



and



present

An Autumn Concert of Remembrance

Sunday, October 11, 2026 at 4:00 p.m.
The Cathedral Church of Saint Paul (Episcopal)
Burlington, Vermont

Sunday, October 25, 2026 at 4:00 p.m.
Saint George's School Chapel
Middletown, Rhode Island

IN APPRECIATION

The Choir School of Newport County's Concerts of Remembrance began in 2017.
Counting a virtual event in 2020, this concert is the tenth in the series.

For this anniversary, thanks to a major donation to Cathedral Arts by a founding donor of The Choir School of Newport County, it is possible to realize on a large scale a "dream choir" combining current singers with many of the director's past professional colleagues. Although only singers with specific solo roles are described biographically at the end of the program, many others are similarly worthy in chorus roles. These include current children and chorister alumni now advanced singers in their own right, and teachers of music. This concert can thus be construed as a lifetime in the making, resting on the institutions and support which have allowed a specific sort of intergenerational choral culture to flourish and touch many through its art.

*With deep gratitude to this donor as a catalyst to all who have
built and sustained this enterprise with God's help, an affirming roar of
Aslan upon the waters in our midst is a familiar signal.*



"When pain is to be borne, a little courage helps more than much knowledge, a little human sympathy more than much courage, and the least tincture of the love of God more than all."

C. S. Lewis (1898-1963), from The Problem of Pain (1940)

Ticket revenue accounts for less than ten percent of the actual production costs of this concert. The only way events like this can be sustained for future generations is through institutional endowments, as major donors move to eternal rewards and younger donors cannot possibly replace their resources. Please consider a generous tax-deductible gift to the endowment specific to the venue of each performance as described in the program insert. Thank you for your support.

PROGRAM

Please reserve applause until the end of each half of the program.

Please take a moment to be certain that
any electronic ringing, beeping or vibrating thing
you have brought with you is switched *completely off*.

Thank you!

The program lasts 90 minutes, including a 15 minute intermission.

For the fallen (1971)	Douglas Guest (1916-1996)
Jerusalem (1916)	Sir Charles Hubert Hastings Parry (1848-1918)
Greater love hath no man (1912; 1924 version)	John Ireland (1879-1962)
Vertue (2005)	Dame Judith Weir (b. 1954)
Song for Athene (1993)	Sir John Tavener (1944-2013)
You who are passing by (2023)	Peter Stoltzfus Berton (b. 1968)
What if some little pain... (1949)	Ned Rorem (1923-2022)
Sim Shalom (1968)	Max Janowski (1912-1991)

Intermission

A Poet's Requiem, Op. 21 (2014)	<i>In Memoriam Wayne F. Maxwell, Jr.</i>	Peter Stoltzfus Berton
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1. Prologue: A Welcome World
2. Introit and Kyrie
3. To love
4. Oh take me home
5. Sanctus
6. Pie Jesu
7. Agnus Dei
8. In paradisum
9. Epilogue: The Resurrection

A Preface On Remembrance

Both Veterans Day and Memorial Day were established to recognize and honor the men and women who have worn the uniform of the United States Armed Forces.

Memorial Day, which is observed on the last Monday in May, was originally set aside as a day for remembering and honoring military personnel who died in the service of their country, particularly those who died in battle or as a result of wounds sustained in battle.

Veterans Day is intended to thank and honor all those who served honorably in the military—living and dead—whether in wartime or peace. In fact, Veterans Day is largely intended to thank living Veterans for their service, to acknowledge that their contributions to our national security are appreciated, and to underscore the fact that all those who served—not only those who died—have sacrificed and done their duty.

Additionally, major world religions set aside days and/or specific ceremonies within their holy days for the remembrance of the departed members of their communities. Many add individual traditions to these various observances, including ceremonies for departed animals and for our environment. While in the course of ten years in the Newport, Rhode Island community, this concert has had natural military as well as religious overtones of various strengths, the common refrain is one of tribute to those who have been, and remain, part of our lives. The poem below is beautifully representative of this universality, resonant with the themes expressed in this afternoon's poetry and music while shorn of all national and religious specificity. May this year's observances, for you and yours as a result of this concert, be experienced deeply a bit earlier this year than usual, accompanied by more of nature's astounding beauty and annual reassurance of sustaining transformation and rebirth.

We Remember Them

In the rising of the sun and in its going down, we remember them.
In the blowing of the wind and in the chill of winter, we remember them.
In the opening of buds and in the rebirth of spring, we remember them.
In the blueness of the sky and in the warmth of summer, we remember them.
In the rustling of the leaves and in the beauty of autumn, we remember them.
In the beginning of the year and when it ends, we remember them.
When we are weary and in the need of strength, we remember them.
When we are lost and sick at heart, we remember them.
When we have joys we yearn to share, we remember them.
So long as we live, they too shall live, for they are now a part of us,
as we remember them.

Rabbi Roland B. Gittelsohn

Rabbi, LT Roland B. Gittelsohn (1910-1995), assigned to the Fifth Marine Division, was the first Jewish chaplain the Marine Corps ever appointed. The American invading force at Iwo Jima in 1945 included approximately 1,500 Jewish Marines, and Rabbi Gittelsohn was in the thick of the fray, ministering to Marines of all faiths in the combat zone. He shared the fear, horror and despair of the fighting men, each of whom knew that each day might be his last. Roland Gittelsohn's tireless efforts to comfort the wounded and encourage the fearful won him three service ribbons.¹



For the Fallen

Douglas Guest was born in Yorkshire, studied at the Royal College of Music in London, and became Organ Scholar of King's College, Cambridge from 1935 until 1939. During the Second World War he served as a Major in the Royal Artillery. His first appointment came in 1945 as Director of Music at Uppingham School. From there he became Organist of Salisbury Cathedral, a post which he held from 1950 until 1957, before moving to become Organist and Master of the Choristers at Worcester Cathedral. His final posts were as Professor of Music at the Royal College of Music, simultaneously with serving as Organist and Master of the Choristers at Westminster Abbey from 1963 until 1981. He was appointed a Commander of the Royal Victorian Order (CVO) in 1975, a personal royal honor awarded directly by the British sovereign. His most well-known composition is a setting of Laurence Binyon's poem, "For the Fallen," written in 1971 for the choir of Westminster Abbey.²

The words are well known, uttered at every formal Remembrance Sunday service or similar occasion in England. The musical setting quite properly allows the words to speak simply and clearly.³ Binyon's poem was specifically composed in honor of the casualties of the British Expeditionary Force which suffered losses in August 1914 at the Battle of Mons, Britain's opening action of World War I on the Western Front. It was written immediately following the retreat from the battle and published in *The Times* on 21 September 1914, just seven weeks after the beginning of the war.

They shall grow not old as we that are left grow old.
Age shall not weary them nor the years condemn.
At the going down of the sun, and in the morning,
We will remember them.

Robert Laurence Binyon (1869-1943), 1914



Douglas Guest (1916-1996)



Laurence Binyon

At left, Binyon's poem as found on the War Memorial in Christ Church Cathedral, Christchurch, New Zealand

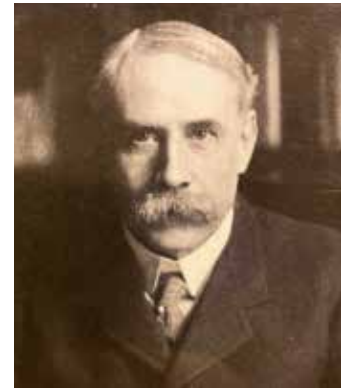
Jerusalem

Sir Charles Hubert Hastings Parry (1848-1918),
orchestrated by Sir Edward Elgar (1857-1934)

It is often assumed that this poem was inspired by the apocryphal story that a young Jesus, accompanied by Joseph of Arimathea, a tin merchant, travelled to what is now England and visited Glastonbury during his unknown years. Most scholars reject the historical authenticity of this story out of hand, and according to British folklore scholar A. W. Smith, “there was little reason to believe that an oral tradition concerning a visit made by Jesus to Britain existed before the early part of the twentieth century.” Blake does not name the walker on “England’s green and pleasant land”; according to a story available at the time of Blake’s writing, in Milton’s *History of Britain*, Joseph of Arimathea, alone, travelled after the death of Jesus, and first preached to the ancient Britons. The poem’s theme is linked to the Book of Revelation (3:12 and 21:2) describing a Second Coming, wherein Jesus establishes a New Jerusalem. Churches in general, and the Church of England in particular, have long used Jerusalem as a metaphor for Heaven, a place of universal love and peace.



In the most common interpretation of the poem, Blake asks whether a visit by Jesus briefly created heaven in England, in contrast to the “dark Satanic mills” of the Industrial Revolution. Blake’s poem asks four questions rather than asserting the historical truth of a visit. The second verse is interpreted as an exhortation to create an ideal society.⁴



Edward Elgar

Jerusalem serves as an unofficial national anthem of England, known for its stirring melody and powerful patriotic message. Parry composed it in March 1916 to raise public morale during World War I; Elgar’s orchestration of the second stanza followed in 1922 for the Leeds Festival, and it remains the standard version heard at major sporting and public events, such as the Last Night of the Proms. In particular, Elgar’s “arrows of desire” fly in thrilling quick notes from the strings and piccolo, echoed by brass as the clouds unfold. Vocal descants added by Peter Berton conclude the setting heard today. It will go a bit faster than sometimes sung at St. George’s with organ, given the nimbler orchestral accompaniment; please watch the director!



William Blake

In a tradition of long standing at St. George’s School in Rhode Island, which frequently sings this in all-school assemblies in Chapel, an immense shout (*sffz*) can be heard at the ‘O’ following “bring me my spear.” Go ahead!

The audience is invited to sing along throughout (see opposite page).

1. And did those feet in an-cient time Walk up-on

Eng-land's moun-tains green? And was the Ho-ly Lamb of God on Eng-land's

plea-sant pas-tures seen? And did the Coun-ten-ance Di-vine Shine forth up-

on our cloud-ed hills? And was Je-ru-sa-lem build-ed here A-mong these

dark Sa-tan-ic mills?

2. Bring me my bow of burn-ing

gold; Bring me my ar-rows of de-sire: Bring me my spear: O clouds un-

fold! Bring me my cha-ri-ot of fire! I will not cease from men-tal

fight, Nor shall my sword sleep in my hand, Till we have built Je-ru-sa-

lem In Eng-land's green and plea-sant land.

poem by William Blake (1757-1827), 1804

Greater love hath no man

John Ireland (1879-1962)

This beloved Anglican anthem resourcefully draws on several texts to illuminate our inheritance as the Redeemed of God, set to music of a fitting variety of characters. Written in 1912, the anthem predates specific reference to veterans, referring to the more general stewardship of our lives. It has become for the last century a poignant anthem for patriotic occasions, as well. When Ireland died in 1962, its opening words were inscribed on his gravestone as an epitaph.

John Ireland was born in Cheshire, in 1879. The majority of his output consists of piano miniatures and songs but he did write a moderate amount of church music, probably as a result of being organist and choirmaster of St Luke's Chelsea, in London. His one film score was *The Overlanders* (Australia, 1942). The composer's full orchestra version of *Greater love* heard today (adapted to the instrumentation available, with the organ filling in for a few brass and woodwinds) was published in 1924 and is a testament to the anthem's broad appeal and reach. It differs in several rhythmic aspects from the usual organ accompaniment, to occasionally riveting effect.



Many waters cannot quench love,
neither can the floods drown it.
Love is strong as death.
Greater love hath no man than this,
that a man lay down his life for his friends.

Who his own self bare our sins
in his own body on the tree,
That we, being dead to sins,
should live unto righteousness.

Ye are washed, ye are sanctified,
ye are justified in the name of the Lord Jesus.
Ye are a chosen generation,
a royal priesthood, a holy nation;
That ye should show forth the praises of him who
hath called you out of darkness into his marvelous light.

I beseech you brethren, by the mercies of God,
that you present your bodies, a living sacrifice,
holy, acceptable unto to God,
which is your reasonable service.



Song of Solomon 8, St. John 15, I Peter 2, I Corinthians 6; Romans 12

Orion Conwell, Zelda Conwell, Eden Conwell, Juno Conwell, semichorus; Cole Marino, soloist

Vertue (2005)

Dame Judith Weir served as Master of the King's Music from 2014 to 2024. Appointed by Queen Elizabeth II, Weir was the first woman to hold this office. She is best known for her acclaimed operas and theatrical works that draw on medieval history, Scottish folklore, and global storytelling. Her most famous compositions include the operas *A Night at the Chinese Opera* (1987), *The Vanishing Bridegroom* (1990), and *Blond Eckbert* (1993), alongside orchestral pieces like *The Welcome Arrival of Rain* (2001).

She writes of her 2005 work *Vertue* (of which we hear one of three parts): "These three short chorus settings of famous poems by George Herbert (1593-1633) were written in memory of Peter Lerwill, a dear friend and generous supporter of the Spitalfields Festival. When I set Herbert's verse about 'a sweet and virtuous soul, like season'd timber,' it was Peter who came instantly to mind. The formal care with which the poet laid out his words on the page was an important clue in the organisation of the music. The unaccompanied vocal ensemble begins simply, but progressively divides into as many as eight parts. *Vertue* is like a madrigal, aiming for the clearest possible presentation of the wonderful words." In Herbert's view "a sweet and virtuous soul" remains forever even if the sweet things of nature are prone to decay and loss.

Sweet day, so cool, so calm, so bright,
The bridal of the earth and sky;
The dew shall weep thy fall to-night,
For thou must die.

Sweet rose, whose hue angry and brave
Bids the rash gazer wipe his eye;
Thy root is ever in its grave,
And thou must die.

Sweet spring, full of sweet days and roses,
A box where sweets compacted lie;
My music shows ye have your closes,
And all must die.

Only a sweet and virtuous soul,
Like season'd timber, never gives;
But though the whole world turn to coal,
Then chiefly lives.

George Herbert (1593-1633)

Dame Judith Weir (b. 1954)



George Herbert

Song for Athene

Sir John Tavener (1944-2013)

Song for Athene is Tavener's best known work, having been performed by the Westminster Abbey Choir at the funeral service of Diana, Princess of Wales, on September 6, 1997 as her cortège departed from the Abbey.

Commissioned by the BBC, the piece was written in April 1993 as a tribute to Athene Hariades, a young half-Greek actress who was a family friend of Tavener killed in a cycling accident. At the time that she died, Hariades was working as a teacher of English and Drama at the Hellenic College of London. Tavener said of Hariades: "Her beauty, both outward and inner, was reflected in her love of acting, poetry, music and of the Orthodox Church." He had heard her reading Shakespeare in Westminster Abbey, and after her funeral, developed the idea of composing a work which combined words from the Orthodox funeral service and Shakespeare's *Hamlet*. The libretto was written by Mother Thekla, an Orthodox nun who was a major contributor to Tavener's life and work.

In the obituary in Gramophone Magazine, Thekla was described as "a librettist, counsellor, 'spiritual mother' and even commercial adviser" to Tavener. As a leading theologian and religious thinker, she strongly influenced the composer, who converted to Orthodoxy from Presbyterianism. He was greatly influenced by her book *The Life of St Mary of Egypt* (1974), and this provided the plot for his second opera, *Mary of Egypt* (1992). She acted as his counsellor and spiritual advisor in the years after the death of his mother in 1985. She helped him to deal with the concern that he would not be able to compose original works again. It has also been said that she advised him to be more commercial. As a result, he wrote *The Protecting Veil* (1987), which was extremely popular. She also provided libretti for a series of important works including *The Apocalypse* (1993), *We Shall See Him As He Is* (1993), *Let Us Begin Again* (1995), and *Fall And Resurrection* (1999). He wrote he could not have worked so well with another librettist: "It's one of those very special relationships in life, which will not ever happen again." He dedicated *The Music Of Silence: A Composer's Testament* (1999) to her. She had "helped me put my music and my life together."⁵

Alleluia, Alleluia.

May flights of angels sing thee to thy rest.

Remember me O Lord,

when you come into your kingdom.

Give rest O Lord to your handmaid,

who has fallen asleep.

The Choir of Saints have found the well-spring
of life and door of paradise.

Life: a shadow and a dream.

Weeping at the grave creates the song Alleluia.

Come, enjoy rewards and crowns I have prepared for you.

Alleluia, Alleluia, Alleluia.



William Shakespeare



Mother Thekla with Pope John Paul II



Princess Diana's Funeral, conclusion

St. George's School's involvement in World War I paralleled that of the nation—an intrinsic commitment to what was believed to be a “just war,” extolled from pulpit and classroom alike. Before the war ended, 287 men connected with the school (80% of the Alumni) were in some form of war service. Remembering those lost, through building a Memorial Schoolhouse in which all are instructed, seemed a particularly appropriate expression of appreciation. The names of those who died are carved in oak wainscoting in a design by Frederick Rhinelander King, Class of 1904, on the walls of the foyer. Leonard Bacon, Class of 1905, contributed the verse inscribed above the names.⁶ The brief processional setting, written for this annual concert upon its first instance at St. George's School in 2023, incorporates the St. George's School Hymn (sung to the tune *Duke Street*), Taps, and a reference to the National anthem. Other plaques in the hallway (the site of the reception after the concert on October 25) bear additional student and faculty names from later wars.

You who are passing by, a moment halt!
These for their country perished. They are gone.
If you believe in courage without fault,
Consider, and march on.



Leonard Bacon



Richard Cutts Fairfield – Class of 1917
Killed at Mestre, Italy, January 27, 1918



What if some little pain... *sung by the choristers*

Ned Rorem (1923-2022)

The Pulitzer Prize-winning composer is hailed as the finest American creator of art songs in the twentieth century, having written over five hundred. This haunting gem is from an early creative period in Morocco in 1949, when Rorem was twenty-six.

His New York Times obituary concluded: "Over his long career, Mr. Rorem wrote hundreds of pages about music and words and the relationship between the two, about the importance of respecting the poet's meaning and the singer's need to enjoy singing. But his reason for actually writing the music itself, he said, was simple: 'Because I want to hear it.'"



What if some little pain the passage have,
That makes frail flesh to fear the bitter wave?
Is not short pain well born, that brings long ease,
And lays the soul to sleep in quiet grave?
Sleep after toil, port after stormy seas,
Ease after war, death after life doth greatly please.

Edmund Spenser (1552-1599)



Edmund Spenser

Sim Shalom

Max Janowski (1912-1991)

Though not a direct emigré, Max Janowski is often associated with the group of composers who escaped to the United States in the years preceding the Holocaust and Second World War. Initially emigrating to Japan, Janowski ultimately settled in Chicago where he became a celebrated composer, conductor, and voice teacher. His catalogue includes numerous Psalm settings, six Hebrew cantatas, and many other choral works.

Sim Shalom is a well-known Jewish prayer for peace that was dedicated to the American diplomat Ralph Bunche. It is written for tenor soloist, chorus, and organ or piano, blending traditional Eastern European *chazzanut* (cantorial) styles with dramatic choral phrasing.



Grant peace, welfare, blessing, grace, loving-kindness and mercy unto us
and unto all Israel, thy people.

Bless us, O our Father, even all of us together,
with the light of thy countenance for by the light of thy countenance
thou hast given us, O Lord our God, the Law of life,
loving-kindness and righteousness, blessing, mercy, life and peace;
and may it be good in thy sight to bless thy people Israel at all times
and in every hour with thy peace.

Blessed art thou, O Lord, who blessest thy people Israel with peace. Amen.

Mark Bleeke, soloist

A Poet's Requiem – Composer's Note

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). For instance, Brahms's well-loved *A German Requiem* established in 1868 the practice of regular departure from the traditional Latin text of the Requiem Mass. Brahms achieved this by discarding all of it, substituting passages of scripture which had similar or singular meaning of importance to the composer, all in German. Another well-loved instance, that of Gabriel Fauré, delivered a particularly gentle version of the text. For this he was criticized, and answered: "It has been said that my Requiem does not express the fear of death and someone has called it a lullaby of death. But it is thus that I see death: as a happy deliverance, an aspiration towards happiness above, rather than as a painful experience... Is it not necessary to accept the artist's nature? As to my Requiem, perhaps I have also instinctively sought to escape from what is thought right and proper, after all the years of accompanying burial services on the organ! I know it all by heart. I wanted to write something different."⁷

In Fauré's setting, a mystical, contemplative mood is generally kept, as compared with the highly dramatic treatments by Mozart, Verdi or Berlioz. In fact, Fauré's original version of his Requiem (1888) did not contain the Offertoire or Libera me movements, thereby selecting greater emphasis on rest and peace, and omitting the Day of Judgment altogether; those two movements were added in 1893.⁸ Fauré participated in the mid-to-late 19th century French drive to replace theatrical-style music in church with mystical music inspired by and even based on Gregorian chant (plainsong). His music lends itself well to quiet, thankful remembrance, as does that of his successor and companion on the throne of Requiems in France, Maurice Duruflé. However, Duruflé does not shy away from a return to elements out of favor at the turn of the last century, informed by intervening cataclysmic world events as well as a neoclassical (not Romantic) aesthetic. He writes of his 1947 setting based entirely on plainsong: "This Requiem is not an ethereal work which sings of detachment from earthly worries. It reflects, in the immutable form of the Christian prayer, the agony of man faced with the mystery of his ultimate end. It is often dramatic, or filled with resignation, or hope or terror, just as the words of the Scripture themselves which are used in the liturgy. It tends to translate human feelings before their terrifying, unexplainable or consoling destiny."⁹

It is to the Requiems of Brahms, Fauré and Duruflé specifically that this work pays programmatic homage. Theologically, the texts selected and the music encompass the imagery of Scripture found in Brahms, the peace and consolation of Fauré, and (despite those) the occasional agony of the unknown in Duruflé.

A Poet's Requiem evolved over nearly fourteen years. As indicated by the dates on the poems and three movements composed before 2011, a history between poet M. David Samples and myself began the project, first discussed generally in 2008. Over a decade after a first commission produced *The Resurrection* in memory of Wayne F. Maxwell, Jr., David's parnter of 42 years, and the intervention of pieces for a wedding and a baptism, I was prompted by a search for one or two more poems to create a set of pieces for David's own eventual funeral. Though there was no imminent funeral, it was hoped that, even if posthumously, these several pieces could form a chronicle of this particular poet's life, with the chance for input and collaboration which had been fruitful earlier. It was perhaps a way to complete something that felt unfinished, though it was not yet clear what the whole should be. Some more poems were selected in January 2011 and soon after, David answered the question with a simple note and offer of a commission suggesting that 'it' be 'Wayne's Requiem.' In April 2011 I drew up the 'libretto' and the instrumentation plan which essentially has been followed. Composition of the six newest movements and orchestration of the whole occurred over a span of nearly three years as inspiration struck and

time permitted, with gratitude to composers John Abdenour, Bruce McInnes, and Peter Niedmann for insightful guidance, Douglas Bruce Johnson for string scoring, and Susan Knapp Thomas for harpistry.

Throughout composing, in addition to David's encouragement I felt the presence of Wayne Maxwell 'orchestrating'. My family moved to a home on W. Maxwell Drive, and "Oh take me home" was written in rural Maine near the intersection of Church Street and Maxwell Road. It is hoped that this project brought to light some unique poetry with fitting music, and may earn a fond place among thousands of expressions of a universal human condition. As did Fauré, David clearly saw death ultimately as a happy deliverance, an aspiration towards eternal peace, rather than as a dreadful experience, and my life has been much the richer from sharing in and learning from his journey. We trusted that God and Wayne would be pleased, and all looked forward to joyous reunion one day on some distant shore. David passed away on November 7, 2015, simply, at the age of ninety-one. At his express urging there was neither obituary nor service for him, however he had years earlier established a personal archive held by the New York Public Library, ready for research some day by a new student of his poetry and life's work.

Plainsong melodies in some cases over a thousand years old figure prominently in several movements where Latin texts are present. A recent study notes: "From at least the eighth century and for about a thousand years the repertory of music known as Gregorian chant, or plainsong, formed the largest body of written music *and* was the most frequently performed and the most assiduously studied in Western civilisation. But plainsong did not follow rigid conventions. It seems increasingly clear that, whatever may have been intended with respect to uniformity and tradition, the practice of plainsong varied considerably within time and place."¹⁰ Inclusion of plainsong in movements 2, 5, 6, 8 and 9 links *A Poet's Requiem* with this living history.

Plainsong hymn *Veni Creator* used in movement 5 (Sanctus)



Come, Holy Ghost, Creator blest, and in our hearts
take up Thy rest; Come with Thy grace and heav'nly aid,
to fill the hearts which Thou hast made.

Come, Holy Ghost, our souls inspire, and lighten with
celestial fire. Thou the anointing Spirit art,
who dost thy seven-fold gifts impart.¹¹

A Poet's Requiem is scored for SSATB choir, soloists, flute, piccolo, clarinet, bass clarinet, two trumpets, flügelhorn, harp, percussion (tympani, tubular chimes, cymbals), organ, and strings. It was premiered in May 2014 as part of the concert series of St. John's Episcopal Church, West Hartford, Connecticut, with the poet present.

Notes

¹ <https://pasyn.org/resources/sermons/rabbi-gittelson's-iwo-jima-eulogy> ² Wikipedia

³ Adapted from CD liner notes ©1998 by Benjamin Nicholas and Nicholas Chalmers, Guild GMCD 7151, by permission.

⁴ Wikipedia ⁵ Smith, Charlotte (6 September 2011). "Obituary: Mother Thekla, spiritual muse of Sir John Tavener."

Gramophone. Retrieved 21 April 2021.

⁶ History and original punctuation of poem: *St. George's School, A History: 1896-1986* (1987), pp. 54-55.

⁷ Richard Bell. "Original score provides a clearer view of heaven." *The Boston Globe*. March 28, 1989: 25. Also cited at *Notes on Fauré's Requiem* by James Liu which states that "Fauré was interviewed by Louis Aguetant on July 12, 1902. [This quote] was originally published in *Comœdia* (1954, p. 6). The English translation is taken from Robert Orledge's biography. *Wikipedia*

⁸ *Dies Irae* was, initially, the proper hymn for Advent I when Advent was six Sundays long, thus its text of Judgment is tempered by looking toward the Nativity. Its inclusion in many Requiem settings is a departure from its original context. *On the Shape of the Liturgy* by Dom Gregory Dix (1945), paraphrased by Gregory Eaton, Brooklyn, NY, January 2013.

⁹ Robert P. Eaton. *Maurice Duruflé's Requiem Op. 9 An Analysis for Performance*. University of Hartford dissertation, 1991: 225-226. From unpublished program notes written by Maurice Duruflé for an April 1980 concert at the Church of St. Etienne-du-Mont, Paris, under the direction of Madame Duruflé's sister Elaine Chevalier. Provided to Robert Eaton by Madame Marie Madeleine Duruflé-Chevalier. Translated by Barbara S. Eaton, Chairman, language department, Notre Dame Academy, Worcester, MA. Used by kind permission of Robert Eaton.

¹⁰ *Plainsong in the Age of Polyphony*. Ed. Thomas Forrest Kelly. Cambridge Studies in Performance Practice, 1992. Jacket notes.

¹¹ Chant version: http://en.wikipedia.org/wiki/File:Veni_Creator_Spiritus-1.BMP.jpg uploaded 11 October 2011.

English translations: 1) http://www.chantcd.com/lyrics/come_holy_ghost.htm ; 2) *The Hymnal* 1982, No. 504.

Poet Profile: Wayne Maxwell and M. David Samples

Born in Kansas, Wayne Maxwell graduated from University of Tulsa, and made his first professional appearance on tour with Gertrude Berg in *The Matchmaker*. He then traveled to New York to appear in The New York Shakespeare Festival's *Titus Andronicus* with Colleen Dewhurst.

An Illinois native, M. David Samples attended Lake Forest College near Chicago. He decided to take education courses so he'd have something to fall back on if a life in the theatre didn't work out. It was a wise decision, as it enabled him to begin his career teaching at Aurora High School while looking after his mother in Joliet as she recovered from a serious health issue. When David received a call from playwright Paul Green to play one of the lead roles in *Wilderness Road* (one of the great outdoor dramas), he headed to North Carolina where he earned his Master's Degree at the University of North Carolina.

In 1952 David directed *Queen Anne's Bell* in Bath, North Carolina, and then moved to Florida to direct Kermit Hunter's *Voice in the Wind*. When *The Eleventh Hour* was mounted in Virginia to celebrate Woodrow Wilson's centennial, David was called in to direct. After it closed in 1956, David decided it was time to move to New York. He decided the best way to get "into the swim" was to take acting classes with Lonnie Chapman and Curt Conway. His first show was *Wedding in Japan* with James Earl Jones. Then he worked for The Theatre Festival appearing in *Richard III* and *As You Like It* with George C. Scott, then *Tobias and the Angel* at Theatre East, and *Cock-a-Doodle Dandy*, and playing two roles and understudying Will Geer at Carnegie Hall Playhouse.

David spent the summer of 1958 at the theatre in Woodstock. There he met Wayne, where they began 42 wonderful years together. They directed and played at the Woodstock Playhouse for two years. Then David operated the Playhouse in Hyde Park for three. He was fortunate enough to have Eleanor Roosevelt on his Advisory Board. They also had a long personal and professional relationship with Gore Vidal: David directed the first production of Vidal's *The Best Man* after its Broadway run and the premiere of his *On the March to the Sea*. Also David and Wayne performed in Peter Shaffer's *Five Finger Exercise*, directed by Vidal.



(l-r): David Samples, Gore Vidal and Wayne Maxwell, August 1958, on the set of *A Visit to a Small Planet* by Gore Vidal

Even though he continued to work in the theatre (he directed the premiere of *Summer Brave* by William Inge), David started teaching again in 1962. Meanwhile, Wayne appeared in numerous shows including 1977's *White America* off-Broadway, *Look Homeward*, *Angel* at Hyde Park, and *The Boy with a Cart* in New York. David also directed Wayne's first play, *Ruffles' First Lay!*, at the ATA Theatre. Sadly, they worked together for the final time in *The Beheading*, directed by David, featuring Wayne as the young priest and David as the Archbishop. After Wayne's death in 2000, David published two children's books Wayne had penned, *The Miracle of Sandy Duck*, inspired by his childhood pet duck, and *The Little Blue Lamb*, about the Nativity.

Adapted from the Fall 2012 edition of script, a publication of Financial and Planned Giving Opportunities for The Actors Fund. David left a large share of his estate to The Fund in Wayne's name—helping ensure The Actors Fund can continue its vital work. www.actorsfund.org

1. Prologue: A welcome world

A gentle lullaby welcomes a new soul to earth; the music was written for the baptism of the composer's first child in 2007. The notes of the accompaniment, sung first by the men, are based on the name Sophie Rose, spelled out in musical notation. The clarinet has a cameo role as a child's "voice to challenge life's travails" and child soloists conclude the movement welcoming God's own child to the world by name.

A Welcome World for God's own child!
Let Heaven and all the Earth proclaim
A Mother's joy, a Father's pride
With Heaven and Earth within your name.

Of Heaven's design, an Angel's clone,
A face to charm if beauty fails,
With eyes to match the silver stars,
A voice to challenge life's travails.

Our prayer: that you will grow in grace,
Encounter love, both joy and pain,
Confront life's ills with God's embrace
And dwell at last in God's domain.

March 8, 2007

*Eden C., Fiona L., Abby J., William M.,
Willamina J., Charlie K., Zelda C., Abigail L., soloists*

2. Introit and Kyrie

After a solemn introduction (a funeral procession entering a church), the choir sings the exact notes and text underlay of the plainsong set by Duruflé, with rhythmic alteration to remain in 4/4 time. This plainsong is repeated in movements 4, 7 and 8, including the role of a congregation or audience in movement 8 derived from its first four notes. Kyrie introduces a new melody, used in canon. The mood is sad but hopeful.

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 omnis caro veniet.

Kyrie eleison;
Christe eleison;
Kyrie eleison.

Requiem æternam dona eis, Domine,
et lux perpetua luceat eis.

Grant them eternal rest, O Lord,
and let perpetual light 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.

Lord have mercy;
Christ have mercy;
Lord have mercy.

Eternal rest grant unto them, O Lord,
and let perpetual light shine upon them.

3. To love

The orchestral texture is reduced to strings (as sung at the composer's wedding); the motive at the first two instances of the words "To love" reappears in movement 8, as does the duet "as two become as one," anticipating that the two, temporarily parted on earth, will be reunited in heaven. Voiced in the same register, the duet may be sung by men, women, or one of each.

To love: the gift of heaven's grace
Complete as two become as one.
To love: the touch of earth's embrace
To join with joy when living's done.
To love: to hold the priceless prize,
To know the bliss of the Divine.
To love: the angels' wise surprise,
The centerpiece of God's design.

October 3, 2003

Ryan Matos, Joseph Burdick, duet

4. Oh take me home

Springtime, with the opening motive of the Epilogue (The Resurrection) heard several times, combined with "To love." A celestial interlude depicts consideration of the cosmos. At the words "I long to labor in your love," a brief passage from the preceding movement is amplified by choir and orchestra; a coda meditates briefly on the *Requiem æternam* plainsong..

Oh take me home in April, Lord,
When Spring stands rampant on the hill,
When all the world's a burst of bloom,
And Earth has drunk her fill.

Then let me leave in a rush of wind
To scatter memories as I soar,
Content to leave the dream behind
And scan the Cosmos evermore.

Lord, since I am on Heaven bent
And weary of the push and shove,
Despondent here and teased by time,
I long to labor in your love.

So take me home in April's arms
Beyond the clash of mortal care
To where the angels congregate
With Earth's disguise laid bare.

August 5, 1993

5. Sanctus and Benedictus

Sanctus is the singing “where the angels congregate” mentioned at the end of movement 4. The main motive is that of the plainsong hymn for Pentecost, “Veni Creator Spiritus.” Instrumental parts overlay Vaughan Williams’s hymn-tune *Down Ampney* (“Come down, O Love divine”). The climax is the most virtuosic moment for the choral and orchestral forces. As in Duruflé’s and Fauré’s settings, the Trinity is represented by the key of 3 flats in 3/4 time.

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth;
pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

Holy, Holy, Holy,
Lord God of Hosts;
Heaven and earth are full of your glory.
Hosanna in the highest.

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Blessed is the one who comes in the name of the Lord.
Hosanna in the highest.

6. Pie Jesu

Pie Jesu employs the plainsong from the Burial Office, played by a solo cello (a textural reference to Duruflé’s setting; here the cello plays the notes that Duruflé assigned to the singers). Between the verses of the solitary partner’s quiet prayer, a semichorus or soprano solo sings the Pie Jesu from a remote location, as if part of a musical dream, or review of favorite melodies as one’s life proverbially flashes by in memory. Soloist, semichorus and cello combine at the end, with Duruflé’s final three chords verbatim. A barely audible violin plays the melody of Pie Jesu from Fauré’s *Requiem*.

Gentle Jesus, take my hand.
I am a stranger in this land.
I know not either place nor time,
Nor contemplate what role is mine.

Pie Jesu Domine, dona eis requiem.
Dona eis requiem sempiternam.

Merciful Lord Jesus, grant them rest;
grant them eternal rest.

Come and lead me to the light
Before the dark and gathering night.
For I may falter, I may fall.
Gentle Jesus, hear my call.

April 14, 1993

Mark Bleeke, Jennifer Berton, soloists

7. Agnus Dei

Agnus Dei is in the form of a Passacaglia, or continuous variation over a bass in a minor key in 3/4 time, an homage to Brahms's solemn march in the second movement of *A German Requiem*. The music is brightened momentarily by the Requiem chant from movement 2 (sung in a major key, with the Passacaglia theme disguised atop celestial chords), and a rousing glimpse of the gate of heaven, before a return to the opening solemnity.

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem.

Lamb of God,
who takes away the sins of the world,
grant them rest.

O hold me close, Love, time runs swift,
And nimble fingers count our days
As all our guilt and sorrow drift
Away, and nothing earthly stays.

Indoors the daily duties done
And life's illusions set aside,
We steal a last look at the sun
And so regret that day has died.

The lingering shadows crowd the sky
As if the shroud of heaven would fall.
The night owls hoot; the ravens cry
As darkness crawls the garden wall.

Requiem æternam dona eis, Domine.

Grant them eternal rest, O Lord.

So hold me close till all is done
As firm in faith we face our fate,
Triumphant in the victory won
With outstretched arms at Heaven's gate.

Hold me close, Love, time runs swift,
And nimble fingers count our days
As all our guilt and sorrow drift
Away, and nothing earthly stays.

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem sempiternam.

Lamb of God,
who takes away the sins of the world,
grant them eternal rest.

June 15, 2001

Ryan Matos, soloist

8. In paradisum

In paradisum removes all doubt and regret from the preceding movement as the choir of angels welcomes the new soul to heaven, to God, and to reunion with their beloved. The opening presents the traditional *In paradisum* plainsong, as does the eventual second appearance of the text “Chorus Angelorum.” The audience/congregation part is derived from the *Requiem æternam* plainsong. Although deliberately simple, this part undergoes a radiant harmonic transformation as its first note D, initially heard as the fifth scale degree of G Major, becomes the third of B-flat Major before coming to rest as the first note of D Major. The duet at the close repeats from movement 3 the music of “Complete as two become as one,” the harp echoing “To love.”

In paradisum deducant te Angeli;
in tuo adventu suscipiant te Martyres,
et perducant te in civitatem sanctam Ierusalem.

May Angels lead you into paradise;
may the Martyrs receive you at your coming,
and lead you to the holy city of Jerusalem.

The choir (alone) sings this once. Thereafter, the audience is encouraged to join in creating the heavenly choir, by singing the passage eight times. Stick to it...the divided choir will soon both anticipate and echo your part. A visual guide near the director will indicate the start of each of the eight times.



Chorus Angelorum te suscipiat,
et cum Lazaro, quondam paupere,
æternam habeas requiem.

May a choir of Angels receive you,
and with Lazarus, who once was poor,
may you have eternal rest.

Requiem æternam.

Eternal rest.

A Welcome World for God's own child!

Juno C., Fiona L., Abby J., Charlie K., Eden C., soloists
Ryan Matos, Joseph Burdick, duet

9. Epilogue: The Resurrection

The Epilogue, a mini-cantata concerning the Resurrection (the theological basis for eternal life), begins with a fanfare of the Easter Day plainsong *Victimæ Paschali Laudes immolent Christiani* (“To the Paschal Victim let Christians offer their praises”). Solo roles are able to be staged dramatically (Narrators, an Angel, Mary, Jesus). After a recitative employing the low register of a bass to describe the tomb, the role of narrator is sung by a tenor, and the role of Jesus by a bass, as in Bach’s Passions. The final section, of merry polyrhythms, quotes the *Hallelujah* motive from Handel’s *Messiah*. Premonitions of the main rising-fifth, rising-sixth motive appeared in movements 1, 4, 5, 7, and 8. The question ‘Remember what he promised you?’ becomes an exhortation.

William Kraushaar, Narrator I, Jesus; Ryan Matos, Narrator II;
Madeline Green, Angel; Carolyn Dickinson, Mary

It is written that He was laid away
In a sepulchre, wound in linen
 cloth with spices;
Laid in a borrowed sepulchre in a garden
And a stone was rolled before.

Sleep, my Jesus, sleep.
Sleep, sweet Jesus, sleep.

Long the night and dark the hour.
 Mary, weep no more.
Your precious Son is resting now.
 Mary, weep no more.
The bitter cross is over now.
 Mary, weep no more.

It is written that in the sepulchre
A bright white angel in shining raiment
Declared, 'He is risen...'
To Mary Magdalene, Joanna,
And the Mother Mary.

'Oh, have you borne Him far away;
 My Jesus of Nazareth?'
'Mary, Mother, look on me;
 'Tis Jesus of Nazareth.'

Rise up, Sweet Jesus.
Rise, Sweet Jesus, rise.

Be not afraid; be not perplexed.
Remember what He promised you?

Oh Mary, weep no more.
Glory, glory to my Jesus.
Glory, glory, glory Jesus.

Now we know it: He is risen.
 Christ the Lord is risen today.
Strike the harp; strike the timbrel.
 Christ the Lord is risen today.
Open your hearts and sing His praises.
 Christ the Lord is risen; Hallelujah!
 Christ is risen today! Hallelujah!

January 8, 1950; revised March 5, 1990

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Jacopo Robusti best known as
TINTORETTO
(b. 1518, Venezia, d. 1594, Venezia)

The Resurrection of Christ
1579-81

Oil on canvas, 529 x 485 cm
Scuola Grande di San Rocco, Venice
(reproduced larger size, next page)

This painting, the cover of the first printing of *The Resurrection* in 2001, centers on the risen Christ. He is the invincible testimony of faith haloed by the divine dazzling light which blazes from the open tomb. The four angels with large beating wings who have just removed the heavy marble slab from the tomb seem to be inlaid into the supernatural light. At the same time, two devout women come forward from the left talking, deprived of natural light.





As many have pointed out, the proof of the resurrection is not found in a scientific understanding of what happened. It is found in the lives of the men and women who, having experienced it, were willing to die to proclaim its truth to those who had not seen it.

If you are asked to prove the truth of the resurrection, the only argument you will be able to make is that of the life you are leading. Alleluia! Christ is risen. The Lord is risen indeed. Alleluia!

*W. Nicholas Knisely, Bishop of the Episcopal Diocese of Rhode Island,
from his book Lent is not Rocket Science: An Exploration of God, Creation and the Cosmos.
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FL

Cl.

Tpt I

Tpt II

Tbn

Hr

Hrp

S.

A.

T.

B.

Org.

Vln. I

Vln. II

Va.

Vc.

Cb.

ni - sen, Hal - le - lu - jah, Christ is ri - sen to - day!

add

[+ Cymbelstern]

M

M

The Choir Peter Stoltzfus Berton, *Director*
Kate Longo, *Associate Director, CSNC Rhode Island*
Cole Marino, *Assisting Conductor*

Choristers

Emily B. ^	Abby J. ^
Sam B. ^	Willamina J. ^
Eden C. ^	Charlie K. *
Juno C. ^	Abigail L. ^
Orion C. ^	Fiona L. ^
Zelda C. ^#	William M. *
Willa C. F. ^	Viola S. *
Charlotte D. ^	Hazel S. *
Joanna H. *	Mary W. *#

Sopranos

Henley Baker *	Mary Joy Patchett *
Jennifer Berton ^	Catherine Sullivan *
Daaé Farrell <i>a</i>	

Altos

Rose Bacon *	Sybille Oroja ^
Maddie Cross *	Ben Salinas **
Carolyn Dickinson *	Jen Sisk *
Madeline Green <i>a</i>	

Tenors

Leo Barker ^	Jason Connell **
Mark Bleeker **	Kason Hudman *
Lucas Bull *	Ryan Matos **
Joseph Burdick ^	Will Overfield ^

Basses

Karl Fandrich *	Cole Marino *
Adam Grundt **	Peter Sargent ^
Isaiah Kilroy ^	Tyrone Tamakloe <i>a</i>
William Kraushaar **	Paul Theerman *
Richard Lippold **	

Head Chorister

* Cathedral Church of St. Paul, Burlington, Vermont

^ Choir School of Newport County, Rhode Island

a Former Chorister, All Saints Church, Worcester, Massachusetts

** Guest

Additional local singers participating in certain works are detailed on inserts at each venue, along with hosts and logisticians.

Cover artwork Andrew Orr andreworr.com

The Rhode Island Festival Orchestra
Jane Murray, Personnel Manager

Violin I

Ethan Wood, *Concertmaster*
Jane Kittredge
Brenna Cox

Violin II

Laura Gulley, *Principal*
Ann-Francis Rokosa
Kathy Andrew

Viola

Gillian Gallagher, *Principal*
Diane Guillemette

Cello

Daniel Harp, *Principal*
Megan Koch

Bass

Eliot Porter

Flute and Piccolo

Emily Jean DePalma

Clarinet and Bass Clarinet

Margo McGowan

Trumpet 1 and Flügelhorn

Bailey Paugh

Trumpet 2

Andrew Harms

Harp

Hyunjung Choi

Percussion

Jeff Fischer, *Principal*
Charlie Kalajian
Joe DeMarco

Organ

Noah Klein



Peter Stoltzfus Berton (Director) is Director of Music and Cathedral Arts at the Cathedral Church of St. Paul, Burlington, Vermont, directing the adult and youth choir programs and serving as artistic director of the Cathedral Arts series. He holds degrees from The University of Michigan School of Music and the Yale University School of Music. His principal teachers have been David Bartlett, Robert Glasgow, Gerre Hancock, Charles Krigbaum, Walden Moore, Thomas Murray, and Carl E. Schroeder. Integral to his training was serving as Assistant Organist at the Cathedral Church of St. Paul, Detroit, Trinity Church on the Green, New Haven, and Saint Thomas Church Fifth Avenue. Prior to his appointment in Burlington in 2024, he served for ten years as Founding Executive Director of The Choir School of Newport County, Newport, Rhode Island, an intergenerational program which sang for eight years at the church of St. John the Evangelist, Newport and continues under his artistic direction as an independent ensemble. With that group he has conducted educational tours to New York City, Washington, D.C., England, and Argentina. Post-pandemic he has also served as Chapel Organist and adjunct music faculty of St. George's School, Middletown, RI. Earlier, he led intergenerational choral programs with concert series at St. John's Church, West Hartford CT, All Saints Church, Worcester MA, and Plymouth Church of the Pilgrims, Brooklyn Heights NY. He is active as a composer (published by Oxford University Press, and self-published), accompanist, and choral conductor/clinician, and has served on the faculties of four Pipe Organ Encounters for young organists sponsored by the American Guild of Organists. He has concertized widely in the United States, and in England, France, and Latvia. His several CDs issued by JAV Recordings have gained critical acclaim and have been re-released on Apple Music. Other musical activities include digital recording production and editing, transcription of improvisations, and past service as the Region I Chair of the Association of Anglican Musicians.



Jennifer Delmhorst Berton was born into a family of musicians, both professional and amateur. She has been singing in church choirs since she was 6 years old, and attended the Manhattan School of Music Pre-College Program for flute and chorus. She continued studying music in college, switching to musical theatre and focusing on her other performing art, dance. Her greatest claim has been to solo in all 4 vocal parts, thanks to some crafty transposing by her husband! She is currently the soprano section leader of Trinity Church, Newport, and directs the Angel Choir division of The Choir School of Newport County, where she also serves on the Faculty, teaching theory. Singing with fellow music makers, especially those in her family, is the closest she feels to a Godly and joyful connection. She has studied voice and repertoire with Amy Zorn and Richard Lippold. When not making music, she runs a therapy and training practice and teaches social work at the University of Connecticut.



Tenor **Mark Bleeker** has performed world-wide, both in his renowned capacity as a soloist in oratorio and symphonic repertoire, and as a member of the critically acclaimed vocal quintet Hudson Shad. The New Yorker sang the role of Daniel in The Ensemble for Early Music's production of *Daniel and the Lions* well over one hundred times in festivals across four continents. His portrayal of a troubadour is featured in the PBS broadcast and recording of *The Power of Myth* with Bill Moyers and Joseph Campbell. Mr. Bleeker has sung hundreds of performances of Baroque and Classical masterpieces ranging from Handel and Bach to Mozart and Beethoven with such well-known ensembles as the The New York Philharmonic, The Los Angeles Philharmonic, The Seattle Symphony, Pittsburgh and Montreal Symphonies, The St. Paul Chamber Orchestra, Orchester

Wiener Akademie, Carmel Bach festival, Boston Baroque and the Taverner Consort. His featured role in Kurt Weill's *Seven Deadly Sins* has found him appearing with the world's major orchestras, including at the Salzburg Festival. A versatile artist, Mr. Bleeker also worked closely with Dave Brubeck on productions of Brubeck's *Oratorio* and later recorded the piece with the National Symphony Orchestra. He has continued his interest in contemporary music having performed and recorded with many composers including Gian-Carlo Menotti,

Paul Winter, John Harbison and John Corigliano. His collaborations with Eric Milnes have spanned over thirty years, including both Bach *Passions*, Handel's *Messiah*, Mozart's *Requiem*, Bach's *Magnificat*, numerous Bach Cantatas, and Handel's *Acis & Galatea*, in performances across North America, Europe and South America. With Milnes he has been featured on recordings of Bach's *St John Passion*, Handel's *Acis & Galatea*, Handel's *Messiah*, and Music of Colonial New Spain, which was awarded Juno Prize CD of the Year. As a former Gentleman of the Saint Thomas Choir of Men and Boys, he sang in services up to five times weekly accompanied and occasionally directed by Peter Berton. He was featured as the Evangelist in the 2010 production of Leo Sowerby's Passion setting *Forsaken of Man* recorded at a Three Choirs Festival of 110 voices, convened and accompanied by Berton for the 175th Anniversary of All Saints Church, Worcester, Massachusetts, under the direction of the former Master of Choristers at Saint Thomas Church Fifth Avenue, Gerre Hancock.



Joseph R. Burdick is a vocalist, composer, and music producer. From a young age, Joseph was immersed studying sacred music at Saint Thomas Choir School, New York City (2010-2014); in those years participating in annual tours, concert series, recordings, and services. This grew a passion for a high level of music and a desire for composition, gravitating towards the aesthetics of William Byrd, Bach, Herbert Howells, and Benjamin Britten. He worked through high school with groups such as Ecclesia Consort of New England, the Providence Singers, and the Choir School of Newport County. Joseph also built a solo repertoire of classical, jazz, and pop music that gradually gained opportunities for small private parties, open mics, and fundraisers. More recently, Joseph is a graduate of Gordon College (2024) with a Bachelor of Music degree, with concentrations in performance and composition. Studying under vocalist Katherine Whyte, he explored 16th-20th century art song, opera, and folk-songs, enjoying recitals, chamber and opera-scene concerts. Additionally, he was selected for Gordon's cohort of Entrepreneurial Leadership, which explored the fundamentals of Social Enterprise. In between school, Joseph held roles as both choral leader and assistant for the Choir School of Newport County, helping lead and support the choristers. He is currently a member of Providence's Saint Stephen's Church choir directed by Graham Schultz, and is a member of Fred Jodry's early music chamber ensemble *Schola Cantorum* of Boston. Joseph produces, records, writes, and performs with his brother Thomas under the stage name Stray Endeavor. They have completed and released two full-length albums and several singles, and share a passion for music and a fierceness in capturing color and emotion.



Carolyn Dickinson is a versatile contralto known for her rich, expressive voice and dedication to choral and early music. She studied music education at Roberts Wesleyan University under teachers Robert Shewan and Judith Coen. Carolyn is a member of the ensemble Counterpoint, and has appeared as a soloist with the Vermont Choral Union, bringing her warm and resonant sound to a diverse range of choral works. She has also performed with the Burlington Baroque Festival and the Green Mountain Monteverdi Ensemble of Vermont, where she specializes in historically informed performances of Renaissance and Baroque music. In addition to her ensemble and solo work, Carolyn serves as the alto section leader at the Cathedral Church of St. Paul in Burlington, contributing her musicianship and leadership to the cathedral's rich liturgical music tradition. She was a featured soloist in works by Purcell in Vermont Choral Union's program *The Anglican Tradition*.



Madeline Green began her journey with vocal training in the choir of All Saints Church, Worcester, Massachusetts and the curriculum of the Royal School of Church Music, under the direction of Peter Berton, when she was 8 years old. She grew in this tradition, rising to Head Chorister and leading choir camps at St John's Episcopal Church in West Hartford, CT with fellow chorister Daaé Farrell. She attended performing arts middle and high schools, and Wheaton liberal arts college, where she studied music and acting. During her time at Wheaton, she studied ethnomusicology in Hawaii and Trinidad. She also released two original albums on various streaming platforms. She has had the luck and privilege to have traveled to eight countries

singing on choir tours, including the All Saints Choirs' tour to England in 2008, and the Choir School of Newport County's last two tours. She sang the role of the Angel in the premiere of *A Poet's Requiem*. She has worked with flowers and gardens and hosted an art event featuring plant sculptures. Currently, she enjoys weaving various art forms together, exploring creative expression, and collaborating with artistic friends and broader communities.



Born and raised in Montréal, **William Kraushaar** is a classically-trained composer and self-taught singer, with a strong devotion to vocal music. He is a frequent soloist with such renowned ensembles as *L'Harmonie des Saisons*, Ensemble Caprice, The Studio de Musique Ancienne de Montréal (SMAM), the Theatre of Early Music, The Choir of St. Andrew & St. Paul, and Burlington Baroque, as well as a member of Québec's top professional choirs. As a composer, his work as a film composer was twice awarded by the SOCAN Foundation and his music has been played, among others, by the Quebec Symphony, Voces Boreales, L'Ensemble Vocal Art-Québec, the National Youth Choir of Canada, Music at St. Andrew & St. Paul, and Ensemble *L'Harmonie des Saisons*. He has been featured with *L'Harmonie des Saisons* as soloist in Handel's *Messiah*, Bach's *St. John Passion* and *Magnificat*, Biber's *Requiem*, and numerous French Baroque cantatas and motets.



Cole Marino is a conductor, baritone, and keyboardist. As a vocalist, he has performed with the New York Philharmonic, the New York Oratorio Society, and Lincoln Center's Mostly Mozart Festival, among others. He made his Carnegie Hall debut in 2019 as a soloist in Vaughan Williams's *Serenade to Music* under the baton of Leonard Slatkin. He has had the pleasure to work with such esteemed conductors as Vladimir Jurowski, Jane Glover, Roderick Cox, Robert Spano, Hugh Wolf, James Conlon, Ken-David Masur, Kent Tritle, Eric Milnes, Simon Halsey, Steven Reineke, and George Manahan. In 2023, Cole founded the Vermont Contemporary Chamber Collective, an ensemble dedicated to promoting the diversity and breadth of the chamber repertoire, and currently serves as the organization's Artistic Director. He was appointed Music Director of Vermont Choral Union in 2026, after serving as the choir's Assistant Director for two years. In addition to his directing work, he is an active member of several choirs, including Montreal's *L'Harmonie des Saisons* and Burlington's St. Paul's Cathedral Choir. Music direction highlights include Bernstein's *Chichester Psalms* (VCU, 2026), Bach's *Cantata BWV 211*, "*Kafee Kantata*" (VCCC 2023, 2025); Copland's chamber ballet *Appalachian Spring* (VCCC 2022); and *Into the Woods* (Lyric Theatre Company 2022). His musical passions span from the likes of J. S. Bach to John Cage, Stephen Sondheim, and beyond, and he ardently believes that one's musical life should transcend the conventional boundaries of genre, form, and tradition. He graduated from the Manhattan School of Music in 2020, where he studied voice with Mignon Dunn.



Burlington-based tenor and haute-contre **Ryan Matos** is known for singing with keen connection to the text, emotional clarity, and gusto. A dedicated interpreter of baroque music on both concert and opera stages, Ryan has recently appeared with Ensemble *L'Harmonie des Saisons*, Bach Collegium San Diego, Philharmonia Baroque, Oregon Bach Festival, and the Internationale Bachakademie Stuttgart. He has featured as a soloist with Ensemble *L'Harmonie des Saisons* and Burlington Baroque in Monteverdi's *Vespers*, Handel's *Israel in Egypt*, Bach's *Mass in B Minor*, and Charpentier's *Te Deum*, and makes his countertenor soloist debut later this year in Handel's *Messiah*. Equally at home with art song, Ryan regularly hosts recitals in Burlington through *Lieder by the Lake*. Find out more at ryanmatos.com

The C. siblings (shown on the fourth page of the musical program) have been a part of the Choir School of Newport County since its founding, when Juno (SG '26) was age six and Eden (SG '28) four. Their family's musical and logistical dedication, concurrent with instrumental instruction, has had a strong influence on the development of other students and the achievement of major goals. Zelda is currently Head Chorister, and Orion joined the program one year ago. While many solo choristers contribute moments to today's concert, it is rare for four to come from one family and this is recognized in the semichorus in Ireland's *Greater Love*.

Cathedral Arts and St. Paul's Cathedral Choirs

The Episcopal Cathedral Church of St. Paul has a long history of supporting the public arts, with Cathedral-sponsored arts events dating back well before the dedication of the current cathedral in 1973. After the old cathedral was destroyed by fire in 1971, the Cathedral Arts Committee charged the Building Committee with the task of creating a space suitable for vocal, instrumental, dance, and dramatic performances as well as for the display of visual arts. The cathedral's soaring, light-filled interior quickly proved to be such a flexible and acoustically supportive space for the presentation of an ambitious and diverse range of performances and exhibitions that the Vermont Council on the Arts in 1976 cited its success in "building not just a structure but a community."

The Cathedral Choirs (Adult Choir and Choristers) occasionally sing separately, yet most commonly sing together. In the past two years they have been presented in major concerts as part of the Cathedral Arts series, fulfilling the promise of the builders' intention while expanding the possibilities offered to the 'home team' besides liturgical presentations. In addition, Cathedral Choristers have participated in non-Cathedral-sponsored events in the community (with Vermont Choral Union, for Fauré's *Requiem* in Fall 2024 under the direction of Eric Milnes, and with the Vermont Symphony Orchestra and Chorus, for Orff's *Carmina Burana* in Spring 2026 under Children's Chorus Director Lori Marino and VSO Music Director Andrew Crust).



The Cathedral Choirs in Concert, with soloist Theresa Thomason, Spring 2026

The Professional Choristers of The Choir School of Newport County, their annual activities, and quadrennial international educational tours, are described in the booklet *Horizons* distributed with this program.



The Professional Choristers of The Choir School of Newport County, Spring 2026

Might you or someone you know like to sing with us?

At the Cathedral Church of St. Paul, our worship and community of social justice are fueled by liturgical music offered with the resources of our God-given voices, hearts, and minds...along with dedication and practice!

The Adult Choir rehearses 7 to 9 pm most Thursdays and joyously sings services and concerts, September–June. Professional section leaders are part of this ensemble. Auditions are held whenever new interested volunteers present themselves! Requirements are: choral experience, good musicianship, reliability, and a pleasant demeanor.

Cathedral Choristers are part of a centuries-old tradition of children singing the top line of intergenerational choral music ... the way Bach, Handel, Mozart, Douglas Guest, John Ireland, and so many other composers conceived their music's sound. They sing three Sundays a month at Cathedral services, and have regular concert opportunities such as performing in the Cathedral Arts concert series and with Vermont Choral Union with orchestra. For ages 7½ to 15; choristers can graduate to the Adult Choir. No church affiliation required!

What a child can expect: Making new friends who are excited about music / Choir camp (August 1-6, 2027, in Connecticut) including a ropes challenge course, lake swimming, great food, and bonfires / Singing the world's greatest choral music in its original form, not simplified versions for a "children's choir" / Rehearsing Thursdays from 5:30 to 7:45 - dinner included! - and singing an average of three times per month, plus a weekly 20-minute theory lesson which can be done online / We pay you! A stipend is paid for rehearsals and performances based on attendance and level, ranging from \$12 to \$40 per month.

What a family can expect: An opportunity to access an excellent choral education offering brain power! A choral education teaches problem solving, spatial reasoning, cooperation, and an appreciation of excellence, along with patience, in a rare inter-generational experience where children and adults learn and perform together / Community: families will find themselves part of an extended and vital "choir family" proud of the whole team's accomplishments / Thanks to the Cathedral's generous supporters, there is no tuition fee for a training value worth several thousand dollars of music lessons a year. Fees are required for camp and some trips with scholarship aid available. From 2025 on, camp has been combined with the Choir School of Newport County.

While the ideal admission windows are in January and June, we are happy to receive inquiries at any time. If you know a child who may be interested in this potentially life-changing experience, please contact Peter Berton at (802) 861-0244 or email pberton@stpaulscathedralvt.org. You'll be glad you did! A 20-minute family interview is scheduled, which in a relaxed way assesses vocal range, ear, English language reading level, and an ability to commit to the program schedule.

At The Choir School of Newport County our non-sectarian community of students and faculty are housed at Trinity Episcopal Church in downtown Newport. We rehearse there on Mondays and perform about ten times annually, in a variety of contexts from church services to major concerts with orchestra and international tours. Please see page 37 of *Horizons* for contact information. Ideally, we begin training at age 4.

Both Cathedral Choristers and The Choir School of Newport County employ the music theory curriculum of the Royal School of Church Music (RSCM), an international program begun in England with thousands of affiliates in over 40 countries worldwide. When wearing choir robes, choristers also wear RSCM medals denoting their level of advancement in the curriculum. These are shown and described on page 36 of *Horizons*.

Both programs are accepting new choristers beginning this November. Your inquiry is welcome to set interested children on the path to unparalleled education and performance opportunities in our region.

Burlington Baroque

2026 - 2027
SEASON EVENTS



Burlington Baroque
FESTIVAL SINGERS



REQUIEM *for a* KING

The Funeral Mass of Jean Gilles (1668 - 1705) was the most frequently presented Requiem Music in the Kingdom of France during the 18th century, including at the Funeral Service for King Louis XV.

Don't miss this regional premiere of a brilliant French Baroque masterpiece, rarely heard today.

Friday, October 30, 7:30 p.m.
Sunday, November 1, 4:00 p.m.

Holy Angels Catholic Church, St. Albans
College Street Congregational Church, Burlington

G. F. HANDEL: MESSIAH AN ORATORIO

Thursday, December 10, 7:30 p.m.
Friday, December 11, 7:30 p.m.
Saturday, December 12, 7:30 p.m.
Sunday, December 13, 4:00 p.m. & 7:30 p.m.

Christ Church Episcopal, Hudson, NY
St. Peter's Catholic Church, Vergennes
Holy Angels Catholic Church, St. Albans
College Street Congregational Church, Burlington

J.S. BACH: THE ST. MATTHEW PASSION

One of the greatest works of the entire Baroque period, and among the most celebrated from J. S. Bach's tremendous creative genius - heard for the first time in our region with period instrument orchestra, internationally acclaimed vocal soloists, and the Burlington Baroque Festival Singers.

Friday, March 19, 7:30 p.m.
Sunday, March, 21, 4:00 p.m.

Holy Angels Catholic Church, St. Albans
College Street Congregational Church, Burlington

BURLINGTONBAROQUE.ORG



The Vermont
CHORAL UNION
Cole Marino, Director

THE AMERICAN MERCURY: 400 Years of American Song

College Street Congregational Church, Burlington, VT

Saturday, November 21 | 7:30 PM

Sunday, November 22 | 4:00 PM

An exploration of American history through the dynamic choral music of Aaron Copland, Charles Ives, Harry Burleigh, and more great American composers. Featuring Eric Milnes and Peter Berton, organ and piano



CATHEDRAL ARTS

The Paul Winter Consort
with Theresa Thomason

Winter Solstice Celebration

Friday, December 4 at 7:30 p.m.

Saturday, December 5 at 3:00 p.m.

Cathedral Church of St. Paul, Burlington, VT

Paul Winter, soprano sax
Theresa Thomason, vocals
Eugene Friesen, cello
Henrique Eisenmann, piano
Bertram Lehmann, percussion
Peter Slavov, bass
Peter Berton, organ





CATHEDRAL ARTS

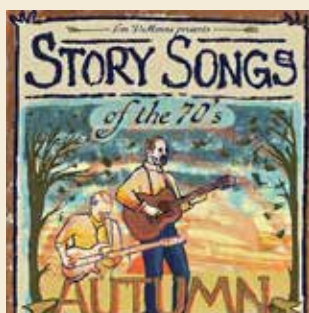
Our mission is to provide a physical sanctuary in which art in all forms cultivates inspiration and nourishes the human spirit through its transformative power.

THURS OCT 15 12 PM (free) **GREEN MOUNTAIN CHAMBER MUSIC FESTIVAL – ELIZABETH CHANG AND JIAYAN SUN**

Violinist Elizabeth Chang, Artistic Director of the Green Mountain Chamber Music Festival, joins Steinway pianist Jiayan Sun for a program spanning the Classical and early Romantic eras: Mozart's *Violin Sonata in B-Flat Major, K. 454*, Beethoven's *Violin Sonata No. 8 in G Major, Op. 30, No. 3*, and Schubert's sweeping *Fantasy for Violin and Piano*. An intimate afternoon showcasing exceptional musicians at the height of their artistry.



SUN OCT 18 4 PM (ticketed) **STORY SONGS OF THE 70s: FALL EDITION**



Songs by three legendary songwriters of the vinyl era—Gordon Lightfoot, Cat Stevens, and Harry Chapin—performed by two artists led by Maine-based singer-songwriter Tom DiMenna. Lush vocals, intricate guitar playing and iconic story songs like “Sundown” by Lightfoot, “Wild World” by Stevens, and “W.O.L.D.” by Chapin. It’s a carefully

crafted autumnal presentation of the timeless songs that shaped a generation—performed with heart, humor, and resonance.



FRI NOV 13 7:30 PM (ticketed) **PAUL ORGEL: BACH AND DEBUSSY**

The pianist acclaimed for his “warmth and beauty of sound” and “rare pathos” performs Claude Debussy’s complete impressionist masterpiece *Preludes, Book 1*, and six Preludes and Fugues from J. S. Bach’s *Well-Tempered Klavier, Book 2*, in an evening of dazzling contrasts and compositional prowess. A preview video playlist of the Debussy with program notes can be found on our website.

The Cathedral Church of St. Paul

2 Cherry Street, Burlington, VT 05401

cathedralarts.org (802) 861-0244

More details online, with dates for next quarter
info@cathedralarts.org \$10 SNAP tickets at door

Peter S Berton, Director of Music and Cathedral Arts

Enjoy FUN FOR ALL AGES with our Champlainopoly® fundraising board game!



SUN NOV 22 4 PM (free)

KINHAVEN SEMESTER PROGRAM CONCERT

Kinhaven, located on a picturesque 31-acre campus in Weston, VT, celebrates its milestone 75th Anniversary in 2027, as well as the second year of its Semester Program intensive for exceptional high school string students, in collaboration with Burr and Burton Academy (BBA). The first of its kind in the nation, the Semester Program combines high-level academics at BBA with rigorous musical training at Kinhaven, where students live, study, and perform with each other and artistic faculty, the Trillium String Quartet.



FRI DEC 4 7:30 PM and SAT DEC 5 3 PM **PAUL WINTER CONSORT (ticketed) WINTER SOLSTICE CELEBRATION**



The Paul Winter Consort, with beloved vocalist Theresa Thomason, brings the timeless music of their legendary solstice events, in a joyous and

profound celebration of the season of renewal and the greater family of life on Earth. The Consort of Paul on soprano sax, Theresa, cello, bass, piano, organ, and percussion presents two identical shows. See website for a preview video *Solstice Saga* interweaving iconic performances from the first forty years of celebrations at the Cathedral of St. John the Divine, NYC.

THURS DEC 10 12 PM (free) **PETER BERTON, ORGAN JOYS OF ADVENT AND CHRISTMAS**

SUN DEC 20 5 PM (free) **THE CATHEDRAL CHOIRS AND GUESTS SERVICE OF LESSONS AND CAROLS**

THURS DEC 31 3 PM (ticketed) **OPERA BURLINGTON PRESENTS 2026 NEW YEAR'S EVE AT THE OPERA**

THURS JAN 7 12 PM (free) **LYNNETTE COMBS and CHRISTOPHER McWILLIAMS, ORGAN MESSIAEN'S LA NATIVITÉ DU SEIGNEUR**

SUN JAN 24 4 PM (free) **YOUNG ARTIST SHOWCASE RECITAL**