

13^{THE} THIRTEEN

MATTHEW ROBERTSON ARTISTIC DIRECTOR

i write your name

POULENC **FIGURE HUMAINE**
DURUFLÉ **REQUIEM**

AUGUST 22 - OCTOBER 21, 2018

13 | THE THIRTEEN

MATTHEW ROBERTSON | ARTISTIC DIRECTOR

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CONCERT SCHEDULE

Wednesday, August 22, 2018 | 7:30PM

Grace Covenant Presbyterian Church
1627 Monument Ave. Richmond, VA 23220

Thursday, October 18, 2018 | 7:30PM

Baker Memorial Chapel
McDaniel College | Westminster, MD 21157

Saturday, October 20, 2018 | 7:30pm

Church of the Epiphany
1317 G Street NW, Washington, D.C. 20005

Sunday, October 21, 2018 | 7:30pm

Bradley Hills Church
6601 Bradley Boulevard, Bethesda, MD 20817

CONDUCTOR'S NOTE

It is for us, the living... to be dedicated to the great task remaining before us — that from these honored dead we take increased devotion to that cause for which they gave their last full measure of devotion — that we here highly resolve that these dead shall not have died in vain — that this nation... shall have a new birth of freedom.

-Abraham Lincoln, Gettysburg, 1863

These words, spoken by a man long dead, penned during yet another war long distant from memory, ring true today. This concert marks the 100th anniversary year of Armistice Day, which ended the first World War, and the mid-point of the half-century of unimaginable conflict that, after 100 million dead, provided a framework for a lasting, 75-yearlong peace.

The Thirteen is committed to providing a social context for the programs we present. We believe that the art we make together must be relevant to and shape the society in which we live, and that it must foster understanding and empathy in our communities. Our 2018-2019 season, *the bonds between*, seeks to understand the theme of connection and, by extension, its antithesis. I can think of no greater antonym to connection than war.

I began to plan this program by looking at composers and poets from the first world war. Yet time and time again, I found myself drawn to a repertoire that is instead bound to the culmination of this half century of conflict. I sought out music that helped the act of remembering, and repertoire that inspires us toward the ideals in which those who fought and died believed. And I was drawn to France, where so much dying took place.

More than anything else, I was moved by Éluard's poem, *Liberté*, in which he proclaims, no fewer than 20 times, "I write your name." The heroic discipline of writing names — on gravestones, on monuments, and in our hearts — is for me not only a memorial to those dead but a charge to those of us yet alive. A charge that says that we are tied together by the road that lies behind and by the task that stands ahead.

—Matthew Robertson

We invite you to take photographs (without flash) and to use social media during the concert.

We politely decline unauthorized audio or video recordings of our concerts.

Please silence all cell phones and other noisemaking devices.

ROSTER

Amy Broadbent, soprano

Brian Ming Chu, bass-baritone

Cory Klose, tenor

Sara MacKimmie, soprano

Clifton Massey, counter-tenor

P. Lucy McVeigh, mezzo-soprano

Brian Mummert, baritone

Caroline Olsen, mezzo-soprano

Jacob Perry Jr., tenor

Ross Tamaccio, baritone

Steven Caldicott Wilson, tenor

Sarah Yanovitch, soprano

Jeremy Filsell, organ

Matthew Robertson, Artistic Director

Valerie Simonsen, Operations Manager

Dinesh Gurpur, Assistant Conductor

The Thirteen gratefully acknowledges our season sponsors:

J. Penny Clark and Charles Cerf & Cynthia Dunbar

PROGRAM

Requiem, op. 9

I. Introit

II. Kyrie

III. Domine Jesu Christe

Ross Tamaccio, *baritone*

IV. Sanctus

V. Pie Jesu

Caroline Olsen, *mezzo-soprano*

VI. Agnus Dei

VII. Lux aeterna

VIII. Libera me

Brian Ming Chu, *baritone*

IX. In Paradisum

Figure humaine

I. Bientôt

II. Le Rôle des Femmes

III. Aussi bas que le silence

IV. Patience

V. Première Marche la voix d'un autre

VI. Un loup

VII. Un feu sans tache

VIII. Liberté

Maurice Duruflé (1902-1986)

Francis Poulenc (1899-1963)

Requiem

Duruflé

The Duruflé *Requiem* offers a humble and earnest offering of solace in times of strife. Originally commissioned by the conservative Vichy administration in France, the *Requiem* was part of a larger goal to revive Catholicism and conservatism within French life and turn to Latin chant as the truest expression of French music and identity. As an organist and specialist in chant, Duruflé benefited from his status as a composer of music which fit the desired aesthetic of the Vichy leadership, in their quest to redefine France as a nation concerned with tradition, faith, and strength; all values associated with the former French monarchy. While Duruflé had no apparent collaborationist intentions, his position of respect within Vichy France allowed him to continue to compose without being accused of creating subversive art, as were many of his contemporary composers, writers, and artists.

Duruflé draws upon his lonely upbringing as a pupil at Rouen Cathedral Choir School, where often his only joy in life was singing in choir. He had lived through occupation, through austerity, and through unrelenting discipline and may have sought to offer his compatriots the same respite he found in times of strife. Duruflé's setting of the *Requiem* is far more placid and ephemeral than other Requiem, such as those by Berlioz and Brahms — each movement imparts an almost meterless quality in order to retain the speech-like, meditative quality of the chant. Further, Duruflé utilizes chant melodies sourced from the *Liber Usualis*, the most notable compilation of Gregorian chants from the Catholic tradition that can be traced back as early as the 11th century. Following the French nationalist and impressionist composers who came before him, Duruflé employs extended harmonies and creates an atmosphere of cascading waves underneath an effortless and soaring chant. Duruflé manages to capture an almost childlike sense of innocence in his work that later develops and bursts forth into unbridled pleas for mercy and grace, with a sense of earnest hope that the mystery of death will be revealed in time. In his own notes for the premiere, Duruflé affirms that his *Requiem* is “not an ethereal work which sings of detachment from earthly woes. It reflects, in the immutable form of the Christian prayer, the agony of man faced with the mystery of his ultimate end.” In the end, the Vichy regime collapsed in 1944 while the *Requiem* was still being drafted; the *Requiem* did not see completion until its publication in 1948 with war and occupation in retrospect and repentance and healing at the fore.

Program notes by Dinesh Gupur

I. Introit

Requiem aeternam dona eis, Domine,	<i>Eternal rest grant them, O Lord,</i>
et lux perpetua luceat eis.	<i>and let eternal light shine upon them.</i>
Te decet hymnus, Deus in Sion,	<i>A hymn to you is fitting, O God in Zion,</i>
et tibi reddetur votum in Jerusalem;	<i>and a vow made to you in Jerusalem;</i>
exaudi orationem meam,	<i>hear my prayer,</i>
ad te omnis caro veniet.	<i>all flesh comes to you.</i>
Requiem aeternam dona eis, Domine,	<i>Eternal rest grant them, O Lord,</i>
et lux perpetua luceat eis.	<i>and let eternal light shine upon them.</i>

II. Kyrie

Kyrie eleison,	<i>Lord have mercy,</i>
Christe eleison.	<i>Christ have mercy,</i>
Kyrie eleison.	<i>Lord have mercy.</i>

III. Domine Jesu Christe

Domine Jesu Christe, rex gloriae,	<i>Lord Jesus Christ, King of glory,</i>
libera animas omnium fidelium	<i>free the souls of all the faithful</i>
defunctorum de poenis inferni	<i>departed from the punishments of hell</i>
et de profundo lacu.	<i>and from the deep abyss.</i>
Libera eas de ore leonis,	<i>Deliver them from the lion's mouth</i>
ne absorbeat eas tartarus,	<i>so that Tartarus does not swallow them,</i>
ne cadant in obscurum.	<i>and that they do not fall into darkness.</i>
Sed signifer sanctus Michael	<i>But holy Michael,</i>
repraesentet eas	<i>describes them</i>
in lucem sanctam,	<i>as being in the holy light,</i>
quam olim Abrahae promisisti	<i>which long ago to Abraham</i>
et semini ejus.	<i>and his offspring you promised.</i>
Hostias et preces tibi, Domine,	<i>Offerings and prayers to you, Lord,</i>
laudis offerimus.	<i>praise we offer.</i>

Tu suscipe pro animabus illis,	<i>Hear them for the sake of those souls</i>
quarum hodie	<i>which today</i>
memoriam facimus,	<i>we remember,</i>
fac eas, Domine,	<i>grant, Lord,</i>
de morte transire ad vitam	<i>that they may pass from death to life,</i>
quam olim Abrahae promisisti	<i>which long ago to Abraham</i>
et semini ejus.	<i>and his offspring you promised.</i>

IV. Sanctus

Sanctus Dominus Deus Sabaoth,	<i>Holy, holy, holy, Lord God of Hosts.</i>
pleni sunt coeli	<i>Heaven and earth</i>
et terra gloria tua.	<i>are full of your glory,</i>
Hosanna in excelsis!	<i>Hosannah in the highest.</i>
Benedictus, qui venit	<i>Blessed is he who comes</i>
in nomine Domini.	<i>in the name of the Lord,</i>
Hosanna in excelsis!	<i>Hosannah in the highest.</i>

V. Pie Jesu

Pie Jesu Domine,	<i>Gracious Lord Jesus,</i>
dona eis requiem sempiternam.	<i>grant them eternal rest.</i>

VI. Agnus Dei

Agnus Dei, qui tollis	<i>Lamb of God, who takes away</i>
peccata mundi,	<i>the sin of the world,</i>
dona eis requiem sempiternam.	<i>grant them eternal rest.</i>

VII. Lux aeterna

Lux aeterna luceat eis, Domine,	<i>May eternal light shine on them, Lord,</i>
cum sanctis tuis in aeternum,	<i>with your saints forever,</i>
quia pius es.	<i>because you are gracious.</i>

Requiem aeternam	<i>Eternal rest</i>
dona eis, Domine,	<i>grant them, O Lord,</i>
et lux perpetua luceat eis.	<i>and let eternal light shine upon them.</i>

VIII. Libera me

Libera me, Domine, de morte aeterna,	<i>Deliver me, Lord, from eternal death</i>
in die illa tremenda quando coeli	<i>on that tremendous day when the heavens</i>
movendi sunt et terra,	<i>and the earth are disturbed,</i>
dum veneris judicare	<i>when you will come to judge</i>
saeculum per ignem.	<i>the world through fire.</i>
Tremens factus sum ego et timeo	<i>I am forced to tremble and I fear,</i>
dum discussio venerit	<i>when the destruction comes</i>
atque ventura ira,	<i>and the impending wrath,</i>
quando coeli movendi sunt et terra.	<i>when the heavens and the earth are disturbed.</i>
Dies illa, dies irae,	<i>That day, the day of wrath,</i>
calamitatis et miseriae,	<i>of calamity, of misery,</i>
dies magna et amara valde.	<i>day immense and most bitter.</i>
Requiem aeternam dona eis, Domine,	<i>Eternal rest grant them, O Lord,</i>
et lux perpetua luceat eis.	<i>and let eternal light shine upon them.</i>

IX. In Paradisum

In Paradisum	<i>Into paradise</i>
deducant Angeli,	<i>may the angels lead you,</i>
in tuo adventu suscipiant te Martyres	<i>may the martyrs welcome you in your coming</i>
et perducant te in civitatem sanctam Jerusalem.	<i>and guide you into the holy city Jerusalem.</i>

Chorus Angelorum te suscipit	<i>A chorus of angels will greet you,</i>
et cum Lazaro quondam paupere	<i>and with Lazarus, once a beggar,</i>
aeternam habeas requiem.	<i>may you have eternal rest.</i>

Figure humaine

Poulenc

Poulenc's *Figure humaine* stands as one of the most politically outspoken works of the 20th century. Using wartime poetry from French surrealist Paul Éluard, Poulenc explores the battered, yet rebellious spirit of the French people living under Nazi occupation. Poulenc originally intended for the work to be rehearsed in clandestine secrecy, only to be unveiled to the world on the day Paris would be freed from German occupation; however, the liberation of France came sooner than expected. After a series of previous international premiers in London and Brussels, the work was finally brought to life in Paris in 1947. The texts for the cantata were sourced from a covertly distributed collection of Éluard's work *Poésie et vérité* from 1942. Duruflé deliberately sequenced these specific poems to form a dramatic arc of growing conflict, overflowing grief, and rays of hope.

The opening movement, "Bienôt," stands as testimony of scornful indignation at Vichy France's subservience to Nazi Germany. Upon singing the Armistice of 1940 France was effectively robbed of its autonomy, identity, and liberty as an occupied state with a puppet government controlled by Germany. Éluard evokes the atmosphere of silent anger amongst the French people, effectively hostages in their own nation, biding time as they await liberation. An entire generation of husbands, sons, and brothers were now dead or held prisoner, leaving behind wives, mothers, and daughters left to grieve. A far cry from the valiant, indomitable Goddess of Liberty leading the French people, women are described by Éluard in "Le Rôle des Femmes" as prim, poised, and subservient husks of their former selves. By presenting sensual imagery in vignettes which are revealed as macabre, Éluard shows and even greater grief in the loss of identity under the new regime. Presenting naturalistic viewpoints of death that starkly contrasts Duruflé's *Requiem*, Éluard explores the triviality of mortality and how quickly deceased soldiers have lost their humanity in the face of defeat in "Aussi bas que le silence." Robbed of any honor or dignity, the dead Frenchmen are left to be buried and forgotten by their German conquerors. In "Patience," a promise for rebirth is foretold. This movement meditatively captures the silent rage building amongst the French who seek to reclaim their identity and liberty. Poulenc presents the message with serenity that eventually blossoms into restless passion as the previously angelic voices unfurl into a dense array of chromatic conflict.

In "Première Marche la voix d'un autre" Poulenc juxtaposes a buoyant texture against elusive chromaticism, creating a mocking effect through Éluard's text that criticizes politicians for sending scores of young men to die on battlefields. The sanctions levied upon the Central Powers at the conclusion of the First World War were in part rooted in a desire to humiliate the Germans. This resolution gave birth to a vengeful German empire that consumed France. In movements which explore bestial and menacing imagery, motion expresses the futility of being preyed upon by those who were more powerful. By depicting their conquerors as beasts in "Un Loup," Éluard asserts that the Nazis' transformation into a relentless predator has stripped away their humanity. The imagery presented in "Un feu sans tache" blends metal and animal into one ominous, corporal being; the poem concludes with a statement of hope that the values of humanity and fraternity would stand resilient against the ego from which conflict was birthed, demonstrating the spirit of the human race in the face of evil.

"Liberte," the final movement of *Figure humaine*, repeats the title of tonight's concert program many times over. The entirety of French identity, ethos, and nationalistic pride is found in not just the centuries of literature, art, and philosophy originating from France, but also the human experiences that comprise the French people. It is no small statement that the British Royal Air Force chose to airdrop this poem to French civilians, parachuting pamphlets across occupied sectors of France. Éluard and Poulenc offer impassioned reminders of the life, struggle, and resistance that gave the willpower to preserve and maintain hope in Liberty, the quintessential goddess of France that reemerges triumphant.

Program notes by Dinesh Gurpur

I. Bientôt I. Soon

De tous les printemps du monde,
Celui-ci est le plus laid
Entre toutes mes façons d'être
La confiante est la meilleure
L'herbe soulève la neige
Comme la pierre d'un tombeau
Moi je dors dans la tempête
Et je m'éveille les yeux clairs
Le lent le petit temps s'achève
Où toute rue devait passer
Par mes plus intimes retraites
Pour que je rencontre quelqu'un
Je n'entends pas parler les monstres
Je les connais ils ont tout dit
Je ne vois que les beaux visages
Les bons visages sûrs d'eux mêmes
Sûrs de ruiner bientôt leurs maîtres

II. Le Rôle des Femmes II. The Women's Role

En chantant les servantes s'élancent
Pour rafraîchir la place où l'on tuait
Petites filles en poudre vite agenouillées
Leurs mains aux soupiraux de la fraîcheur
Sont bleues comme une expérience
Un grand matin joyeux
Faites face à leurs mains les morts
Faites face à leurs yeux liquides
C'est la toilette des éphémères
La dernière toilette de la vie
Les pierres descendent disparaissent

*Of all the springtimes in history
This one is the most vile
Of all the ways of being
My trusting nature is the best
The grass pushes up the snow
As if it were a tombstone
But I sleep through the storm
And awake with eyes brightened
Slow and quick time passes
Where all routes must end
Through my most intimate secrets
So that I might meet someone
I do not hear what the monsters are saying
But I know them, and they have said everything before
I see only beautiful faces
The good faces of those who truly know themselves.
Certain soon to ruin their owners*

Dans l'eau vaste essentielle
La dernière toilette des heures
A peine un souvenir ému
Aux puits taris de la vertu
Aux longues absences encombrantes
Et l'on s'abandonne à la chair très tendre
Aux prestiges de la faiblesse.

*In the vast eternal deep
The final ritual of time
Barely a memory remains
The wells of virtue have dried up
The long, unbearable absences
And the surrendering of delicate flesh
To the triumph of weakness.*

III. Aussi bas que le silence III. As deep as the silence

Aussi bas que le silence
D'un mort planté dans la terre
Rien que ténèbres en tête
Aussi monotone et sourd
Que l'automne dans la mare
Couverte de honte mate
Le poison veuf de sa fleur
Et de ses bêtes dorées
Crache sa nuit sur les hommes

*As deep as the silence
Of a corpse buried under ground
Nothing but shadows in his head
As monotonous and deaf
As autumn in a lake
Shrouded with stale shame
Poison robbed of its flower
And of its gilded beasts
Spews its blackness over mankind*

IV. Patience IV. Patience

Toi ma patiente ma patience ma parente
Gorge haut suspendue orgue de la nuit lente
Révérence cachant tous les ciels dans sa grâce
Prépare à la vengeance un lit d'où je naîtraï

*You, my patient one, my patience, my guardian
Throat held high, organ of the calm night
Reverence cloaking all of heaven in its grace
Prepare, for vengeance, a bed where I may be born*

V. Première Marche la voix d'un autre V. First march, the voice of another

Riant du ciel et des planètes
La bouche imbibée de confiance
Les sages veulent des fils
Et des fils de leurs fils

*Laughing at the sky and planets
Mouths dripping with arrogance
The wise men wish for sons
And for sons for their sons*

Jusqu'à périr d'usure	<i>Until they die in vain</i>
Le temps ne pèse que les fous	<i>The march of time burdens not only the foolish</i>
L'abîme est seul à verdoyer	<i>Hell alone flourishes</i>
Et les sages sont ridicules	<i>And the wise men are made foolish.</i>

VI. Un Loup VI. A Wolf

Le jour m'étonne et la nuit me fait peur	<i>The day shocks me and the night terrifies me</i>
L'été me hante et l'hiver me poursuit	<i>Summer haunts me and winter chases me</i>
Un animal sur la neige a posé	<i>An animal has imprinted its paws</i>
Ses pattes sur le sable ou dans la boue	<i>In the snow, in the sand or in the mud</i>
Ses pattes venues de plus loin que mes pas	<i>Its pawprints have come further than my own steps</i>
Sur une piste où la mort	<i>On a path where death</i>
A les empreintes de la vie	<i>Bears the imprint of life</i>

VII. Un feu sans tache VII. A flawless fire

La menace sous le ciel rouge	<i>The menace under the red sky</i>
Venait d'en bas des mâchoires	<i>Came from under the jaws</i>
Des écailles des anneaux	<i>The scales and links</i>
D'une chaîne glissante et lourde	<i>Of a slippery and heavy chain</i>
La vie était distribuée	<i>Life was dispersed</i>
Largeement pour que la mort	<i>Widely so that death</i>
Prît au sérieux le tribut	<i>Could gravely take the dues</i>
Qu'on lui payait sans compter	<i>Which were paid without a thought</i>
La mort était le Dieu d'amour	<i>Death was the God of love</i>
Et les vainqueurs dans un baiser	<i>And the victors with a kiss</i>
S'évanouissaient sur leurs victimes	<i>Swoon over their victims</i>
La pourriture avait du cœur	<i>Decay held the heart</i>
Et pourtant sous le ciel rouge	<i>And yet under the red sky</i>
Sous les appétits de sang	<i>Beneath the lust for blood</i>

Sous la famine lugubre	<i>Beneath the dismal hunger</i>
La caverne se ferma	<i>The cavern closed up</i>
La terre utile effaça	<i>The useful earth covered over</i>
Les tombes creusées d'avance	<i>The graves dug in advance</i>
Les enfants n'eurent plus peur	<i>The children no longer fearing</i>
Des profondeurs maternelles	<i>The maternal depths</i>
Et la bêtise et la démence	<i>And stupidity, dementia</i>
Et la bassesse firent place	<i>And vulgarity gave way</i>
A des hommes frères des hommes	<i>To humanity and brotherhood</i>
Ne luttant plus contre la vie	<i>No longer set against life</i>
A des hommes indestructibles	<i>But to an indestructible human race</i>

VIII. Liberté VIII. Liberty

Sur mes cahiers d'écolier	<i>On my school books</i>
Sur mon pupitre et les arbres	<i>On my desk and on the trees</i>
Sur le sable sur la neige	<i>On the sand and in the snow</i>
J'écris ton nom	<i>I write your name</i>
Sur toutes les pages lues	<i>On every page that is read</i>
Sur toutes les pages blanches	<i>On all blank pages</i>
Pierre sang papier ou cendre	<i>Stone blood paper or ashes</i>
J'écris ton nom	<i>I write your name</i>
Sur les images dorées	<i>On gilded pictures</i>
Sur les armes des guerriers	<i>On the weapons of warriors</i>
Sur la couronne des rois	<i>On the crown of kings</i>
J'écris ton nom	<i>I write your name</i>
Sur la jungle et le désert	<i>Over the jungle and the desert</i>
Sur les nids sur les genêts	<i>On the nests on the brooms</i>
Sur l'écho de mon enfance	<i>On the echo of my infancy</i>
J'écris ton nom	<i>I write your name</i>
Sur les merveilles des nuits	<i>On the wonders of the night</i>
Sur le pain blanc des journées	<i>On the daily bread</i>
Sur les saisons fiancées	<i>On the conjoined seasons</i>

J'écris ton nom *I write your name*
 Sur tous mes chiffons d'azur *On all my blue scarves*
 Sur l'étang soleil moisi *On the pond grown moldy in the sun*
 Sur le lac lune vivante *On the lake alive in the moonlight*
 J'écris ton nom *I write your name*
 Sur les champs sur l'horizon *On fields on the horizon*
 Sur les ailes des oiseaux *On the wings of birds*
 Et sur le moulin des ombres *And on the mill of shadows*
 J'écris ton nom *I write your name*
 Sur chaque bouffée d'aurore *On each rising dawn*
 Sur la mer sur les bateaux *On the sea on the boats*
 Sur la montagne démente *On the wild mountain*
 J'écris ton nom *I write your name*
 Sur la mousse des nuages *On the foamy clouds*
 Sur les sueurs de l'orage *In the sweat-filled storm*
 Sur la pluie épaisse et fade *On the rain heavy and relentless*
 J'écris ton nom *I write your name*
 Sur les formes scintillantes *On shimmering figures*
 Sur les cloches des couleurs *On bells of many colours*
 Sur la vérité physique *On undeniable truth*
 J'écris ton nom *I write your name*
 Sur les sentiers éveillés *On the living pathways*
 Sur les routes déployées *On the roads stretched out*
 Sur les places qui débordent *On the bustling places*
 J'écris ton nom *I write your name*
 Sur la lampe qui s'allume *On the lamp which is ignited*
 Sur la lampe qui s'éteint *On the lamp which is extinguished*
 Sur mes maisons réunies *My reunited households*
 J'écris ton nom *I write your name*
 Sur le fruit coupé en deux *On the fruit cut in two*
 Du miroir et de ma chambre *The mirror and my bedroom*
 Sur mon lit coquille vide *On my bed an empty shell*
 J'écris ton nom *I write your name*

Sur mon chien gourmand et tendre *On my dog greedy and loving*
 Sur ses oreilles dressées *On his alert ears*
 Sur sa patte maladroite *On his clumsy paw*
 J'écris ton nom *I write your name*
 Sur le tremplin de ma porte *On the springboard of my door*
 Sur les objets familiers *On the familiar objects*
 Sur le flot du feu béni *On the stream of the sacred flame*
 J'écris ton nom *I write your name*
 Sur toute chair accordée *On all united flesh*
 Sur le font de mes amis *On the faces of my friends*
 Sur chaque main qui se tend *On each hand held out*
 J'écris ton nom *I write your name*
 Sur la vitre des surprises *On the window of surprises*
 Sur les lèvres attentives *On the attentive lips*
 Bien au-dessus du silence *Well above silence*
 J'écris ton nom *I write your name*
 Sur mes refuges détruits *On my destroyed safehouses*
 Sur mes phares écroulés *On my collapsed beacons*
 Sur les murs de mon ennui *On the walls of my boredom*
 J'écris ton nom *I write your name*
 Sur l'absence sans désir *On absence without desire*
 Sur la solitude nue *On naked solitude*
 Sur les marches de la mort *On the death marches*
 J'écris ton nom *I write your name*
 Sur la santé revenue *On health restored*
 Sur le risque disparu *On risk disappeared*
 Sur l'espoir sans souvenir *On hope without memory*
 J'écris ton nom *I write your name*
 Et par le pouvoir d'un mot *And through the power of one word*
 Je recommence ma vie *I recommence my life*
 Je suis né pour te connaître *I was born to know you*
 Pour te nommer *To give a name to you*
 Liberté! *Liberty!*



ABOUT THE ARTISTS

Described as having “a tight and attractive vocal blend and excellent choral discipline” (American Record Guide), **THE THIRTEEN** is an all-star professional choir known for inspired and powerful live performance. Since its founding in 2012, the choir has been at the forefront of bringing invigorating performances to the American choral community in repertoire ranging from the Renaissance to the Romantic, from Bach to Bruckner; and from Gregorian chant to the world premieres of new American composers.

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

The Thirteen's growing discography includes "Voice Eternal," which was recently submitted for a Grammy® award, the critically-acclaimed Christmas album "Snow on Snow," "RADIANT DARK," which features the finest works of the late Tudor period and reached #28 on the iTunes Classical Charts, as well as The Thirteen's debut recording "...to St. Cecilia."

In past seasons, The Thirteen has performed and been in residency at Yale University, Bowling Green State University, Eastern Illinois University, the University of Central Oklahoma, York College, The University of Tampa, Virginia Wesleyan University, St. Ambrose University, Southern Illinois University – Carbondale, Guilford College, as well as concerts throughout the United States. The Thirteen is committed to educating and inspiring the next generation of musicians, and frequently coaches students at the high school and collegiate levels in masterclass, workshop and collaborative performance sessions.

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



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

Robertson's 2018-2019 with The Thirteen sees fifteen performances, repertoire spanning more than half of a millennium, collaborations with REBEL Baroque Orchestra and Jeremy Filsell, and numerous world and regional premieres. Robertson will lead residencies at Hood College, St. John's College, McDaniel College and more. Highlights of his 2018-2019 season include performances of J.S. Bach's *St. John Passion*, Handel's *Dixit Dominus*, Duruflé's *Requiem*, Poulenc's *Figure Humaine*, David Lang's *the little match girl passion*, and much of J.S. Bach's oeuvre. Mr. Robertson will serve as a guest clinician throughout the East Coast and collaborate with many of the finest musicians of his generation, including members of the Metropolitan Opera, Baltimore Symphony Orchestra, National Symphony Orchestra, Seraphic Fire, Apollo's Fire, Trinity Wall Street, Opera Philadelphia, Washington National Opera and more.

During the 2017-2018 season, Robertson led performances of masterworks including Handel's *Messiah* and Brahms' *Requiem*, served as a presenter at ACDA's Voices United festival, and led workshops throughout the East Coast. Additionally, Robertson served on the faculty of Oberlin Conservatory's Baroque Performance Institute, a premiere summer institute and festival dedicated to music of the Baroque.

From 2010-2012 Robertson served as Assistant Conductor for the Westminster Symphonic Choir, conducting the choir in performance and assisting in preparation for concerts with the New York Philharmonic, Philadelphia Orchestra and the New Jersey Symphony Orchestra, for such conductors as Yannick Nezet-Seguin, Peter Schreier, Alan Gilbert and Jacques Lacombe. Mr. Robertson was the Robert P. Fountain Scholar at the Oberlin Conservatory of Music, earning a degree in Organ Performance. While at the Oberlin

Conservatory he conducted the Oberlin College Choir, College Singers, Musical Union, Conservatory Orchestra and Chamber Orchestra. Robertson received his M.Mus. in conducting from Westminster Choir College where he studied with Andrew Megill and Joe Miller. He has also worked with such luminary conductors as Norman Scribner, Stan Engbretson, Robert Spano, Joseph Flummerfelt, Gary Graden and JoAnn Falletta.

A Washington, DC native, Robertson serves as Director of Music at Bradley Hills Church, in Bethesda, MD, and serves as a board member of the Washington, DC Chapter of the American Choral Directors' Association. Additionally active as an organist, Mr. Robertson has performed throughout the United States and in Western Europe.



JEREMY FILSELL is one of only a few virtuoso performers as both pianist and organist. He has appeared as a solo pianist in Russia, Scandinavia, New Zealand and throughout the USA and UK. His concerto repertoire encompasses Bach, Mozart and Beethoven through to Shostakovich, John Ireland, and Rachmaninov. He has recorded the solo piano music of Herbert Howells, Bernard Stevens, Eugene Goossens and Johann Eschmann and recently released were discs of Rachmaninov's piano music and two of French /Mélodies /accompanying Michael Bundy (baritone).

Jeremy is on the international roster of Steinway Piano Artists and has recorded for BBC Radio 3, USA, and Scandinavian radio networks in solo and concerto roles. His discography comprises more than 30 solo recordings. Gramophone magazine commented on the series of 12 CDs comprising the premiere recordings of Marcel Dupré's complete organ works for Guild in 2000 that it was 'one of the greatest achievements in organ recording'. In 2005, Signum released a 3-disc set of the six organ symphonies of Louis Vierne, recorded on the 1890 Cavaillé-Coll organ in St. Ouen, Rouen. He has taught at universities, summer schools, and conventions in both the UK and USA and has served on international competition juries in England and Switzerland. Recent solo engagements have taken him across the USA and UK and to Germany, France, Finland, Sweden, Norway, Australia and New Zealand. In North America, he concertizes under the auspices of Philip Truckenbrod Concert Artists.

As a student of Nicolas Kynaston and Daniel Roth, Jeremy Filsell studied as an Organ Scholar at Keble College, Oxford before completing graduate studies in piano with David Parkhouse and Hilary McNamara at the Royal College of Music. He was awarded a PhD in Musicology at Birmingham Conservatoire/BCU for research involving aesthetic and interpretative issues in the music of Marcel Dupré. Before moving to the USA in 2008, he held Academic and Performance lectureships at the Royal Academy of Music in

London and the Royal Northern College of Music in Manchester, and was a lay clerk in the Queen's at St. George's Chapel, Windsor Castle. He currently combines an international recital and teaching career with being director of music at The Church of St. Alban's in Washington DC, Artist-in-Residence at Washington National Cathedral, and Professor of Organ at the Peabody Conservatory in Baltimore.

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HOST A MUSICIAN!

Did you know that many of The Thirteen's musicians are drawn from around the country and come to Washington for rehearsals and concerts? When they come to D.C. they need a place to stay! To help save on costs and interact with our community, The Thirteen asks you, our audience members, to consider opening your homes to our wonderful musicians. Hosts are asked to provide a private bedroom for a full concert week and are offered two free tickets to our concert!

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

13TH THIRTEEN



SUPPORT US

The Thirteen's supporters receive unparalleled access to the ensemble's music-making with the best seats at performances and other exclusive opportunities. Above all, supporters breathe life into The Thirteen's season, providing incredible music to audiences across the Washington, D.C. area and the United States.

The Thirteen Chamber Choir, Inc. (EIN 46-3738034) is a non-profit corporation with 501(c)(3) tax exempt status.

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Become a member of our musical family! Please consider making a gift to The Thirteen. By transforming your applause into a gift, you help to provide other concertgoers with a once-in-a-lifetime experience to hear choral music at its finest. We ask that if you appreciate our artistry you make a commitment to The Thirteen and give as you are able. But no matter how much you give, it is vital that you do give - whether \$5 or \$5,000 - and become a part of our musical family. 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.

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

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FROM THE THIRTEEN

When the concert is over, enjoy The Thirteen wherever you go.
Recordings, t-shirts, travel mugs and more are available after today's concert.

