CONDUCTOR’S NOTE

Happy Holidays! I’m so glad that you’ve joined us for an exploration of the Christmas story in song as exemplified by the music of Vivaldi and Bach.

Close contemporaries of one another, Vivaldi and Bach are both heralded in music history for synthesizing the best of the Baroque period. Two of their finest works, Vivaldi’s Gloria and Bach’s Magnificat were composed within a decade of each other, and these works have come to exemplify the high Baroque. In a very different style – that of the French court – Bach’s Orchestral Suite in C Major is not less of a revolutionary work, synthesizing German and French styles to make a celebratory and elegant opus. In this way, tonight’s concert celebrates the Christmas story in three national musical languages: French, Italian, and German.

Neither Vivaldi nor Bach set much text in these large, celebratory works. Indeed, many other composers have set the exact same texts in a tenth the amount of time! But what Bach and Vivaldi achieve are sets of musical miniatures that explore the Christmas story in song, with each line of text set with utmost sensitivity to its meaning. And while these two masterworks might diverge in national style, they both share intimate duets and trios, time-suspending solos, and driving choruses.

I hope you enjoy tonight’s iconic works as much as we have enjoyed preparing them for you!

Yours,

Matthew Robertson
Artistic Director

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

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.
CHOIR

SOPRANOS
Julie Bosworth
Agnes Coakley Cox
Crossley Hawn
Katelyn Grace Jackson
Marie Marquis
Molly Quinn

ALTOS
Rhianna Cockrell
Patrick Dailey
Doug Dodson
Cody Bowers Pastor

TENORS
Nathan Dougherty
Matthew Hill
Oliver Mercer
Kyle Tomlin

BASSES
Will Doreza
Daniel Fridley
Gilbert Spencer
Christopher Talbot

Edward Maclary, Choir Preparation

ORCHESTRA

VIOLIN I
Adriane Post, concertmaster
Mandy Wolman
Karen Dekker
Marika Holmquist
Caitlin Cribbs

VIOLIN II
Evan Few, principal
Francis Liu
Natalie Rose Kress
Freya Creech

CONTINUO
Jessica Powell Eig, double bass
Elliott Figg, organ
Anna Marsh, bassoon
Adam Pearl, harpsichord
Sarah Stone, principal cello
Dan Swenberg, theorbo
Michael Unterman, cello

FLUTE
Amy Guitry, principal
Brittany Salkil

VIOLA
Kyle Miller, principal
Stephen Goist
Cynthia Keiko Black

TRUMPETS
Josh Cohen, principal
Jason Dovel
Dennis Ferry

TIMPANI
Michelle Humphreys

OBOE
Meg Owens, principal
Fatma Daglar

The Thirteen thanks our Concert Sponsors Cheryl Naulty & Walter Hill for their generous sponsorship of this program. This program is supported by the DC Commission on the Arts and Humanities, and funded in part by the City of Alexandria, Office of the Arts’ Arts Grant Program and the Maryland State Arts Council.

DC COMMISSION FOR ARTS & HUMANITIES

The orchestra for this program was made possible by a gift to The Thirteen's Building for Tomorrow campaign by Cheryl Naulty & Walter Hill. Their gift to the campaign is also sponsoring The Thirteen's soprano section for the 2022-2023 season.
ORCHESTRAL SUITE IN C MAJOR, BWV 1066
Johann Sebastian Bach (1685-1750)
- Overture
- Courante
- Gavotte I & II
- Forlana
- Minuet I & II
- Bourrée I & II
- Passapied I & II

GLORIA IN D MAJOR, RV 589
Antonio Vivaldi (1678-1741)
I. Gloria in excelsis Deo
II. Et in terra pax
III. Laudamus te | Marie Marquis & Crossley Hawn, sopranos
IV. Gratias agimus tibi
V. Propter magnam gloriam tuam
VI. Domine Deus | Katelyn Grace Jackson, soprano
VII. Domine Fili unigenite
VIII. Domine Deus, Agnus Dei | Rhianna Cockrell, mezzo-soprano
IX. Qui tollis peccata mundi
X. Qui sedes ad dexteram Patris | Doug Dodson, countertenor
XI. Quoniam tu solus sanctus
XII. Cum Sancto Spiritu

intermission | ten minutes

MAGNIFICAT IN D MAJOR, BWV 243
J.S. Bach
I. Magnificat anima mea
II. Et exsultavit | Julie Bosworth, soprano
III. Quia resperexit humilitatem | Molly Quinn, soprano
IV. Omnes generationes
V. Quia fecit mihi magna | Christopher Talbott, bass-baritone
VI. Et misericordia | Patrick Dailey, countertenor & Kyle Tomlin, tenor
VII. Fecit potentiam
VIII. Deposuit potentes de sede | Oliver Mercer, tenor
IX. Esurientes implevit bonis | Rhianna Cockrell, mezzo-soprano
X. Suscepit Israel puerum suum | Agnes Coakley Cox & Katelyn Grace Jackson, sopranos,
   Cody Bowers Pastor, countertenor
XI. Sicut locutus est
XII. Gloria Patri
Like the old friends who trod up our snowy walks laden with holiday gifts to brighten our yuletide celebrations, Bach and Vivaldi seem also to arrive on our doorsteps in December with their own familiar seasonal gifts, but all the more welcome for the familiarity. Familiar gifts may come laced with a generous pour of nostalgia, but we savor them annually with an enthusiasm and delight born of their own special qualities, and those qualities seem to spark a new appreciation year after year. And so it is with Vivaldi’s Gloria and Bach’s Magnificat.

Vivaldi’s Gloria, RV 589—one of two settings he composed of the liturgical text that jubilantly repeats the song of the angels at the birth of Jesus—was written sometime between 1713 and 1719 for performance at the Ospedale della Pietà. The Pietà was one of four charitable foundations in the city of Venice—the ospedali grandi—that, while meeting pressing social needs, also fostered the musical training of its solely female charges. In this sense, the Venetian charities were early forms of European music conservatories. Performances by female ensembles were well-known, both as part of the city’s tourism and especially as a way to attract charity donors. Denis Arnold brings this dynamic into focus when he observes: “Without the funds by which the audiences . . . in their chapels expressed their enjoyment [of the music], bastards would have starved, the indigent sick would have died untended, young ladies without means would have lacked the dowry which brought them husbands.”

Each of the four institutions had a distinctive cohort: the Ospedaletto was mostly for orphans, the Mendicanti for beggars, the Incurabili for the sick, and the Pietà for foundlings. For much of the eighteenth century, the Pietà housed around 1,000 residents, making it relatively easy for it to muster significant musical forces, trained by maestri like Vivaldi, who was the maestro de’ concerti from 1703 to 1740. The women performers—players of stringed instruments, winds, brass, and keyboard, as well as vocalists—were heard in a convent-like setting, performing in a gallery behind a lattice grille. Public performance by females pushed the boundaries of social norms, although in Venice those social norms were less rigid than elsewhere, and the conventual setting would have eased qualms. The public nature of the performance was not all that pushed boundaries: female musicians playing wind instruments was unusual, as would have been the necessity of female singers covering the full vocal range from soprano to bass. This latter aspect has received considerable discussion, with some proposing that men were hired for the low parts, or that the low parts might have been sung by the male instructors. Others introduce the notion of octave transposition to allow the female singers to cover the bass part with ease. One can easily imagine that a flexible pragmatism helped meet the need, but it remains the case that written accounts confirm that the ensembles were exclusively female.

The opening movement (Gloria in excelsis Deo) is effervescent, harnessing the sound of Vivaldi’s prolific concerto writing. The hammering octaves that reiterate the harmonic pillars and the busy intricacies of the faster lines provide a rhythmic drive that suggests perpetual motion, while the voices, almost in the manner of a choral continuo, declaim the text in powerful block chords. The effect is exhilarating; when he brings this music back in the penultimate movement, one suspects he does so with a smile. The driving rhythms are a signature trait of Vivaldi’s concerto style, and he deploys them again, for instance, in the crisp, dotted rhythms that are ever present in the Domine Fili.

If some of the writing seems concerto-like, some of it is also operatic. The duet, Laudamus te, is in form and style reminiscent of music for the opera stage, especially with its use of instrumental ritornelli to articulate and round off vocal sections. We hear the same structure in the extroverted
aria, *Qui sedes*. The elegant *siculo* for soprano and oboe, *Domine Deus*, seems also operatic, but in a way that recalls a sensuous love duet, with oboe and voice moving in courtly tandem one with another, while the scoring for oboe and the dotted rhythms of the *siculo* set things firmly in a pastoral mode.

Elsewhere things take a learned turn with a few movements in contrapuntal, fugal style. The spirited fugue of *Propter magnam* with its strong use of reiterated pitches may again have a bit of a concerto echo to it, and the final movement, *Cum sancto spiritu*, offers a fugue that combines a stately subject with a rhythmically animated counter-subject, the kind of animation that is apparent so often and seems to find the composer especially at home.

One movement seems to stand alone for its expressive power and degree of pathos. The movement devoted to peace on earth—*et in terra pax*—unsurprisingly eschews the brilliance of so many of the movements here in favor of something more serene. Lulling throbs in the bass and the upper strings accompany motivic imitation in the voice parts where exquisite suspensions and chromatic alteration spice the harmony with poignance.

Bach's *Magnificat*, BWV 243, is a revision of a festive work that he composed for his first Christmas week at Leipzig (1723). The revision, made between 1732 and 1735, tinkers with instrumentation (transverse flutes replace recorders), changes the key from E-flat to D, and removes a set of interpolated Christmas versets to give the work a broader liturgical utility. The original (BWV 243a) is an impressive and substantial strand in a series of works that Bach wrote to be performed at the Leipzig liturgy between Christmas Day and January 1, and one can imagine that as this was his first major festival season "on the job," his desire to impress was a significant factor in sustaining the effort. Within the week, he performed three new cantatas—"Dazu ist erscheinen," BWV 40, "Sehet, welch eine Liebe," BWV 64, and "Singet dem Herrn," BWV 90— as well as a new setting of the *Sanctus*, BWV 238, the *Magnificat*, BWV 243a, and a reperformance of an older cantata, "Christen, äzet diesen Tag," BWV 63. Some of the works were performed more than once during the week, as Bach was responsible for supplying music at several of the city's churches. Suffice it to say, it was a busy time.

Bach's setting of the *Magnificat* resembles a tapestry of successive miniatures, each drawn with a colorful palette and each rich in character, inventiveness, and gesture. These miniatures are shaped into larger architectural units articulated by the choruses; adding more texture to the organizational scheme is that the solo writing in each group progressively increases its dimensions: the first section features music for one voice, the second for two voices, and the third, for three. The whole architectural scheme is framed with the last part of the concluding chorus repeating the music of the opening "Magnificat," a satisfying symmetry, but also a play on the words "as it was in the beginning, is now and will be forever."

The *Magnificat* text (Luke 1:46-55) is the Virgin Mary's reflective hymn of praise, uttered in response to her cousin Elizabeth, pregnant with John, the Baptist, who leaped in her womb in recognition of Mary's child, Jesus. As the canticle is sung regularly at Vespers, it has long claimed a prominent place in the liturgical repertory. The text is one that rhetorically brings contrast and reversal into view, in part an anticipation of a new order to be ushered in at Jesus's birth: *He hath showed strength with his arm; he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seat: and hath exalted the humble and meek. He hath filled the hungry with good things: and the rich he hath sent empty away.* It is no surprise then that Bach's succession of miniatures also favors variety, and offers highly characterful settings of the verses, each penned to capture a different aspect of Mary's hymn. For example, the opening movement (*Magnificat*) is exuberant with the fanfare figures of trumpets and drums; teeming melismas here emerge as energetic tropes of joy. In contrast, the second movement (*Et exultavit*)
tames the exuberance, now transformed into a buoyant, dance-like aria, full of ornament and grace. In short order, this is followed by a plaintive aria full of languid lines and the plaintive sounds of the oboe d'amore to bring into focus "the lowliness of his handmaiden." Other sections take the music in yet other directions: muted strings and flutes with gentle triplet figures bring a soft pastoral lilt to "his mercy is on them that fear him;" a different view of "mercy" is finely drawn in the Suscepit, as a dulcet trio of high voices gently moves around the Magnificat chorale, "Meine Seele erhebt den Herren" on the oboes.

Bach then draws on the contrasts and oppositions of the text to inspire a musical sequence of varied and characterfully composed miniatures that, when taken together, form a tapestry that is wondrously more than the sum of its parts.

Bach's first orchestral suite comes from rather a different world than that of the Magnificat: the world of French courtliness. A succession of dances preceded by a French overture, the music here points to the influence of Versailles as a trans-national cultural ideal and to Bach's own experience as a court musician, schooled in things French from his early years in Lüneburg, which would have given him exposure to the Francophile court band of the Duke of Celle and the aristocratic class of the Ritterakademie (Knight's Academy).

The orchestral "overture-suite" was introduced into Germany in the seventeenth century by composers such as Johann Sigismund Kusser and Georg Muffat, who themselves had studied with the paragon of musical Frenchness, Jean-Baptiste Lully. In the preface to his first book of Florilegium, Muffat observes the fashion for such things: "In Germany the French style is gradually coming to the fore and becoming the fashion." It was a fashion he was glad to nurture, and one of which Bach would have easily been aware.

One of Bach's jobs in Leipzig was the directorship of the Leipzig collegium musicum, an ensemble that performed weekly programs at Zimmerman's café and coffee garden. Although the chronology of the orchestral suites is not exact, the performance parts to the first suite are from around 1725, a few years into Bach's tenure in Leipzig. It is easy to imagine them gracing the ambience of Zimmerman's café a few years later when Bach began to lead the ensemble there.

Program note by Steven Plank.  
Steven Plank is the Andrew B. Meldrum Professor of Musicology at Oberlin College & Conservatory.
GLORIA IN D MAJOR
A. Vivaldi

CORO: GLORIA IN EXCELSIS DEO
Gloria in excelsis Deo.

CHORUS: GLORIA IN EXCELSIS DEO
Glory to God in the highest.

CORO: ET IN TERRA PAX HOMINIBUS
Et in terra pax hominibus bonae voluntatis.

CHORUS: ET IN TERRA PAX HOMINIBUS
And on earth peace to men of good will.

DUETTO: LAUDAMUS TE
Laudamus te, benedicimus te, adoramus te, glorificamus te.

DUET: LAUDAMUS TE
We praise thee, we bless thee, we adore thee, we glorify thee.

CORO: GRATIAS AGIMUS TIBI
Gratias agimus tibi

CHORUS: GRATIAS AGIMUS TIBI
We give thanks to thee

CORO: PROPTER MAGNAM GLORIAM TUAM
Propter magnam gloriam tuam.

CHORUS: PROPTER MAGNAM GLORIAM TUAM
For thy great glory.

ARIA: DOMINE DEUS, REX CAELESTIS
Domine Deus, Rex caelestis, Deus Pater omnipotens,

ARIA: DOMINE DEUS, REX CAELESTIS
O Lord God, heavenly King, God the Father almighty.

CORO: DOMINE FILI UNIGENITE
Domine Filii unigenite, Jesu Christe.

CHORUS: DOMINE FILI UNIGENITE
O Lord, the only-begotten Son, Jesus Christ.

CORO: DOMINE DEUS, AGNUS DEI
Domine Deus, Agnus Dei, Filius Patris, Rex caelestis, Domine Filii unigenite, qui tollis peccata mundi, miserere nobis.

CHORUS: DOMINE DEUS, AGNUS DEI
O Lord God, Lamb of God, Son of the Father, heavenly King, only-begotten Son, who takest away the sins of the world, have mercy upon us.

CORO: QUI TOLLIS PECCATA MUNDI
Qui tollis peccata mundi, suscite deprecationem nostram.

CHORUS: QUI TOLLIS PECCATA MUNDI
Who takest away the sins of the world, receive our prayer.

ARIA: QUI SEDES AD DEXTERAM PATRIS
Qui sedes ad dexteram Patris, miserere nobis.

ARIA: QUI SEDES AD DEXTERAM PATRIS
Who sittest at the right hand of the Father, have mercy upon us.

CORO: QUONIAM T U SOLUS SANCTUS
Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus, Jesu Christe.

CHORUS: QUONIAM T U SOLUS SANCTUS
For thou only art holy, thou only art Lord, thou only art most high, Jesus Christ.

CORO: CUM SANCTO SPIRITU
Cum Sancto Spiritu, in gloria Dei Patris. Amen.

CHORUS: CUM SANCTO SPIRITU
With the Holy Spirit in the glory of God the Father. Amen.
MAGNIFICAT IN D MAJOR

J.S. Bach

CORO: MAGNIFICAT
Magnificat anima mea Dominum.

ARIA: ET EXSULTAVIT SPIRITUS MEUS
Et exsultavit spiritus meus in Deo salutari meo.

ARIA: QUIA RESPEXIT HUMILITATEM
Quia respexit humilitatem
ancillae suae;
ecce enim ex hoc beatam me dicent

CORO: OMNES GENERATIONES
Omnes generationes.

ARIA: QUIA FECIT MIHI MAGNA
Quia fecit mihi magna qui potens est,
et sanctum nomen eius.

DUETTO: ET MISERICORDIA
Et misericordia a progenie
in progenies timentibus eum.

CORO: FECIT POTENTIAM
Fecit potentiam in brachio suo,
dispersit superbos
mente cordis sui.

ARIA: DEPOSUIT POTENTES
Deposuit potentes de sede
et exaltavit humiles.

ARIA: ESURIENTES IMPLEVIT BONIS
Esurientes implevit bonis
et divites dimisit inanes.

TERZETTO: SUSCEPTI ISRAEL
Suscepti Israel puerum suum recordatus
misericordiae suae.

CORO: SICUT LOCUTUS EST
Sicut locutus est ad Patres nostros,
Abraham et semini eius in saecula.

CORO: GLORIA PATRI
Gloria Patri, gloria Filio,
gloria et Spiritui Sancto!
Sicut erat in principio et nunc et semper
et in saecula saeculorum.
Amen.

CHORUS: MAGNIFICAT
My soul proclaims the greatness of the Lord.

ARIA: ET EXSULTAVIT SPIRITUS MEUS
and my spirit has exulted in God my savior.

ARIA: QUIA RESPEXIT HUMILITATEM
because he has regarded the lowly state
of his servant;
look! from now on they will say that I am blessed [in]

CHORUS: OMNES GENERATIONES
every generation.

ARIA: QUIA FECIT MIHI MAGNA
He who is mighty has done great things for me,
and holy is his name.

DUET: ET MISERICORDIA
And his mercy continues from generation to
generation for those who fear him.

CHORUS: FECIT POTENTIAM
He has made known the power of his arm,
scattered those who are arrogant
in the thoughts of their heart.

ARIA: DEPOSUIT POTENTES
He has put down the mighty from their high seats
and raised up those who are lowly.

ARIA: ESURIENTES IMPLEVIT BONIS
The hungry he has filled with good things,
and the rich he has sent away empty.

TRIO: SUSCEPTI ISRAEL
He has taken under his protection Israel his boy,
and remembered his mercy.

CHORUS: SICUT LOCUTUS EST
In accordance with what he said to our fathers,
to Abraham and to his seed forever.

CHORUS: GLORIA PATRI
Glory to the Father, glory to the Son
glory also to the Holy Spirit!
As it was in the beginning and is now and always
and throughout ages of ages.
Amen.
THE THIRTEEN

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

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

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

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

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

WHAT’S IN A NAME?

When Matthew Robertson founded The Thirteen in 2013, he initially imagined a collaborative ensemble that performed and toured with twelve singers and one conductor, making music that was best suited for that configuration. Since then, The Thirteen’s artistic ambitions have outstripped our name, and we now perform with varying numbers of musicians as required by the music we program, from eight to 50. This led us in 2022 to add “Choir & Orchestra” to our name. Still, while our numbers may expand or contract according to the music we perform, our commitment to touching each member of our audience remains unchanged. So too does our commitment to the collaborative music-making environment that was the initial inspiration for our name, The Thirteen.
American conductor Matthew Robertson (b. 1986) is the founder and driving force of the professional choir and orchestra The Thirteen, which he has led in more than two hundred concerts, two dozen concert tours, seven commercial recordings, and numerous world premieres. Noted for boundary-defying performances that “transfigure the listener” (The Washington Post), for his “incisive tempos and dramatic pacing,” (Washington Classical Review) and “flowing lines and dramatic climaxes” (Fanfare Magazine, UK), Robertson’s kaleidoscopic artistic vision has led to acclaimed performances of a vast and varied repertoire, often featuring inspired use of staging and multimedia. Robertson’s boundless imagination on led to The Thirteen’s winning the Most Creative Programming Award from the Greater Washington Area Choral Music Awards.

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

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

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

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

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

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Jeremiah Cassidy
John Clewett & Cynthia
Speas
M. Ryan Conroy
Berthenia Crocker
Steve & Bie Fox
Alexandra Gifford
Pamela Hammers
Janet Ishimoto
Jodi King
Paul Levin
Charles Edward McGuire
Brigitte Oertel
Moriam Okereke
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Madeline Nelson
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Margaret & Paul Rick
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.thethirteenthchoir.org/donate or send an email to info@thethirteenthchoir.org.

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Walter Hill & Cheryl Naulty

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Patricia Stocker

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LEGACY SOCIETY

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

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

For more information about making a gift to The Thirteen through your will or trust, or if you have already included The Thirteen in your plans, please contact Todd Stubbs at: todd@thethirteenthchoir.org.

LEGACY SOCIETY
J. Penny Clark
Dr. Patricia Stocker
“...elegant musical performance, which Robertson molded with incisive tempos and dramatic pacing.”

- Choir & Organ
HOST A MUSICIAN

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

For more information, please speak with Managing Director, Todd Stubbs, or send an email to todd@thethirteenchoir.org. Thanks for your support of The Thirteen!

NEXT!

ALL NIGHT VIGIL | RACHMANINOFF VESPERS

March 3-5, 2023 | Alexandria, VA, Washington, D.C., and Bethesda, MD
Tickets: www.TheThirteenChoir.org

Rachmaninoff’s Vespers - alternately known as The All-Night Vigil - is often hailed as the composer’s greatest triumph. The apotheosis of the power, beauty, and emotion of the human voice, Rachmaninoff’s masterpiece is a concerto for the entire choir. Written with a symphonic palette, Rachmaninoff’s masterpiece has moved audiences for over 100 years with soaring melodies, rich harmonies, and vocal pyrotechnics.

Join our choir of 22 singers, including bassi profundi Glenn Miller and Eric Alatorre, as we celebrate Rachmaninoff’s 150th birthday with three performances of his Vespers.

This program is made possible by generous gifts from an anonymous donor.