



13<sup>TH</sup> THE THIRTEEN

MATTHEW ROBERTSON ARTISTIC DIRECTOR

*TALLIS THROUGH THE  
LOOKING-GLASS*

OCTOBER 20-27, 2019



# THE THIRTEEN

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## CONCERT SCHEDULE

### SUNDAY, OCTOBER 20, 2019

3:30PM

Community Concerts at Second  
4200 St. Paul St.  
Baltimore, MD 21218

### MONDAY, OCTOBER 21, 2019

7:30PM

Hood College  
Brodbeck Music Hall  
501 Brodbeck Dr.  
Frederick, MD 21701

### TUESDAY, OCTOBER 22, 2019

7:30PM

St. Peter's Catholic Church  
60 South Mulberry St.  
Mansfield, OH 44902

### WEDNESDAY, OCTOBER 23, 2019

7:30PM

The Cathedral of St. John the  
Evangelist  
1007 Superior Ave. E  
Cleveland, OH 44114

### FRIDAY, OCTOBER 25, 2019

7:30PM

Virginia Theological Seminary  
Immanuel Chapel  
3737 Seminary Road  
Alexandria, VA 22304

### SATURDAY, OCTOBER 26, 2019

7:30PM

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

### SUNDAY, OCTOBER 27, 2019

5:00PM

Bradley Hills Church  
6601 Bradley Boulevard  
Bethesda, MD 20817

## CONDUCTOR'S NOTE

Welcome! I'm so glad that you've joined us tonight.

Tonight's program began, as it usually does, with my supreme excitement about specific works, in this case Tallis' monumental, passionate, and virtuosic *Gaude gloriosa Dei Mater*, and Benjamin Britten's lush, sensitive, and touching *Hymn to St. Cecilia*.

These works were both written during turbulent times: *Hymn to St. Cecilia* was written as the composer traversed U-boat-infested waters during the deepest depths of the Second World War, and Tallis' *Gaude gloriosa Dei Mater* was likely written during the brief Catholic restoration under Queen Mary, during which large-scale works in Tallis' beloved and ornate compositional style were again fashionable. These two works were written on opposite ends of the long line of English-language composers of sacred music, and both composers were leading figures in exploring what music should be in a new spiritual landscape.

This duality led to tonight's concert, *Tallis Through the Looking-Glass*, and our season title which draws its name from this concert. In planning this concert and this season, I was inspired by how music can transport us to a particular place, time, and state of mind, allowing us to enter new worlds much as Lewis Carroll's protagonist climbed through a mirror and entered a fantastical reality replete with new visions in the novel from which this program derives its name.

Tonight's concert features the two masterpieces discussed above, but also includes works from the pinnacle of the Tudor period, works from the infancy of music in America, and the best of our own English-language composers – themselves contemporary equals of Tallis and Britten.

This past week, we've enjoyed stepping through the ephemeral shimmer of the looking-glass. We look forward to meeting you there.

—Matthew Robertson

The Thirteen gratefully thanks our 2019-2020 Season Sponsors,

J. Penny Clark & Charles Cerf and Cindy Dunbar.

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

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

Please silence all cell phones and other noisemaking devices.

# PROGRAM

## Appear and Inspire

Hymn to St. Cecilia

Agnus Dei from *Mass for Four Voices*

Astronaut Anthem

Benjamin Britten (1913-1976)

William Byrd (1543-1623)

Meredith Monk (b. 1942)

## As Pants the Hart

VII. God Grant We Grace

from *Nine Tunes for Archbishop Parker's Psalter*

No. 105. Jewett

from *The Sacred Harp*

Thomas Tallis (1505-1585)

ed. Benjamin Franklin White (1800-1879)

V. E'en Like The Hunted Hind

from *Nine Tunes for Archbishop Parker's Psalter*

T. Tallis

No. 230. Converting Grace

from *The Sacred Harp*

ed. B.F. White

VI. Expend, O Lord

from *Nine Tunes for Archbishop Parker's Psalter*

T. Tallis

No. 208. Traveling On

from *The Sacred Harp*

ed. B.F. White

Fly Away I

Caroline Shaw (b. 1982)

## intermission

## Without End

I was glad

Agnus Dei from *Mass for St. Mary's*

Gaude gloriosa Dei Mater

Henry Purcell (1659-1695)

Ted Hearne (b. 1982)

T. Tallis

The Thirteen gratefully thanks  
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## THE ARTISTS

Elizabeth Bates, *soprano*  
Steven Berlanga, *bass-baritone*  
Julie Bosworth, *soprano*  
Doug Dodson, *countertenor*  
Nickolas Karageorgiou, *tenor*  
Cory Klose, *tenor*  
P. Lucy McVeigh, *mezzo-soprano*  
Caroline Olsen, *mezzo-soprano*  
Corbin Phillips, *bass-baritone*  
Margot Rood, *soprano*  
Ross Tamaccio, *baritone*  
Gregorio Taniguchi, *tenor*

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Matthew Robertson  
*Artistic Director*

Valerie Simonsen  
*General Manager*

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*Assistant Conductor*

The Thirteen gratefully thanks tonight's Concert Sponsor, J. Penny Clark.



# HELP MAKE OUR 2019-2020 SEASON POSSIBLE

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

## LEGACY SOCIETY

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

If you have made a bequest to The Thirteen, please let us know so that you can be recognized as a member of The Thirteen's Legacy Society. Your gift will serve as an inspiration for others.

For more information about making a gift to The Thirteen through your will or trust, or if you have already included The Thirteen in your plans, please contact Valerie Simonsen at [valerie@thethirteenchoir.org](mailto:valerie@thethirteenchoir.org).

**LEGACY SOCIETY**  
Dr. Patricia Stocker



# PROGRAM NOTES

## Hymn to St. Cecilia

Benjamin Britten (1913-1976)

The patron saint of music, St. Cecilia, has been the subject of several major works by well-known composers including Handel, Purcell, Howells, and Pärt. Britten's setting of texts by his friend, W.H. Auden, was composed during his return journey to the United Kingdom from the United States at the height of the Second World War. Upon his arrival, and perhaps inspired by the moving text on music and peace, Britten registered as a conscientious objector, an act of defiance in the face of terrible conflict.

### I.

In a garden shady this holy lady  
With reverent cadence and subtle psalm,  
Like a black swan as death came on  
Poured forth her song in perfect calm:  
And by ocean's margin this innocent virgin  
Constructed an organ to enlarge her prayer,  
And notes tremendous from her great engine  
Thundered out on the Roman air.

Blonde Aphrodite rose up excited,  
Moved to delight by the melody,  
White as an orchid she rode quite naked  
In an oyster shell on top of the sea;  
At sounds so entrancing the angels dancing  
Came out of their trance into time again,  
And around the wicked in Hell's abysses  
The huge flame flickered and eased their pain.

Blessed Cecilia, appear in visions  
To all musicians, appear and inspire:  
Translated Daughter, come down and startle  
Composing mortals with immortal fire.

### II.

I cannot grow; I have no shadow  
To run away from, I only play.  
I cannot err; there is no creature  
whom I belong to, Whom I could wrong.  
I am defeat when it knows it  
can now do nothing by suffering.  
All you lived through, dancing because you  
No longer need it for any deed.  
I shall never be different. Love me.

Blessed Cecilia, appear in visions  
To all musicians, appear and inspire:  
Translated Daughter, come down and startle  
Composing mortals with immortal fire.

### III.

O ear whose creatures cannot wish to fall,  
O calm of spaces unafraid of weight,  
Where Sorrow is herself, forgetting all  
The gaucheness of her adolescent state,  
Where Hope within the altogether strange  
From every outworn image is released,  
And Dread born whole and normal like a beast  
Into a world of truths that never change:  
Restore our fallen day; O re-arrange.

O dear white children casual as birds,  
Playing among the ruined languages,  
So small beside their large confusing words,  
So gay against the greater silences  
Of dreadful things you did: O hang the head,  
Impetuous child with the tremendous brain,  
O weep, child, weep, O weep away the stain,  
Lost innocence who wished your lover dead,  
Weep for the lives your wishes never led.

O cry created as the bow of sin  
Is drawn across our trembling violin.  
O weep, child, weep, O weep away the stain.  
O law drummed out by hearts against the still  
Long winter of our intellectual will.  
That what has been may never be again.

O flute that throbs with the thanksgiving breath  
Of convalescents on the shores of death.  
O bless the freedom that you never chose.  
O trumpets that unguarded children blow  
About the fortress of their inner foe.  
O wear your tribulation like a rose.

Blessed Cecilia, appear in visions  
To all musicians, appear and inspire:  
Translated Daughter, come down and startle  
Composing mortals with immortal fire.

## Agnus Dei from *Mass for Four Voices*

William Byrd (1543-1623)

Active during the turbulent English Reformation, William Byrd covertly converted to Catholicism at the height of his career in the service of Queen Elizabeth I. He then proceeded to compose for numerous private Catholic services, in semi-secrecy. More lenient than her musically-rigid father, Elizabeth was willing to overlook Byrd's musical transgressions. This movement from the *Mass for Four Voices* was likely only performed in secret and in private homes.

Agnus Dei,	<i>Lamb of God,</i>
Qui tollis peccata mundi,	<i>Who takes away the sins of the world,</i>
Miserere nobis.	<i>Have mercy on us.</i>
Agnus Dei,	<i>Lamb of God,</i>
Qui tollis peccata mundi,	<i>Who takes away the sins of the world,</i>
Dona nobis pacem.	<i>Grant us peace.</i>



*Program note provided by the composer*

*Astronaut Anthem* is a section from *The Games: A Science Fiction Opera* by Meredith Monk and Ping Chong which was originally created for the Schaubühne Ensemble of West Berlin. Monk composed the music and collaborated with Chong on the scenario, choreography, and direction. Set on an imaginary planet, *The Games* takes place in a post-nuclear future where survivors and their descendants are involved in the repetition of ritual games re-enacting Earth's culture in order to preserve the shards of civilization. *Astronaut Anthem* celebrates the colonization of the planet as well as the spirit of exploration. *The Games* won the National Music Theatre Award in 1986.

**VII. God Grant We Grace** from *Nine Tunes for Archbishop Parker's Psalter*

Thomas Tallis (1505-1585)

Matthew Parker, who had been Anne Boleyn's favorite chaplain, was appointed Archbishop of Canterbury in 1559 by Boleyn's daughter, Queen Elizabeth I. Parker attracted the attention of prominent composer Thomas Tallis, who dedicated nine psalm tunes to the Archbishop in 1567, setting texts translated and paraphrased by the Archbishop himself.

God grant with grace, He us embrace,  
In gentle part, bliss be our heart:  
With loving face shine He in place,  
His mercies all on us to fall.

That we Thy way may know all day,  
While we do sail this world so frail:  
Thy health's reward is nigh declared,  
As plain at eye all Gentiles spy.

**No. 105. Jewett** from *The Sacred Harp*

ed. Benjamin Franklin White (1800-1879)

Commonly associated with the American South, Sacred Harp singing actually originated in New England during the proliferation of song schools in the earliest days of the music education movement of the early 19th century. This collection of hymns contains some of the earliest American music, and its unique style is essential to the development of an American musical language.

Amazing grace! how sweet the sound,  
That saved a wretch like me!  
I once was lost, but now am found,  
Was blind but now I see.

I have already come;  
'Tis grace has brought me safe thus far,  
And grace will lead me home.

*Refrain*

*Refrain:*  
Shout, shout for glory,  
Shout, shout aloud for glory,  
Brother, sister, mourner,  
All shout glory hallelujah.

The Lord has promised good to me,  
His word my hope secures;  
He will my shield and portion be  
As long as life endures.

'Twas grace that taught my heart to fear,  
And grace my fears relieved;  
How precious did that grace appear  
The hour I first believed.

*Refrain*

The earth will soon dissolve like snow,  
The sun forbear to shine;  
But God, who called me here below,  
Will be forever mine.

*Refrain*

Through many dangers, toils and snares,

*Refrain***V. E'en Like The Hunted Hind** from *Nine Tunes for Archbishop Parker's Psalter*

Tallis

Tallis, like Byrd, was a devout Catholic forced to practice in secret while producing music for the Church of England after the Reformation. Liturgical changes during the Reformation forced composers to write music with easily discernible text and to eschew the complex polyphonic style of the Eton choirbook, thus making the liturgy more accessible to the average person.

E'en like the hunted hind, the water brooks desire,  
E'en thus my soul, that fainting is, to Thee would fain aspire.

My soul did thirst to God, to God of life and grace,  
It said e'en thus: when shall I come to see God's lively face?



**No. 230. Converting Grace** from *The Sacred Harp*

ed. White

Sacred Harp singing societies still exist all over the world today, and the tradition, which began in the late 18th century, lives on. If one were to attend a society meeting, one would find the singers arranged in a hollow square, each section facing the middle, and no dedicated leader of the group. Any individual singer can stand up to call and lead a hymn, in a democratic and open tradition that mirrors our American history of democratic leadership and freedom.

As pants the hart for cooling streams,  
 When heated in the chase;  
 So longs my soul, Oh God, for Thee,  
 And Thy refreshing grace.  
 Oh, for converting grace, and oh,  
 For sanctifying pow'r;  
 Lord, we ask in Jesus' name,  
 A sweet, refreshing show'r.

For Thee, my God, the living God,  
 My thirsty soul doth pine;  
 Oh, when shall I behold Thy face,  
 Thy majesty divine?  
 Why restless, why cast down, my soul?  
 Hope still; and thou shalt sing  
 Praise of Him who is thy God,  
 Thy health's eternal spring.

**VI. Expend, O Lord** from *Nine Tunes for Archbishop Parker's Psalter*

Tallis

As Tallis was expected to abide by the new rules of composition enacted during the Reformation, he was no longer permitted to write music in Latin (as had been the custom), and was required to express text “clearly,” which led to the style of music heard tonight, more chordal, and syllabified. These short works are excellent demonstrations of English Renaissance music during the later Tudor period.

Expend, O Lord, my plaint of word,  
 In grief that I do make: my musing mind,  
 Recount most kind; give ear for Thine own sake.

O hark my groan, my crying moan,  
 My King, my God Thou art: let me not stray  
 From Thee alway, to Thee I pray in heart.

**No. 208. Traveling On** from *The Sacred Harp*

ed. White

Works from the Sacred Harp tradition often feature the tenor voice singing the melody, which is why the leaders face the tenors in Sacred Harp singing sessions. This particular tune also employs another archetype of Sacred Harp singing, a “fuguing melody.” In the latter half of the hymn, listen for the melody introduced in the bass line, which is repeated in variation and in canon by the upper three voices.

Farewell, my loving friends, farewell,  
 I have no home or stay with you;

I'll take my staff and travel on,  
 Till I a better world can view.

**Fly Away I**

Caroline Shaw (b. 1982)

Caroline Shaw is the youngest recipient of the Pulitzer Prize for Music (awarded in 2013 for her work *Partita for 8 Voices*) and she collaborates with a diverse array of artists, including Kanye West and Renee Fleming. In *Fly Away I*, she juxtaposes improvisatory lines against a well-known hymn tune, popularized by Gillian Welch and Alison Krauss on the soundtrack to the Coen Brothers film *O Brother, Where Art Thou*.

When I die Hallelujah by and by I'll fly away

I went the way the way the way I went  
 The way the way the  
 Way the way the way I went

Where you are

**I was glad**

Henry Purcell (1659-1695)

Henry Purcell was one of 17th century Britain's most prolific composers. The majority of Purcell's works were completed during his 15-year employment as the Director of Music at Westminster Abbey, and this piece was written for the coronation of King James II in 1685. Settings of this text have been sung at the coronation of every British monarch since Charles I in 1625.

I was glad when they said unto me:  
 We will go into the house of the Lord.  
 For thither the tribes go up, even the tribes of the Lord:  
 to testify unto Israel, to give thanks unto the Name of the Lord.  
 For there is the seat of judgement:  
 even the seat of the house of David.

O pray for the peace of Jerusalem:  
 they shall prosper that love thee.

Peace be within thy walls:  
 and plenteousness within thy palaces.  
 Glory be to the Father, and to the Son,  
 and to the Holy Ghost;  
 as it was in the beginning, is now,  
 and ever shall be, world without end, Amen.



Composer and bandleader Ted Hearne, praised by the *New York Times* for his “tough edge and wildness of spirit,” has written “some of the most expressive socially engaged music in recent memory -- from any genre” (Pitchfork). This early work sets sustained and slow-moving lines of music against the jagged edges of surprising dissonance, and is infused with Hearne’s trademark sense of urgency and power.

Agnus Dei, Qui tollis peccata mundi, Miserere nobis. Agnus Dei, Qui tollis peccata mundi, Dona nobis pacem.	<i>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>
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## Gaude gloriosa Dei Mater

Tallis

In stark contrast to the other English works we have heard this evening, Tallis’ monumental work *Gaude gloriosa Dei Mater* features long florid lines in Latin. Scholars are unsure exactly when the piece was written, either very early in Tallis’ career (early in Henry VIII’s reign) or very late (for Mary I). Both of these monarchs would have found the style of composition acceptable, but it was most likely written late in Tallis’ life, during the brief Indian summer when Catholicism was reinstituted in England under the reign of Mary Tudor. A sumptuous summation of Tallis’ illustrious career, this work shows the composer writing refined and complex music after years of confinement under Protestant liturgical constraints.

Gaude gloriosa Dei Mater, Virgo Maria vere honorificanda, quae a Domino in gloria super caelos exaltata adepta es thronum.	<i>Rejoice, O glorious mother of God, Virgin Mary truly worthy of honor, who, exalted by the Lord in glory above the heavens, hast gained a throne.</i>
Gaude Virgo Maria, cui angelicae turmae dulces in caelis resonant laudes: iam enim laetaris visione Regis cui omnia servirunt.	<i>Rejoice, O Virgin Mary, to whom the hosts of angels in heaven sweetly sing praises: for now thou dost enjoy the sight of the King whom all things serve.</i>
Gaude concivis in caelis sanctorum, quae Christum in utero illaesa portasti: igitur Dei Mater digne appellaris.	<i>Rejoice, fellow citizen of the heavenly saints, thou who without blemish bore Christ in thy womb: wherefore thou art justly called the mother of God.</i>
Gaude flos florum speciosissima, virga iuris, form morum, fessi cura, pes labentis, mundi lux, et peccatorum refugium.	<i>Rejoice, most beautiful flower of flowers, rod of justice, mould of virtues, succour of the weary, a firm foothold for those who fall, light of the world, and refuge of sinners.</i>
Gaude Virgo Maria quam dignam laude celebrat ecclesia, quae Christi doctrinis illustrata te Matrem glorificat.	<i>Rejoice, O Virgin Mary, who art worthy of the praise the Church celebrates, which, enlightened by the teachings of Christ, glorifies thee as mother.</i>
Gaude Virgo Maria, quae corpore et anima ad summum provecta es palacium: et, ut auxiliatrix et interventrix pro nobis miserimis peccatoribus, supplicamus.	<i>Rejoice, O Virgin Mary, who in body and soul are borne to the highest palace: and to whom, as strength and advocate for us miserable sinners, we make our supplication.</i>
Gaude Maria intercessorum adiutrix et damnandorum salvatrix celebranda.	<i>Rejoice, O Mary, celebrated as help of those who intercede and savior of the damned.</i>
Gaude sancta Virgo Maria cuius prole omnes salvamur a perpetuis inferorum suppliciis et a potestate diabolica liberati.	<i>Rejoice, holy Virgin Mary, by whose offspring all are saved from the perpetual torments of hell and freed from the power of the devil.</i>
Gaude Virgo Maria Christi benedicta Mater, vena misericordiae et gratiae: cui supplicamus ut nobis pie clamantibus attendas, itaque tuo in nomine mereamur adesse caelorum regnum. Amen.	<i>Rejoice, Virgin Mary, blessed mother of Christ, channel of mercy and grace: to whom we pray that thou wouldst give ear to our devout cry so that in thy name we may deserve to enter the kingdom of heaven. Amen.</i>

*Program notes by Gilbert Spencer.*





# 13 THE THIRTEEN

Praised for performing with “striking color and richness” (The Washington Post) and “a tight and attractive vocal blend and excellent choral discipline” (American Record Guide), **THE THIRTEEN** is an all-star professional ensemble known for reimagining the potential of vocal music. Since its founding in 2012, the choir has been at the forefront of invigorating performances of choral masterworks ranging from early chant to world premieres and the centuries in between.

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

The Thirteen’s growing discography includes “Truth & Fable,” premiering in October 2019, “Voice Eternal,” which was pre-nominated for a Grammy® award, the critically-acclaimed Christmas album “Snow on Snow,” “RADIANT DARK,” which features the finest works of the late Tudor period and reached #28 on the iTunes Classical Charts, as well as The Thirteen’s debut recording “...to St. Cecilia.”

The Thirteen has performed and been in residency at Yale University, Bowling Green State University, Eastern Illinois University, the University of Central Oklahoma, York College, The University of Tampa, Virginia Wesleyan University, St. Ambrose University, Southern Illinois University – Carbondale, Guilford College, as well as concerts at colleges and concert series throughout the United States. In 2018 The Thirteen was awarded the Greater Washington Area Choral Excellence award for Most Creative Programming.

The Thirteen is committed to educating and inspiring the next generation of musicians, and frequently coaches students at the high school and collegiate levels in masterclass, workshop and collaborative performance sessions.

For more information about The Thirteen, please visit [www.TheThirteenChoir.org](http://www.TheThirteenChoir.org).





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

Robertson’s 2019-2020 season with The Thirteen sees twenty performances, repertoire spanning more than half of a millennium, collaborations with many of the finest instrumentalists of his generation, and world premieres by Scott Ordway and Melissa Dunphy. Highlights of his 2019-2020 season include performances of Mozart’s *Requiem*, Handel’s *Messiah*, Monteverdi’s *The “Lost” Vespers (1641)*, Ordway’s *The Outer Edge of Youth*, Kile Smith’s *The Consolation of Apollo*, and much of J.S. Bach’s oeuvre.

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

Oberlin Conservatory’s Baroque Performance Institute, a premiere summer institute and festival dedicated to music of the Baroque.

From 2010-2012 Robertson served as Assistant Conductor for the Westminster Symphonic Choir, conducting the choir in performance and assisting in preparation for concerts with the New York Philharmonic, Philadelphia Orchestra and the New Jersey Symphony Orchestra, for such conductors as Yannick Nezet-Seguin, Peter Schreier, Alan Gilbert and Jacques Lacombe.

Mr. Robertson was the Robert P. Fountain Scholar at the Oberlin Conservatory of Music, earning a degree in Organ Performance. While at the Oberlin Conservatory he conducted the Oberlin College Choir, College Singers, Musical Union, Conservatory Orchestra and Chamber Orchestra.

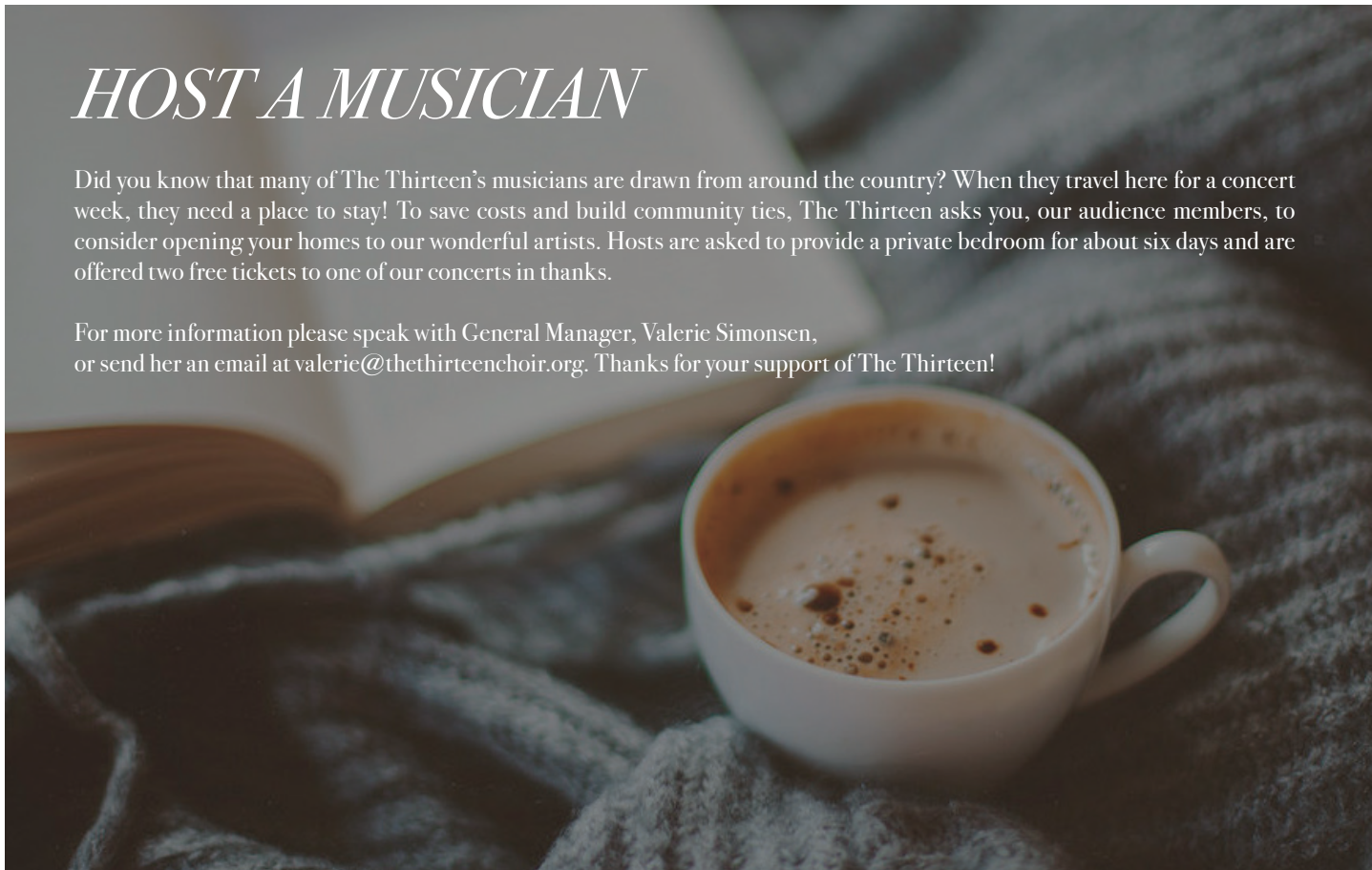
Robertson received his M.Mus. in conducting from Westminster Choir College where he studied with Andrew McGill and Joe Miller. He has also worked with such luminary conductors as Norman Scribner, Stan Engebretson, Robert Spano, Joseph Flummerfelt, Gary Graden and JoAnn Falletta.

A Washington, DC native, Robertson serves as Director of Music at Bradley Hills Church, in Bethesda, MD. Additionally active as an organist, Mr. Robertson has performed throughout the United States and in Western Europe.

## HOST A MUSICIAN

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

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





# *SUPPORT US*

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

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

To donate, please visit [TheThirteenChoir.org](http://TheThirteenChoir.org) and click on “Donate,” or send your check payable to The Thirteen to:

The Thirteen  
P.O. Box 32065  
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