

13 | THE THIRTEEN

CHOIR & ORCHESTRA | MATTHEW ROBERTSON ARTISTIC DIRECTOR

I WONDER AS I WANDER

DECEMBER 15-17, 2023

www.TheThirteenChoir.org



CONDUCTOR'S NOTE

Happy Holidays! I'm so glad that you've joined us for holiday and midwinter stories in song.

Our 2023-2024 season, *Beautiful as the Sky*, highlights the themes of awe and wonder, and I know of no occasion and no body of music that reflects these attributes more than the holiday season and its music.

Midwinter stories from many faiths center on the themes of awe and hope. The story of Christmas centers on the awe of childbirth. As a new dad: the wonder of new parenthood is one that is so much

more than I had expected. And while this concert tells the Christmas story in song, it goes beyond that to celebrate midwinter sentiment and inculcate wonder. And so, some of the works represented on tonight's concert do not have a direct link a particular faith: Ešenvalds' *Northern Lights*, which explores the wonder of the aurora borealis, and Bansal's *Winter's Vow*, which speaks to an icy landscape.

Tonight's concert will take us through half a millennium of music and across oceans. It tells a tale in scenes: prophetic rumblings, birth as represented by light, and the lullabies of childhood. It is my hope that our performance will transport you to the hope and wonder of the manger and the night sky; that in these stories you may find warmth and joy.

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.

ABOUT THE PROGRAM

CHOIR

Jessica Beebe, *soprano*

Sea Han, *soprano*

Rachel Mikol, *soprano*

Hannah Baslee, *mezzo-soprano*

Aryssa Burrs, *mezzo-soprano*

Kate Jackman, *mezzo-soprano*

Andrew Bearden Brown, *tenor*

Oliver Mercer, *tenor*

Matthew Newhouse, *tenor*

William Doreza, *baritone*

Gilbert Spencer, *baritone*

Christopher Talbot, *bass-baritone*

STAFF

Matthew Robertson, *Artistic Director*

Angela Marroy Boerger, *Managing Director*

Gilbert Spencer, *Interim Production & Communications Coordinator*

BOARD OF TRUSTEES

J. Penny Clark, *President*

Christopher Hoh, *Treasurer*

Margaret Colgate Love, *Secretary*

Peter Buscemi

Stephanie Cabell

Charles Cerf

Martha Harris

Felix Hernandez

Sherman Katz

Lisa Koehler

John Stevenson

JudyAnn Webster

THE THIRTEEN THANKS OUR GENEROUS SPONSORS

The Thirteen thanks our **Concert Sponsors**, *J. Penny Clark and Walter Hill & Cheryl Naulty*.

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

The Thirteen thanks **John Wiecking** for his sponsorship of the bass section through The Thirteen's **Building for Tomorrow** campaign.

This program is supported by a **General Operating Support grant** from the **D.C. Commission on the Arts and Humanities**, the **Capitol Hill Community Foundation**, the **City of Alexandria Office of the Arts' Arts Grant Program**.

PROGRAM

I wonder as I wander

John Jacob Niles (1892-1980)

arr. Steve Pilkington (b. 1956)

Winter's Vow

Juhi Bansal (b. 1984)

Christ the Appletree

Stanford Scriven (b. 1988)

O Come, O Come, Emmanuel

Jocelyn Hagen (b. 1980)

Es ist ein Ros entsprungen

Michael Praetorius (1571-1621)

Vigilate

William Byrd (1543-1623)

Northern Lights

Ēriks Ešenvalds (b. 1977)

Light a candle

Jonathan Woody (b. 1983)

Lux Aurumque

Eric Whitacre (b. 1970)

O Little Town Of Bethlehem

arr. Ralph Vaughan Williams (1872-1958)

Away In A Manger

arr. Ola Gjeilo (b. 1978)

In The Bleak Midwinter

Gustav Holst (1874-1934)

Silent Night

Franx Xaver Grüber (1787-1863)

arr. Matthew Robertson (b. 1986)

The audience is invited to stand and join in singing the final verse of Silent Night.

S
A

Si - lent night, ho - ly night, Won - drous star, lend thy light;

T
B

5

With the an - gels let us sing Al - le - lu - ia to - our King;

9

Christ the Sav - ior is born, Christ the Sav - ior is born.



ABOUT THE PROGRAM

In December as the days shorten, the darkness of midwinter brings a heightened sensitivity to the beauty of light. We linger by hearths to bask in firelight, we quietly gaze into flickering candles, and we slowly ponder the starlight that ornaments steely-black night skies. Like the figure in the well-known Appalachian carol, *I wonder as I wander*, sung tonight in a lush arrangement by Steve Pilkington, we too “wonder as we wander” out under our starlit skies, countering a winter solstice of the spirit with the promise that light brings. At Christmas, light takes on particular meanings rooted in Biblical texts: Jesus styles himself the “Light of the World,” embodying Isaiah’s vision that the “people who walked in darkness have seen a great light.” We find this memorably echoed in lines from *O Little Town of Bethlehem*: “Yet in thy dark streets shineth/ The everlasting light; /The hopes and fears of all the years/ Are met in thee tonight.

Many works in our program musically and poetically engage the image of light. Eric Whitacre’s *Lux arumque* is a familiar example, almost a Christmas “classic” now after having been performed at the iconic Christmas Eve service at King’s College, Cambridge in 2008. The text is a modern Latin translation of an English verse by Edward Esch, who may be, as suggested by Phillip Swan in a recent doctoral essay, pseudonymously the composer himself. The poem’s imagery of light as “warm and heavy as pure gold” inspires Whitacre’s rich voicings—he writes for as many as nine voice parts over a wide range—and the shimmering tone clusters that make up so much of his harmony. But if the light is warm and heavy, the poem also finds the angel song soft, and the hushed dynamic of the motet’s conclusion, signaled by an expressive modal change, becomes a quiet genuflection at the manger. That quietness at the manger resonates, as well, in Ola Gjeilo setting of *Away in a Manger*, a haunting reharmonization of one of the carol’s traditional tunes, with light coming into view as “the stars in the bright sky looked down where He lay.”

The composer and singer, Jonathan Woody, sets a poem by the Universalist clergyman, Max Kapp, in his anthem *Light a Candle*, a 2020 work written for the Bradley Hills Presbyterian Church of Bethesda, Maryland and Matthew Robertson. The poem, simple in its style, links the lighting of a candle to piercing the gloom, to love filling a room, to stars coming to birth, and on Christmas Eve, to the mingling of heaven and earth. Woody’s setting, in its contours and in its harmonies, evocatively suggests the intimacy of candlelight, and at the same time brings into play musical gestures born of the text imagery. For instance, as “love fills a room” a shift to warm triplets fill the measures with their gentle motion; later, as “stars come to birth,” he brings the soft voices in one at a time, dividing the text between them, to give the effect of small points of light quietly emerging in the sky.

Juhi Bansal’s *Winter’s Vow*, written for The Thirteen in 2021, finds Christmas light overcoming the “icy darkness of the night,” and with that comes the promise of spring. This transformation is closely matched in the music as clustered, close dissonances at the beginning embody a biting iciness that eventually “warms” into full texture in the presence of the starlight. Towards the end, spring dances in buoyant lines of ascent.

In his *Northern Lights*, the Latvian composer, Ēriks Ešvalds, engages not the light of the nativity, but rather the aurora borealis, the spectacularly colorful display of light that adorns the northern skies. Mythical interpretations of the phenomenon vary—is it a reflection of light off the armor of the Valkyrie? A game of ball played by spirits? The persistence of battle waged by dead warriors? Latvian tradition embraces the latter, and one of Ešvald’s texts preserving that interpretation is a Latvian folk song, here sung by a solo tenor in a simply unfolding tune. The other texts are those of nineteenth-century explorers who recount being in the presence of the northern lights, where “the whole sky was one glowing mass of colored flames, so mighty, so brave!” Ešvald’s composition has several layers: the folk-song contours of the solo line are in tandem with a wordless choir that provides a sonic pallet upon which the tune easily rests. The

choral portions with text often take a declamatory turn, setting words with monotonic iterations or in homophony that renders the words clear. Additionally, Ešenvalds use of chimes and water-tuned glasses provides yet another layer with shimmering sounds that embody the ethereality of the light.

In addition to the theme of light, several works on the program address Christmas as a time of things bearing fruit, a metaphor in tune with the birth of Jesus as a blossoming forth. Michael Praetorius's strophic chorale, *Es ist ein Ros' entsprungen*, speaks of Mary as a pure rose, bringing forth the small blossom, Jesus. *Christ the Appletree* preserves the horticultural metaphor, although in a different part of the garden. Jesus as the appletree finds indirect scriptural precedence in the Biblical "Song of Songs:" "As the apple tree among the trees of the wood, so is my beloved among the sons." And the imagery is imbedded in custom, as well; an old Devonshire tradition, for instance, takes kith and kin in procession to an apple orchard on Christmas Eve to offer cider and cake to the main apple tree. Stanford Scriven's setting is of the eighteenth-century American poem made popular in a beloved composition by Elizabeth Poston in 1967. Scriven's writing features a particularly lithe melody with graceful contours and expressive leaps. The text first unfolds in a single line, followed by duet, and finally a rich four-voice texture. This progressive thickening of the parts seems itself a metaphor for "blossoming," and thus reminds us of the opening lines "the trees of nature fruitless be, compar'd with Christ the appletree."

This year marks the 400th anniversary of the death of the iconic Elizabethan composer, William Byrd, and performances of his music throughout the year have been frequent. A Gentleman of the Chapel Royal, Byrd was unusual in being a devout and practicing Roman Catholic in the decidedly Anglican England of Elizabeth and James I, and a significant amount of his music, masses and motet settings of the mass propers, is for the Roman rite. Yet the Latin motet persisted in elite protestant circles as well, and Byrd's motet, "Vigilate" could be heard across sectarian borders. "Vigilate" employs an Advent theme, enjoining the faithful to be watchful. True to sixteenth-century norms, its content is richly contrapuntal with one voice stating a theme or motive and other voices imitating that theme in an intertwining of the voices. But "Vigilate" is also rich in its pictorial engagement of the words, as well. The setting of the sun, for example, elicits falling lines; the singing of the cock features a rhythmically energized motive—the animation seems to betoken a cheerfulness at dawn, as Byrd scholar Joseph Kerman suggests; and the word "omnibus" (all) finds the voices powerfully coalescing in near rhythmic unanimity for the first and only time.

It is likely that no melody is more indelibly associated with Advent than the strophic hymn, **O Come, O Come Emmanuel**, whose text captures the images of the so-called "O Antiphons," refrains to the Magnificat sung at Vespers in the last week of Advent. Jocelyn Hagen's setting is based on the traditional plainsong melody, enriched with melodic variation, intertwining lines, and luxuriant harmonies.

A time of light, a time of blossoming, a time of watching and waiting: the themes are those that have long enriched our midwinter celebrations. They are themes that have engaged and inspired a range of composers, as well. Heard in counterpoint one with the other, they not only hint at the breadth of the holiday musical repertory, but also offer sounds that touch the heart at a tender time of year.

STEVEN PLANK

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

TEXTS & TRANSLATIONS

I WONDER AS I WANDER

arr. Pilkington

I wonder as I wander, out under the sky,
How Jesus the Savior did come for to die
For poor ord'n'ry people like you and like I.
I wonder as I wander, out under the sky.

When Mary birthed Jesus, all in a cow's stall,
Came wise men and farmers and shepherds and all,
And high from the heavens a star's light did fall;
The promise of the ages it then did recall.

If Jesus had wanted for any wee thing,
A star in the sky or a bird on the wing,
Or all of God's angels in heav'n for to sing,
He surely could have had it, 'cause he was the king.

WINTER'S VOW

Bansal

Icy darkness of the night
brought the star
brought the light
winter bows and seems to bring
from the child
from the king
chilled and shining clear and bright
to the Earth
a vow of Spring

CHRIST THE APPLETREE

Scriven

The tree of life my soul hath seen,
laden with fruit and always green;
the trees of nature fruitless be
compared with Christ the Appletree.

This beauty doth all things excel,
by faith I know, but ne'er can tell.
The glory which I now can see,
in Jesus Christ the Appletree.

For happiness I long have sought,
and pleasure dearly I have bought;
I missed of all, but now I see
'tis found in Christ the Appletree.

This fruit doth make my soul to thrive,
it keeps my dying faith alive;
which makes my soul in haste to be
with Jesus Christ the Appletree.

I'm weary'd with my former toil,
here I will sit and rest a while;
under the shadow I will be,
of Jesus Christ the Appletree.

O COME, O COME, EMMANUEL

arr. Hagen

O come, O come, Emmanuel,
And ransom captive Israel,
that mourns in lonely exile here
Until the Son of God appear.
Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel.

O come, Thou Dayspring, come and cheer
Our spirits by Thine advent here;
Disperse the gloomy clouds of night,
And death's dark shadows put to flight.
Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel.

O come, Thou Wisdom from on high,
Who orders all things mightily;
To us the path of knowledge show,
And teach us in her ways to go.
Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel.

O come, Desire of nations,
Bind all peoples in one heart and mind.
Bid envy, strife, and discord cease;
Fill the whole world with heaven's peace.
Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel.

ES IST EIN ROS ENTSPRUNGEN

Praetorius

*Es ist ein Ros entsprungen aus einer Wurzel zart,
wie uns die Alten sungen, von Jesse kam die Art
und hat ein Blümlein bracht
mitten im kalten Winter, wohl zu der halben Nacht.*

*Das Röslein, das ich meine, davon Jesaia sagt,
hat uns gebracht alleine Marie, die reine Magd.
Aus Gottes ew'gem Rat
hat sie ein Kind geboren wohl zu der halben Nacht.*

*Das Blümlein so kleine, das duftet uns so süß,
mit seinem hellen Scheine vertreibt's die Finsternis:
Wahr' Mensch und wahrer Gott,
hilft uns aus allem Leide, rettet von Sünd und Tod.*

Lo, how a Rose e'er blooming from tender stem hath sprung!
Of Jesse's lineage coming, as men of old have sung.
It came, a floweret bright,
Amid the cold of winter, when half spent was the night.

Isaiah 'twas foretold it, the Rose I have in mind;
With Mary we behold it, the virgin mother kind.
To show God's love aright,
She bore to men a Saviour, when half spent was the night.

O Flower, whose fragrance tender with sweetness fills the air,
Dispel with glorious splendour the darkness everywhere;
True man, yet very God,
From Sin and death now save us, and share our every load.

VIGILATE

Byrd

*Vigilate,
nescitis enim quando dominus domus veniat,
sero, an media nocte,
an gallicantu, an mane.
Vigilate ergo,
ne cum venerit repente, inveniat vos dormientes.
Quod autem dico vobis, omnibus dico:
vigilate.*

Watch ye therefore,
for ye know not when the lord of the house cometh,
at even, or at midnight,
or at the cock crowing, or in the morning:
Watch therefore,
lest coming on a sudden, he find you sleeping.
And what I say to you, I say to all:
Watch.

NORTHERN LIGHTS

Ešenvalds

*Cik naksninas pret ziemeli
Ē redzēj' kāvus karojam;
Karo kāvi pie debesu,
Ē vedīs karus mūs' zemē.*

Whenever at night, far in the north,
I saw the kāvi soldiers [Northern Lights] having their battle,
Having their battle up in the sky;
Perhaps they might bring a war to my land too.

It was night, and I had gone on deck several times.
Iceberg was silent; I too was silent.
It was true dark and cold.
At nine o'clock I was below in my cabin,
when the captain hailed me with the words:
'Come above, Hall, at once! The world is on fire!'
I knew his meaning, and, quick as thought,
I rushed to the companion stairs.
In a moment I reached the deck,
and as the cabin door swung open,
a dazzling light, overpowering light burst upon my startled senses!

Oh, the whole sky was one glowing mass of colored flames, so mighty, so brave!
Like a pathway of light the Northern Lights seemed to draw us into the sky.
Yes, it was harp-music, wild storming in the darkness;
the strings trembled and sparkled in the glow of the flames
like a shower of fiery darts.
A fiery crown of auroral light cast a warm glow across the arctic ice.
Again at times it was like softly playing, gently rocking silvery waves,
on which dreams travel into unknown worlds.

LIGHT A CANDLE

Woody

Light a candle in the darkness
And you pierce the gloom;
Light a candle in the shadows
And love fills a room;
Light a candle 'mid a sadness
And stars come to birth.
Light a candle Christmas Eve
And you mingle heaven and earth.

LUX AURUMQUE

Whitacre

*Lux,
calida gravisque pura velut aurum
et canunt angeli molliter
modo natum.*

Light,
warm and heavy as pure gold
and the angels sing softly
to the new-born baby.

O LITTLE TOWN OF BETHLEHEM

arr. Vaughan Williams

O little town of Bethlehem,
how still we see thee lie!
Above thy deep and dreamless sleep
the silent stars go by.
Yet in thy dark streets shineth
the everlasting light;
the hopes and fears of all the years
are met in thee tonight.

O morning stars, together
proclaim the holy birth,
and praises sing to God the King,
and peace to men on earth;
For Christ is born of Mary;
and, gathered all above,
while mortals sleep, the angels keep
their watch of wond'ring love.

How silently, how silently,
the wondrous gift is giv'n!
So God imparts to human hearts
the blessings of His heav'n.
No ear may hear His coming,
but in this world of sin,
where meek souls will receive Him still,
the dear Christ enters in.

O holy Child of Bethlehem,
descend to us, we pray;
cast out our sin and enter in;
be born in us today.
We hear the Christmas angels,
the great glad tidings tell;
O come to us, abide with us,
our Lord Emmanuel!

AWAY IN A MANGER

arr. Gjeilo

Away in a manger, no crib for a bed,
the little Lord Jesus laid down His sweet head;
the stars in the heavens looked down where He lay,
the little Lord Jesus asleep on the hay.

The cattle are lowing, the Baby awakes,
but little Lord Jesus, no crying He makes.
I love Thee, Lord Jesus, look down from the sky
and stay by my side until morning is nigh.

Be near me, Lord Jesus; I ask Thee to stay
close by me forever, and love me, I pray.
Bless all the dear children in Thy tender care,
and fit us for heaven, to live with Thee there.

IN THE BLEAK MIDWINTER

Holst

In the bleak midwinter
frosty wind made moan,
earth stood hard as iron,
water like a stone:
snow had fallen,
snow on snow, snow on snow,
in the bleak midwinter,
long ago.

Our God, heaven cannot hold him,
nor earth sustain;
heaven and earth shall flee away
when he comes to reign:
in the bleak midwinter
a stable place sufficed
the Lord God Almighty,
Jesus Christ.

Angels and archangels
may have gathered there,
cherubim and seraphim
thronged the air,
but only his mother,
in her maiden bliss,
worshiped the Beloved
with a kiss.

What can I give him,
poor as I am?
If I were a shepherd,
I would bring a lamb,
if I were a wise man
I would do my part,
yet what I can I give him,
give my heart.

SILENT NIGHT

arr. Robertson

Silent night! Holy night!
All is calm, all is bright
Round yon virgin mother and child!
Holy infant, so tender and mild,
Sleep in heavenly peace!
Sleep in heavenly peace!

Silent night! Holy night!
Shepherds quake at the sight!
Glories stream from heaven afar,
Heavenly hosts sing Alleluia!
Christ the Savior is born!
Christ the Savior is born!

Silent night! Holy night!
Son of God, love's pure light
Radiant beams from thy holy face
With the dawn of redeeming grace,
Jesus, Lord, at thy birth!
Jesus, Lord, at thy birth!





THE THIRTEEN

"Exquisite in every way" (Gramophone), 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 over 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 discography includes a new recording of Monteverdi's *"Vespers of 1610,"* the World Premiere recording of Scott Ordway's opera, *"The Outer Edge of Youth,"* "Truth and Fable," which premiered in October 2019 and was pre-nominated for a Grammy® award, the critically-acclaimed Christmas album "Snow on Snow," and "RADIANT DARK," which reached #28 on the iTunes Classical Charts.

In past seasons, The Thirteen has performed and been in residency at Yale University, University of Maryland College Park, 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.

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 boundless artistic vision has led to acclaimed performances of a vast and varied repertoire, often featuring inspired use of staging and multimedia and 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 skill. For example, Robertson’s curation of Monteverdi’s end-of-life magnum opus *Selva morale* resulted in 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 passion 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*, Scott Ordway’s *The Outer Edge of Youth*, and, in 2024, the Washington, D.C. premiere of Talbot’s *Path of Miracles*.

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 *The Outer Edge of Youth* (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, Hilary Purrington, Trevor Weston, and Jonathan Woody. In 2019 he created The Thirteen’s Vocal Fellows Program, an initiative for young singers from underrepresented demographics that saw its first class of fellows 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 of eight commercially released albums, including the recently released *Monteverdi: Vespers of 1610* with Dark Horse Consort and the Children’s Chorus of Washington and *The Outer Edge of Youth*, of which Gramophone wrote “...Robertson’s pacing is faultless, and he shows how silences and breaths are as important in this music as the notes themselves.” 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 plans to release *Monteverdi: The “Lost” Vespers* with them in 2024.

Robertson also serves as Director of Music at Bradley Hills Presbyterian 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 *Jephte*, and many other masterworks. Robertson is a Trustee of the Denyce Graves Foundation, has also served on the Board of the D.C. area chapter of the American Choral Directors 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 & Joe Miller, and was the Robert P. Fountain scholar at Oberlin Conservatory where he studied with Bridget Reischl & Robert Spano. A native Washingtonian, Robertson’s early musical formation included studies with Norman Scribner & 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 may not pay any capital gains tax on sales. Please contact info@thethirteenchoir.org for the appropriate letters and instructions to carry out this kind of donation.

SEASON SPONSORS \$25K+

Charles Cerf & Cynthia Dunbar
J.Penny Clark
Walter Hill & Cheryl Naulty

CONCERT SPONSOR \$10K+

Anonymous
Sara Fein
Clint & Missy Kelly
Margaret Love
Peter Buscemi and Judith Miller

ANGEL \$5K+

Martha Ellison
Martha Johns, *in-kind*
Don Picard
Andrew Warnock Clarke & Martin "Chip" Sherrill

MAESTRO'S CIRCLE \$2500+

Bernadette Eichelberger
Martha & Scott Harris Fund
in memory of Scott A. Harris
Sherman & Maureen Katz
Karen Pettigrew
in memory of Hugh M. Pettigrew
Bill & Donna Roberts
Donald Sutherland & Phyllis Bryn-Julson
Richard Virgil
Richard & JudyAnn Webster

BENEFACTOR \$1000+

Donald & Anne Ayer
Sue Berryman
Peter Buscemi & Judith Miller
Stephanie Cabell
Childers-Lackland Foundation
William Eaton
Neil Ericsson & Karen Florini
Christopher Hoh & Daniel Elmer
Anne Keiser
Elizabeth P. Koehler
Lee & Ursula Musher
Bill & Annette Reilly
Matthew & Jacqueline Robertson
Helen Rothman
Beth Ann Segal
Alice Coleman Schelling
David A. Smith
John & Kate Stevenson
Dr. Patricia Stocker
John & Joan Westley

PATRON \$500+

Leroy Barnes
Heidi Byrnes
Bruce Carrie
Diane & Ed Caso
Judith Gray
Beth Hirschhorn & Paul McEnroe
David Klaus

Joyce Korvick
Kenneth Lowenberg
Carol McLeod
Andrew Megill
Michael Morris
Mary Ruhl

SPONSOR \$250+

Norma Dugger
Susan Andrea
Robert Bamberger
David Blumenstein
Donald Boardman
Mark & Barb Bosworth
Alisone & Lee Clarke
Elizabeth Fox
Martha Halperin
Peter Hawley
IBM Corporation
Richard Landfield
Stephen Leppla
Margaret McGillivray & Todd Stubbs
Brian Miller
Maryam & Ali Monshipouri
Madeline Nelson
Laura O'Brien
Mark Ohnmacht
Marsha Paller
William & Gina Perry
Elizabeth Peters
Margaret & Paul Rick
Thomas Stahl
Richard Waugaman
Susan Wellman

DONOR \$100+

Alison Adkins
Keith & Vikkey Anderson
Edward & Joanne Balkovich
Henry Beale
Brent Bennett
Gerald Brown
Joshua Buursma
Michael & Judy Canning
Jeremiah Cassidy
Robyn & Terrence Cavanagh
Betsy Cromwell
Louise DeLaVergne
Sherrill Dittman
Julie Dobson

Wendy Fibison
Alexandra Gifford
Ken Gross
Edward Grossman
Lynda Harman
Thomas Hennrikus
Alan & Susan Houseman
Mary & Paul Hoh
Ann Hughes
Elaine Hunt
Edward Ingraham
Janet Ishimoto
Charles Kaliski
James Kanski
David & Sarah Kelly
Jill Khadduri
Karen Lefkowitz
Paul & Carol Levin
Rebecca Makar
Margaret Mangan
Christopher Mauro
Doris Marquis
Raymond Martin
Linda Mellgren
Bibi & Syed Meer
Martha Mertz
Elizabeth Miles
David Miller
Teta Moehs
Mark O'Brien
Brigitte Oertel
Elizabeth Oster
Ellery Owens
Maggie Rhoades
Lawrence & Catherine Richter
Rockefeller Brothers Fund
Donna Ronsaville
Mark Sandstrom
Greg Saunders
Mary Schellinger
Frank Schwitter
Peter Schulz
Howard Spendelow
H Spoor
Carol Starr
Anne Stauffer
Barbara Stauffer
Jason Strudler
Kristina Thurin
Magdalena Thurin

Natalie Tudor
Dick & Jeanne Tustian
Frederik van Bolhuis
Sharon Whitehouse
Margaret Wilson
Alfhild & James Winder

FRIEND \$50-99

Toni Lee Blate
Esther Brown
Cheryl Chevalier
Kathleen DeJardin
Anne DeLaney
Katherine Emmons
Benjamin Fenton
Janet Fernandez
Angela Furlong
Helen Gaul
Deborah Hearn
Margaret Hemingway
John Howe
Patricia Howie
Andrea Ireland
Hal Johnson
Remigius Jurenas
Albert Kingman
Charles Kinney
Sandra Kolb
Richard Landfield
Karen Lee
Joan Lewis
Raymond Martin
Lane McClelland
Charles Edward McGuire
Mark O'Brien
Nancy Palmerino
Dorothy Prats
Alice Reid
Denise Ross
Greg Saunders
Jean Schweighauser
Keiko & Joseph Stusnick
Peter Threadgill
Anne Trotter
Angela Walker
Jan Whiteley
Carol Whitley
Nancy Witherell

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.

FOUNDERS

J. Penny Clark
Walter Hill & Cheryl Naulty

TRAILBLAZERS

Charles Cerf & Cindy Dunbar
Margaret Colgate Love

LEADERS

Peter Buscemi & Judith Miller
Joan & Chip Filson
Martha Harris
Felix & Chrissy Hernandez
Bruce Rosenblum & Lori Laitman
John Wiecking

PIONEERS

Stephanie Cabell
Christopher Hoh & Daniel Elmer
Lisa Koehler
Matthew & Jacqueline Robertson
John & Kate Stevenson
Richard & JudyAnn Webster

SUPPORTERS

Sherman & Maureen Katz
Tom & Alice Schelling
Phyllis Bryn-Julson & Donald Sutherland
Patricia Stocker
Norma Dugger
Wendy Fibison
David Smith

FRIENDS

James & Sarah Coakley
Joyce Korvick
Tom & Alice Schelling



LEGACY SOCIETY INFO

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

J. Penny Clark | Dr. Patricia Stocker



HOST A MUSICIAN

Did you know that many of The Thirteen's musicians are 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 artists. Hosts are asked to provide a private bedroom for five to nine days and are offered two free tickets to one of our concerts in thanks.

For more information, please send an email to info@thethirteenchoir.org.
Thank you for your support of The Thirteen!