:

Do not go into Ormonde forest,  
young men, do not go into the forest:  
It is full of female fauns,  
of Bacchae and evil spirits,  
Lads, do not go into the forests.  
Of female satyrs, ogresses,  
and Baba Yagas,  
Of female centaurs and devils,  
ghouls emerging from sabbath,  
Of sprites and demons, of larvae,  
of nymphs, of warriors,  
It is full of demons, tree spirits and dryads,  
Naiads, Bacchantes, oreads,  
Hobgoblins, ghosts, gnomes, succubuses,  
gorgons, monsters...  
Do not go into Ormonde forest.

#### The young girls:

We won't go into Ormonde forest any more,  
Alas! Never more will we go into the forest.  
There are no more satyrs there,  
no more nymphs or evil spirits.  
No more sprites, no more incubuses,  
no ogres, no pixies, no more ogresses,  
No more fauns, hobgoblins or spooks, devils,  
imps, or fiends, no female satyrs, no.  
No more goat-footed, no gnomes,  
no demons. No more female fauns, no!  
Nor werewolves, nor elves, no warriors,  
no more enchanters or conjurers,  
No fairies, no sylphs, no surly hermits,  
No female centaurs or naiads,  
no more oreads,  
No more Bacchantes or tree spirits,  
no dryads, hobgoblins, ghosts, gnomes,  
succubuses, gorgons, goblins,  
No cyclops, nor djinn, nor fiends, no ifrits,  
no Aegipan,  
No tree spirits, goblins, gremlins,  
necromancers, trolls...Ah!  
Do not go into the Ormonde forest,  
do not go into the forest.  
The misguided old women,  
the misguided old men  
have chased them all away...Ah!

# 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](http://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.

## ABOUT THE VOCAL FELLOWS PROGRAM

The Thirteen offers vocal fellowships to early career singers from racial, ethnic, cultural, or other demographic groups that are significantly underrepresented among professional singers of vocal ensemble and oratorio music. With this program The Thirteen aims to play a role in diversifying our field by providing fellows with a high-level music making experience, mentorship, and connections within the field. This fellowship aims to be an inclusive, welcoming experience and is aimed at singers who are enrolled in or have recently completed their undergraduate or graduate education and aspire to be professional vocal ensemble and oratorio singers. The Thirteen has a history of addressing important social issues of the day through its programming, including climate change, migration, and systemic racism. We frequently work with diverse composers and performing musicians. Fellowship recipients rehearse and perform with The Thirteen and are an integral part of this concert week, performing with the musicians of The Thirteen in concert.

# 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 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](http://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](mailto: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](http://www.thethirteenchoir.org/donate) or send an email to [info@thethirteenchoir.org](mailto: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](mailto:todd@thethirteenchoir.org).

## LEGACY SOCIETY

J. Penny Clark  
Dr. Patricia Stocker

# 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](mailto:todd@thethirteenchoir.org). Thanks for your support of The Thirteen!



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CHOIR & ORCHESTRA | MATTHEW ROBERTSON ARTISTIC DIRECTOR

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