



presents

COME AWAY TO THE SKIES

Music of Resurrection and Transformation



Sunday, May 17, 2026 at 4 pm
Cathedral Church of St. Paul, Burlington, Vermont

WELCOME

Please make certain that any personal beeping or ringing things are turned **completely off**, and please reserve applause until the conclusion of each half of the program. Recording is not permitted during the performance. Enjoy the moments!

Greta Getlein, Dean and Rector of this Cathedral wrote in 2024 following the Presidential election:

“Some of you have shared your feelings with me using words like shock, grief, anxiety, fear, sad, and stunned. Others feel betrayed by family, neighbors, and friends. Many are worried for themselves and those they love, including the most vulnerable among us, should the threats made by the President-elect be carried forth to fruition.”

“Some of you may be having a very different experience, certain that the outcome of the election is in the best interest of the country and in your own best interest. I pray that this may come to pass yet ask you, in this moment, to consider that the hateful and harmful rhetoric put forth by the President-elect and his spokespeople did and will impact the lives of people you know and love in your families, communities, and in this church. In our shared life as Christians, members of the Cathedral, and Vermonters, I ask you to listen deeply, bear compassion, and love fiercely, especially those whose very being has been threatened, quite literally, by that rhetoric.”

“I wish it need not have happened in my time,” said Frodo. “So do I,” said Gandalf, “and so do all who live to see such times. But that is not for them to decide. All we have to decide is what to do with the time that is given us.”

These times have been upon us all now for a year and a half, and we have collectively witnessed the fruition of those threats in ways that even then seemed unimaginable. It is possible to seek numbness, be angry, or sink into despair, seeing signs of our national values, worldwide standing, and our very existence and security crumbling.

But the music you will hear this afternoon teaches otherwise. From the universal human condition of mortality, Rutter invites us into a place of deep solace and trust. Theresa Thomason leads us to consider the realms beyond, and composers and authors point to the transformation and resurrection of our nation and lives. Eventually, it is promised, we come away to the skies. Meanwhile the challenges and leaders of today are transitory, and if it is any consolation outside of the spiritual realm, one might at least take comfort in the the wise lyrics of the modern folk hero Brandi Carlile, written on Election Day 2024: *“In the days that quickly followed They began to turn to stone They couldn’t stand or speak or swallow They couldn’t get out of bed alone And when the frailty overcomes them And they begin to crawl Reaching out their bloody hands Guess who gets to make the call?”*

Jennie Wilson, who was paralyzed at age four, became a prolific writer of over 2,200 poems and hymns. The author’s personal struggles are reflected in this text which became widely popular in the 1910s and 1920s and is included in many hymnals in the Gospel tradition.

Time is filled with swift transition, naught of earth unmoved can stand;
Build your hopes on things eternal, hold to God’s unchanging hand!
Hold to his hand! God’s unchanging hand!
Build your hopes on things eternal, hold to God’s unchanging hand!
Trust in him who will not leave you, whatsoever years may bring;
If by earthly friends forsaken, still more closely to him cling.

Jennie Wilson (1857-1913), 1905

The traditional Requiem, or Mass for the Dead (Latin: *Missa pro defunctis*), has been a touchstone of choral repertoire for many centuries and a regular, universal meditation on life and death, often in the context of All Saints tide and other memorial holidays. From the earliest known examples (Gregorian Chant, and a lost polyphonic setting by Dufay) to settings composed in recent decades, this text has fulfilled the need of ever-present liturgical function and has, simultaneously, served as a vehicle for concert presentations of modern music. (The website RequiemSurvey.org numbers over six thousand settings; dozens are added each year.) Often the result of a commission, a Requiem historically also has served as a window into the heart and soul of a composer's personal theology (or that of the commissioning body, or both). Here we are given a window into the soul of one of today's pre-eminent composers, whose 80th birthday was celebrated widely last year.

From the composer's notes on a recording of Requiem by King's College Choir:

Requiem was written in 1985. Unlike most of my work up to that point, it was not commissioned: a personal bereavement was the immediate reason for writing it. Its precedents were the small-scale, intimate Requiems of Fauré and Duruflé rather than the great dramatic frescoes of Berlioz and Verdi; and, as with many Requiems since about 1850, the music is not a complete setting of the *Missa pro defunctis* as laid down in Catholic liturgy but instead a meditation on themes of life and death using a personal compilation of texts. Like Fauré, I selected portions of the Requiem Mass, and like Britten I wove other, English texts into them to form a counterpoint to the Latin. The English texts consist of two psalms used at funerals (Psalms 130 and 23) together with some of the Burial Sentences from the 1662 Book of Common Prayer. The result is a concert work rather than a liturgical Requiem, though it has sometimes been used liturgically; in a more general sense, it feels at home, I hope, in church.

The seven-movement structure is arch-like. The first and last movements, Introit and Lux æterna, are prayers to God the Father (with texts according to the *Missa pro defunctis*) and form the liturgical bookends of the All Souls service; movements 2 (Psalm 130) and 6 (Psalm 23) are psalm settings, both with instrumental obbligatos; movements 3 (Pie Jesu) and 5 (Agnus Dei) are personal prayers to Christ; and the central Sanctus, the keystone of the arch, is celebratory and affirmative, using bells as is traditional at this point in a mass. Gregorian chant (a thread running through much of my work) is found at a number of points in Requiem, most overtly in the Agnus Dei, where fragments of the Easter Sequence, *Victimæ paschali laudes*, are played on the flute before and during the words "I am the resurrection and the life." In the final Lux æterna, the opening few notes to the theme first sung by the sopranos are taken from the chant associated with that text.

The accompaniment to *Requiem* exists in three versions: organ only; one for orchestra; and a parallel version for organ with six instruments (as heard today).

John Rutter

1. Introit & Kyrie

Requiem æternam dona eis Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Ierusalem.
Exaudi orationem meam;
ad te omni caro veniet.

Grant them eternal rest, O Lord,
and let light perpetual shine upon them.
A hymn becomes you, O God, in Zion,
And to you shall a vow be repaid in Jerusalem.
Hear my prayer;
to you shall all flesh come.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord have mercy upon us.
Christ have mercy upon us.
Lord have mercy upon us.

2. Out of the deep

Out of the deep have I called unto thee, O Lord; Lord, hear my voice.
O let thine ears consider well the voice of my complaint.
If thou, Lord, wilt be extreme to mark what is done amiss, O Lord, who may abide it?
For there is mercy with thee; therefore shalt thou be feared.
I look for the Lord; my soul doth wait for him; in his word is my trust.
My soul fleeth unto the Lord before the morning watch; I say, before the morning watch.
O Israel, trust in the Lord; for with the Lord there is mercy,
and with him is plenteous redemption.
And he shall redeem Israel from all his sins.

Psalm 130

3. Pie Jesu

Pie Jesu Domine, dona eis requiem. Dona eis requiem sempiternam.	<i>Merciful Lord Jesus, grant them rest; grant them eternal rest.</i>
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4. Sanctus

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

Agnus Dei, qui tollis peccata mundi, dona eis requiem.	<i>Lamb of God, who takes away the sins of the world, grant them rest.</i>
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Man that is born of a woman hath but a short time to live, and is full of misery.
He cometh up, and is cut down like a flower; he fleeth as it were a shadow.
In the midst of life, we are in death. Of whom may we seek for succor?
I am the resurrection and the life, saith the Lord: He that believeth in me, though he were
dead, yet shall he live: and whosoever liveth and believeth in me shall never die.

6. The Lord is my shepherd

The Lord is my shepherd; therefore can I lack nothing.
He shall feed me in a green pasture, and lead me forth beside the waters of comfort.
He shall convert my soul, and bring me forth in the paths of righteousness, for his Name's sake.
Yea, though I walk through the valley of the shadow of death,
I will fear no evil, for thou art with me; thy rod and thy staff comfort me.
Thou shalt prepare a table before me against them that trouble me;
thou hast anointed my head with oil, and my cup shall be full.
But thy loving-kindness and mercy shall follow me all the days of my life;
and I will dwell in the house of the Lord for ever.

Psalm 23

7. Lux æterna

I heard a voice from heaven saying unto me. Blessed are the dead who die in the Lord, for they rest from their labours. Even so saith the Spirit, for they rest.

Lux æterna luceat eis, Domine:
Cum sanctis tuis in æternum,
quia pius es.
Requiem æternam dona eis Domine,
et lux perpetua luceat eis.

*Let eternal light shine upon them, O Lord;
with thy saints in eternity,
for thou art merciful.
Grant them eternal rest, O Lord,
and may light perpetual shine on them.*

Jennifer Berton, soprano

Intermission (ten minutes)

Come away to the skies

Paul Halley (b. 1952)

Come away to the skies was written in 1998 and dedicated to Theresa Thomason, beloved vocal soloist of the Paul Winter Consort. Composer Paul Halley has created a new melody for Charles Wesley's beautiful text, written for Wesley's wife on her birthday with many Easter references. Interwoven with this golden thread of new melody is the text of St. Bernard of Clairvaux's "Jesu, Dulcis Memoria," resulting in a rich and colorful choral tapestry. A recurring piano interlude launches the merry 5/4 time of the majority of the music, with occasional bars of 6/4 enlivening a supple rhythm. Halley's career has included roles as featured writer and performer with The Paul Winter Consort, Director of Music at The Cathedral of St. John the Divine, New York, Founder and Artistic Director of Joyful Noise, and Director of Chapel Music at the University of King's College in Halifax, Nova Scotia.

Come away to the skies, My beloved arise
And rejoice on the day thou wast born,
On that festival day Come exulting away,
To thy heavenly country return.
We have laid up our love And our treasure above,
Though our bodies continue below;
The redeem'd of the Lord We remember his word,
And with singing to Sion we go.

Jesu, dulcis memoria,
Dans vera cordis gaudia:
Sed super mel et omnia
Eius praesentia.
Nil canitur suavius,
Quam Dei Filius.

*Jesus, how sweet the very thought,
Giving true joy to the heart,
But above honey and all else
Is his presence.
Nothing more lovely is sung
Than "Son of God."*

Now with thanks we approve The design of thy love
Which hath join'd us, in Jesus his name,
So united in heart, That we never can part,
Till we meet at the feast of the Lamb.
And there at his seat We shall suddenly meet,
And be parted in body no more,
We shall sing to our lyres With the heavenly quires,
And our Saviour in glory adore.

Hallelujah we sing To our Father and King,
And his rapturous praises repeat;
To the Lamb that was slain Hallelujah again
Sing all heaven, and fall at his feet.
For thy glory we are, Created to share
Both the nature and kingdom divine:
Created again That our souls may remain
In time and eternity thine.

*Charles Wesley (1707-1778),
For His Wife, On Her Birthday*

*St. Bernard of Clairvaux (1090-1153),
Jesu, dulcis memoria*

And I saw a new heaven

Edgar L. Bainton (1880-1956)

Taken from the opening verses of Revelation, Chapter 21, John speaks of his awe at seeing the new heaven and new earth in a vision. The imagery of Revelation is exceptionally rich: the sea, that had been home to the Beast of Revelation, is no more; there is no more death, no more pain, “for the old things are passed away.” Apart from the words of Jesus that are spoken from his throne, his words that proclaim, “Behold,” in the holy city, the new Jerusalem, “The tabernacle of God is with men,” Bainton’s setting of this memorable text is warm and contemplative. Written in 1928, it has achieved status as one of the most beloved and frequently performed of all choral anthems, both in England and the United States. (*Note by Douglas Yeo.*)

And I saw a new heaven and a new earth: for the first heaven and the first earth were passed away;
and there was no more sea.

And I John saw the holy city, new Jerusalem, coming down from God out of heaven,
prepared as a bride adorned for her husband.

And I heard a great voice out of Heaven, saying, Behold, the tabernacle of God is with men,
and he will dwell with them, and they shall be his people,
and God himself shall be with them, and be their God.

And God shall wipe away all tears from their eyes; and there shall be no more death, neither sorrow,
nor crying, neither shall there be any more pain: for the former things are passed away.

Deep River

African-American Spiritual, arr. Gerre Hancock (1934-2012)

This exquisite eight-part arrangement was written in 1984 for the Saint Thomas Choir of Men and Boys, which Hancock directed as Organist and Master of Choristers of Saint Thomas Church, New York from 1971 to 2004.

Deep river, my home is over Jordan, deep river, Lord, I want to cross over into campground.
Oh, don't you want to go to that gospel feast, that promised land where all is peace?

I don' feel no-ways tired

African-American Spiritual, arr. Jacqueline B. Hairston (1932-2026)

Pianist, composer and prolific arranger “Jacqui” Hairston received her musical training at the Juilliard School of Music, Howard University School of Music, and Columbia University. Her works have been recorded by the London Symphony and the Columbia Symphony Orchestras and have been performed by the San Francisco Women’s Philharmonic, Linda Tillery and the Cultural Heritage Choir, Kathleen Battle (with the Collegiate Chorale and Pro Arte Chorale at Carnegie Hall directed by the composer), Denyce Graves and the Orlando Opera Chorus and Orchestra, and many other singers worldwide. This arrangement of many variants of the text is deeply affirming.

I am seekin' for a city, Hallelujah,
For a city into the kingdom, Hallelujah.

*I don' feel no-ways tired.
Come too far from where I started from.
Nobody told me the road would be easy;
I don' believe he brought me this far to leave me.*

There's a better day a-comin', Hallelujah,
When I leave this world of sorrow, Hallelujah,
For to join the holy number, Hallelujah.

Jesu, the very thought of thee

melody by Gordon Slater (1896–1979), arr. Paul Halley

This striking arrangement is “lush and lyrical, a beautiful watercolor of vocal harmonies and organ line” (in the composer’s words) with a memorable recapitulation under a suspended high soprano note.

Jesu, the very thought of thee
With sweetness fills the breast;
But sweeter far thy face to see,
And in thy presence rest.

No voice can sing, no heart can frame,
Nor can the memory find
A sweeter sound than Jesus’ name,
The savior of mankind.

O hope of every contrite heart,
O joy of all the meek,
To those who ask how kind thou art,
How good to those who seek.

But what to those who find? Ah! this
Nor tongue nor pen can show;
The love of Jesus, what it is
None but his loved ones know.

Jesu, our only joy be thou,
As thou our prize wilt be;
In thee be all our glory now,
And through eternity.

Twelfth Century Latin, trans. Edward Caswall (1814-1878)

The Lord’s Prayer

Alfred Hay Malotte (1895-1964), arr. Dorothy Papadakos (b. 1960)

This setting known to many dates from 1935 and is sung in various arrangements the world over. Today we hear the prayer as recorded by Theresa Thomason in 1997 with an adaptation of Malotte’s organ accompaniment by Dorothy Papadakos, organist of the Cathedral of St. John the Divine in New York City where the recording was made, with great thanks to Dorothy for providing her arrangement. (The recording is readily found on YouTube.)

Our Father, which art in heaven,
hallowed be thy name.
Thy kingdom come, thy will be done,
in earth as it is in heaven.
Give us this day our daily bread,
and forgive us our debts as we forgive our debtors.
And lead us not into temptation,
but deliver us from evil.
For thine is the kingdom, and the power,
and the glory for ever. Amen.

Henry Scott Holland, a founder and strong supporter of the Christian Social Union (CSU) in the Church of England, was a Canon of St. Paul's Cathedral, London from 1884 to 1918. The CSU was established in 1889 and dedicated itself to the study of contemporary social conditions and the remedying of poverty and other forms of social injustice, with some similar features to the Social Gospel movement of North America. Holland was editor of the CSU newsletter *The Commonwealth* from its inception in 1896 to 1912. His only hymn "Judge eternal" appeared in the July 1902 issue and four years later was included in *The English Hymnal*. The text embodies the two chief interests of his fruitful life – social reform and missionary work. Originally, stanza 3 read "Feed the faint and hungry heathen with the richness of thy Word: cleanse the body of this Empire through the glory of the Lord." (Note from Wikipedia, and from *The Hymnal 1982 Companion* by Timothy Smith.)

Read in 2026 with the adjustments made by the American editors of *The Hymnal 1982* of the Episcopal Church, we are left with a powerful message for today, matched to worthy music replete with marvelous text-setting. This work was commissioned for the 1988 National Convention of the American Guild of Organists in Houston, Texas. The music is unified by repeated use of a triplet motive derived from the first four notes of the composer's original hymn-tune.

Judge eternal, throned in splendor,
 Lord of lords and King of kings,
 With thy living fire of judgment
 Purge this land of bitter things;
 Solace all its wide dominion
 With the healing of thy wings.

Crown, O God, thine own endeavor;
 Cleave our darkness with thy sword;
 Feed all those who do not know thee
 With the riches of thy word;
 Cleanse the body of this nation
 Through the glory of the Lord.

Still the weary folk are pining
 For the hour that brings release,
 And the city's crowded clangor
 Cries aloud for sin to cease:
 And the homesteads and the woodlands
 Plead in silence for their peace.

Henry Scott Holland (1847-1918), alt.



*The Saint Thomas Choir, 1994. Gerre Hancock, Organist and Master of Choristers
 Peter S. Berton, Assistant Organist, top row center*

Dedicated to Coretta Scott King, the offertory anthem was sung in her honor on the occasion of her preaching at the Cathedral of St. John the Divine, New York City where the composer was then organist and choirmaster. Mrs. King's steadfast vision and hope embody Whittier's words: "The dark night is ending and dawn has begun." Whittier was a Quaker poet and early abolitionist. His words are consonant with the Advent prophecy that the wolf one day shall lie down with the lamb, and wars shall cease.

Sound over all waters, reach out from all lands
The chorus of voices, the clasping of hands;
Sing hymns that were sung by the stars of the morn,
Sing songs of the angels when Jesus was born;
With glad jubilations bring hope to the nations:

*The dark night is ending and dawn has begun.
Arise, hope of the ages, arise like the sun.
All speech flows to music, all hearts beat as one.
The dark night is ending, and dawn has begun.*

Blow, bugles of battle, the marches of peace,
East, west, north and south, let the long quarrels cease;
Sing the song of great joy that the angels began,
Sing of glory to God, and of good will to man!
Joining in chorus, the heavens bend o'er us:

"A Christmas Carmen," John Greenleaf Whittier (1807-1892)

Freedom Trilogy**Paul Halley**

As we heard in *Come away to the skies*, central to Halley's style is the ability to combine disparate musical elements often from completely different eras into a convincing new entity. After each of three hymns is presented alone, the opening Kyrie is developed and the remaining two combine; finally, the Kyrie soars as a descant above the texture.

Kyrie eleison. Christe eleison. Kyrie eleison.
Lord have mercy. Christ have mercy. Lord have mercy.
Greek, 3rd century; Missa de Angelis, 16th century

Halleluya! Pelo tsa rona, di thabile kaofela. Ke Morena Jeso, ya re dumeletseng,
ya re dumeletseng ho tsamaisa evangedi.
*Halleluya! We sing your praises, all our hearts are filled with gladness. Christ the Lord to us said:
I am wine, I am bread, I am wine, I am bread, give to all who thirst and hunger.*
We are marching in the light of God. Siyahamb' ekukhanyen' kwenos.
South African, 20th century, collected by Anders Nyberg (b. 1955)

Amazing grace, how sweet the sound, that saved a child like me,
I once was lost, but now am found, was blind, but now I see.
John Newton (1725-1807)



Theresa Thomason's vocal talent began to emerge as she grew up singing in church. Jazz, pop, and R&B later followed. Her winning performance at the world-famous Apollo Theatre was a stimulus for her to love the stage. Theresa has had a succession of sold-out concerts in the U.S. and in over 170 cities in Europe, where she spent seventeen years headlining in a theatrical concert she wrote and produced. She will be leaving a week after today's concert for another tour in Europe.

Her career has spanned almost three decades of performances and recordings with seven-time Grammy Award winner Paul Winter, and she remains a featured artist with Winter's Consort, performing regularly at the world-renowned annual Winter Solstice Celebrations and at Earth Mass at New York's Cathedral of Saint John the Divine. Several of these performances have aired on NBC and PBS. Paul

Winter calls Theresa "the best gospel singer in the country."

Thomason appeared on Broadway in the musical, *Hot Feet*, featuring the music of Earth Wind and Fire, directed by Maurice Hines. Returning to the Apollo Theatre in 2012, Thomason performed for the Harlem Jazz Shrines *Jazz a la Carte* with Wycliffe Gordon, Savion Grover, and Maurice Hines. The Wall Street Journal named this event "the best Jazz event." In 2023, she worked with Dr. Henry Louis Gates Jr. to tour France in a musical presentation of his book *The Black Church*. She has worked with artists in diverse genres as she continues to tour the U.S., Europe, New Zealand and the Caribbean using her gifts to serve a greater purpose.

She has done performances with and for Stevie Wonder, The Dalai Lama, Renato Braz, Ivan Lins, Noel Paul Stookey, Jamey Haddad, Eugene Friesen, Glen Velez, Valerie Simpson and more.



Paul Winter's *Winter Solstice Celebration* returns to St. Paul's Cathedral, Burlington with Theresa Thomason
Save the dates! Friday, December 4, 2026 at 7:30 p.m. Saturday, December 5, 2026 at 3:00 p.m.

The Cathedral Choirs and Guests

Peter S. Berton, Director of Music and Cathedral Arts

Choristers

Wylie Belisle
Lilianne Berton*
Joanna Henne
Charlie Kaur
William McFeeters
Elizabeth Ott*
Viola Sckolnick
Hazel Spottswood
Mary Woodbury, *Head Chorister*

Soprano

Rose Bacon
Greta Getlein*
Julie Longchamp
Judith McManis
Mary Joy Patchett
Lynda Pibus
Catherine Sullivan

Alto

Jennifer Berton*
Maddie Cross
Carolyn Dickinson
Flora Jean Hart
Mary Harwood
Jen Sisk

Tenor

Lucas Bull
Peter Frechette
Kason Hudman
Ryan Matos*
Maarten van Ryckevorsel

Bass

Bill Anderson
Karl Fandrich
Cole Marino
Andrew Orr*
Paul Theerman

Orchestra (*Requiem*)

Flute

Karen Kevra

Oboe

Elise Conti

Cello

Simon Webber

Harp

Heidi Soons

Percussion

Michael Laven
Cal McCandless

Organ

Noah Klein

Band (*Second Half*)

Bass

Robert Leopold

Percussion

Cal McCandless

Piano

Peter Berton

Organ

Noah Klein

Organ Console Assistant

Bea Henne

Art on both covers: Andrew Orr* andreworr.com

* *Guest*

Thanks to a generous grant to Cathedral Arts,
a sequel to today's program awaits you this fall.

Autumn Concert of Remembrance

Sunday, October 11, 2026 at 4:00 p.m.
The Cathedral Church of St. Paul, Burlington, Vermont

Jerusalem *C. H. H. Parry*
Greater love *John Ireland*
Vertue *Judith Weir*
Song for Athene *John Tavener*
A Poet's Requiem *Peter S. Berton*

The Cathedral Choirs and Guests
The Choir School of Newport County
The Rhode Island Festival Orchestra
Peter S. Berton, director



Program repeated

Sunday, October 25, 2026 at 4:00 p.m.
in the Gothic splendor of St. George's School Chapel
Middletown, Rhode Island

'Groupies' are invited to join a chartered bus tour with the performers departing
October 24, including attending a rehearsal and the concert, and visiting tourist sites in
Newport, Rhode Island before returning to Burlington on Monday October 26.

Reservation details available June 15 at cathedralarts.org