

# LAUGHTER AND TEARS

With Chamber Orchestra



*Directed by  
Alex Ager*

Sunday, 3 pm  
January 25, 2026

Our Lady of Fatima Church  
New London

## WE WISH TO THANK

**The Episcopal Church of St. Andrew** for providing meeting space,

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and you, our audience, for being here today and sharing the music with us.

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Front cover design by Patsy Catsos.

## REQUIEM

John Rutter

Soprano soloist – Hannah Shanefield

John Rutter was born in London on September 24, 1945, the son of an industrial chemist and his wife. As a chorister at Highgate School Rutter took part in the first recording of Britten's *War Requiem* under the composer's baton. He read music at Clare College, Cambridge, where he was a member of the choir and, as an undergraduate, had his first compositions published. He served as director of music at Clare College from 1975 to 1979. In 1981, he founded the Cambridge Singers, which he has conducted, and with which he has made many recordings.

Rutter's *Requiem*, one of the most performed choral pieces of the 20<sup>th</sup> century, is a musical setting of parts of the Latin *Requiem* with added psalms and biblical verses in English, as well as texts from the 1662 Anglican *Book of Common Prayer*. *Requiem* was completed in 1985 and, in Rutter's own words, "...was written...and dedicated to the memory of my father, who had died the previous year. In writing it, I was influenced and inspired by the example of Fauré. I doubt whether any specific musical resemblances can be traced, but I am sure that Fauré's *Requiem* crystallized my thoughts about the kind of *Requiem* I wanted to write – intimate rather than grandiose, contemplative and lyric rather than dramatic, and ultimately moving towards light rather than darkness – the *lux aeterna* of the closing text."

### 1. *Requiem aeternam*

*Requiem aeternam dona eis Domine: et lux perpetua luceat eis. Te decet hymnus, Deus in Sion: et tibi reddetur votum in Jerusalem. Exaudi orationem meam, ad te omnis caro veniet.*

*Kyrie eleison. Christe eleison. Kyrie eleison.*

from *Missa pro defunctis*

Grant them rest eternal, Lord our God, we pray to thee: and light perpetual shine on them forever. Thou, Lord, art worshipped in Sion: thy praises shall ever be sung in all Jerusalem. O hear us; O Lord, hear thy faithful servants' prayer; to thee shall all mortal flesh return. Lord have mercy. Christ have mercy. Lord have mercy.

### 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. Pie Jesu Domine, dona eis sempiternam requiem.*

from "Dies Irae," *Missa pro defunctis*

Blessed Jesu, Lord I pray in thy mercy grant them rest. Lord, our God, we pray thee, grant them everlasting rest.

### 4. *Sanctus*

*Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua.*

*Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis.*

from *Missa pro defunctis*

Holy, Holy, Holy Lord, God of power and majesty. Heaven and Earth are full of thy glory. Hosanna in the highest. Blessed is he who comes in the name of the Lord our God. Hosanna in the highest.

### **5. *Agnus Dei***

*Agnus Dei, qui tolis peccata mundi, dona eis requiem.*

Lamb of God, that takest away the sins of the world: in thy mercy, grant them rest.

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. *Agnus Dei, etc.*

In the midst of life we are in death: of whom may we seek for succour? *Agnus Dei, etc.*

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.

Latin text from *Missa pro defunctis*; English text from the Burial Service, *1662 Book of Common Prayer*

### **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 forever.

Psalm 23

### **7. *Lux Aeterna***

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.

*Lux Aeterna luceat eis, Domine: cum sanctis tuis in aeternum, quia pius es. Requiem aeternam dona eis Domine: et lux perpetua luceat eis.*

Light eternal shine upon them, Lord, we pray: with saints and angels ever dwelling, for thy mercy's sake, may they rest in peace.

Grant them rest eternal, Lord our God, we pray to thee; and light perpetual shine on them for ever.

English text from the Burial Service slightly altered; Latin text from *Missa pro defunctis*.

English translations by John Rutter

# INTERMISSION

## **INTO THE LIGHT**

**Soloist – Nina Rogers**

**Jake Runestad**

Considered “one of the best of the younger American composers,” (Chicago Tribune), EMMY®-winning and GRAMMY®-nominated composer and conductor Jake Runestad, born May 20, 1986, is an American composer and conductor of classical music based in Minneapolis, Minnesota. He has composed music for a wide variety of musical genres and ensembles, but has achieved greatest acclaim for his work in the genres of opera, orchestral music, choral music, and wind ensemble. *Into the Light* was commissioned by Valparaiso University commemorating the 500<sup>th</sup> anniversary of the Reformation and features quotations from historical figures who have inspired reformatory thought.

### **I. The Universe of Light**

Come out into the universe of Light.  
Everything in the universe is yours,  
stretch out your arms and embrace it with love.

Swami Vivekananda

You are the product of your thoughts.  
What you think, you become.

Mahatma Gandhi

### **II. The Lightless Dark**

The only lightless dark is the night of ignorance.  
We differ from one another, not in our senses,  
but in the use we make of them.

Helen Keller

### **III. The Warm Fogs of Fear**

The ice under us is very thin, and is made weak  
by the warm fogs of fear.

Frederick Douglass

We are driven by love or by fear. I fear you, for I do not know you.

(After Martin Luther King, Jr.)

There is no fear in love, but perfect love drives out fear.

John the Evangelist

### **IV. Flower into Kindness**

The soul is made of love and must ever return to love.  
There is nothing so wise, nor so beautiful, nor so strong as love.

Mechthild von Magdeburg

Above all, love.

Peter, the Apostle

I shed my words on the earth as the tree sheds its leaves.  
Let my thoughts unspoken flower into kindness.

Rabindranath Tagore

### **V. Into the Light**

We are not yet what we shall be, but we are growing toward it.  
Come out into the universe of light.  
Everything in the universe is yours,  
stretch out your arms and embrace it with love.

Martin Luther  
Swami Vivekananda

*[Texts collected and adapted by the composer.]*

## **SING ME TO HEAVEN**

In my heart's sequestered chambers  
lie truths stripped of poet's gloss.  
Words alone are vain and vacant  
and my heart is mute.

In response to aching silence  
memory summons half-heard voices,  
and my soul finds primal eloquence  
and wraps me in song, wraps me in song.

If you would comfort me, sing me a lullaby.  
If you would win my heart, sing me a love song.  
If you would mourn me and bring me to God,  
sing me a requiem, sing me to heaven.

## **Daniel Gawthrop, words by Jane Griner**

Touch in me all love and passion,  
pain and pleasure,  
touch in me grief and comfort;  
love and passion, pain and pleasure.

Sing me a lullaby, a love song, a requiem.  
Love me, comfort me, bring me to God  
Sing me a love song, sing me to heaven.

## **GOOD NIGHT, DEAR HEART**

### **Dan Forrest**

When Dan Forrest was searching for a text to express his family's grief following the death of a soon-to-be-adopted baby, he happened upon the tombstone, in his hometown of Elmira, New York, of Susy Clemens, beloved daughter of Mark Twain, who died unexpectedly at age 24. Her epitaph became the words to this beautiful song.

Warm summer sun,  
Shine kindly here,  
Warm southern wind,  
Blow softly here.

Green sod above,  
Lie light, lie light.  
Good night, dear heart,  
Good night, good night.

## **MISSA DI POLI WOLI DOODLE**

### **Hayden Konig (from *The Treble Wore Trouble*)**

Lord, have mercy, now we pray,  
Singing Poli Woli Doodle, Kyrie.  
Kyrie, Kyrie, I have gone astray;  
Hear my reverent confession,  
and forgive me my transgression,  
Singing Poli, Poli Woli Doodle, Kyrie.

Lord, have mercy, Now we pray,  
Singing Poli Woli Doodle, Kyrie.  
Kyrie, Kyrie, I have gone astray;

And at last, I know I'm shriven  
and my sins have been forgiven  
Singing Poli, Poli Woli Doodle, Kyrie.

Christ, have mercy, Now we pray,  
Singing Poli Woli Doodle, Kyrie.  
Kyrie, Kyrie, I have gone astray;  
When I hear my Lord a-calling,  
then I find my sins appalling,  
Singing Poli, Poli Woli Doodle, Kyrie.

## **MY BONNIE LASS SHE SMELLETH**

### **P.D.Q. Bach**

#### **Edited with feeling by Professor Peter Schickele**

Peter Schickele, in the persona of P.D.Q. Bach (purportedly the last and least of the 20-odd children of Johann Sebastian Bach and certainly the oddest of the lot) has amused audiences worldwide with his concerts and compositions, most of them zany manipulations of classical pieces. This madrigal is clearly a spoof on the 16<sup>th</sup> century piece, "My Bonnie Lass, She Smileth," by Thomas Morely.

My bonnie lass she smelleth,  
Making the flowers jealouth.  
Fa la la, etc.  
My bonnie lass, dismayeth,  
Me, all that she doth sayeth.  
Fa la la, etc.

My bonnie lass she looketh like a jewel,  
And soundeth like a mule.  
My bonnie lass she walketh like a doe,  
And talketh like a crow.  
Fa la la, la dee da.

My bonnie lass liketh to dance a lot,  
She's Guinevere and I'm Sir Lancelot.  
Fa la la, etc.

My bonnie lass I need not flatter;  
What she doth not have doth not matter.  
Fa la la, oo la la.

My bonnie lass is so fine;  
Oh, if she only were mine.  
Fa la la, etc.

**NOTE – The next number deals with the topics of depression and suicide, which may be difficult for some members of our audience.**

### **PLEASE STAY**

#### **Soloist – Emmaline Emerson**

The text for this piece is adapted from tweets using #IKeptLiving – expressions of hope from those who battle depression and choose to live.

No! Don't go!

Don't let your worst day be your last.  
The storm is strong, but it will pass.  
You think you can't go on another day,  
but please stay. Just stay.

Hope is real. Help is real.  
You are breath, you are life,  
you are beauty, you are light.

#### **Jake Runestad**

Your story is not over.

You are not a burden to anyone.

Please stay. Just stay.

### **THE ARGUMENT**

#### **Words and music by Francis J. Nesta**

It begins quite harmlessly with a very minor, minor point; a harmless minor point, with a very minor, minor point. Soon the conversation has become a confrontation that requires an explanation due to misinterpretation. Then a growing irritation causes hyperventilation and you speculate and contemplate a swift assassination!

The problem is you do not seem to listen with a sympathetic ear. Well, when it comes to listening, I'm not sure that you're any better, dear! It would be somewhat easier if you would not be quite so condescending! And you would see my wisdom if you only were proficient comprehending! I only want to illustrate! I think you mean reiterate! Communicate! Infuriate! Negotiate! Exasperate! OH!

We can't agree! It's very plain to see! That you and I together have the most opposing view. You think you're right! I wish you'd see the light! An arbitrated, validated, mediated, moderated compromising settlement is something we could use! I thought we were compatible but all we ever do is disagree. I think it is impossible to find a way to end this agony. We've got to be more sensible and come up with some sort of compromise. We've got to end this argument. It's something that we both must realize.

Now would it be so terrible, so awful and unbearable, to call a truce to this abuse and put our lives to better use? It's done! It's through! There's nothing yet to do! We've finally reached a compromise, a single point of view. We've seen the light! So no more need to fight! Oh, now that we agree, my dear, the answer is so crystal clear: how foolish were we both to argue on and on and on and on and on. We've solved the problem easily. It took a while for you to see that I am right this time! I think you've lost your mind! You don't respect my intellect? Your intellect is incorrect! I'm right! Wrong! Yes! No! Etc.

Here we go, we can't agree. It's very plain to see that you and I together have the most opposing view. You think you're right. I wish you'd see the light! An arbitrated, validated, mediated, moderated, compromising settlement is something we could use! It's something we could use!



**ARTISTIC DIRECTOR ALEX AGER**, who joined the Chorale in the fall of 2017 as a singer in the bass section, has been Artistic Director since 2019. He holds a Master of Music in Music Education from Boston University and a Bachelor of Science in Music Education from Plymouth State University. A classically-trained musician, he is the K-12 music teacher for the Sunapee School District where he teaches elementary general music and middle and high school band and choir. Previously he was the K-8 music teacher at Andover Elementary/Middle School for five years.



**JOE HENDERSON** has been collaborative pianist with the Chorale since 2013 except for a brief hiatus from 2023-24. He first studied piano at age 10 and oboe at age 13 and began his undergraduate study at Florida State University School of Music (studying piano, oboe and vocal accompaniment), later graduating from FSU with a BA degree in chemistry. Further study led to advanced degrees in physiology (MA), medicine (MD) and epidemiology (MPhil). Professor (Emeritus), Geisel School of Medicine at Dartmouth College, he focused on the use of computer, media, and communication technologies for the education of health professionals and patients. Henderson has also had a long career as a musician from secondary school and undergraduate days to the present. He has played Oboe and English Horn with Orlando Symphony (later, Florida Symphony), served as a church organist in Buffalo, NY, and is currently regular substitute organist/pianist for Lyme, NH, Congregational Church. He also recently played in a pit band (Keyboards 2) for the musical "A Man of No Importance" in White River Junction, VT.

#### **HANNAH SHANEFIELD**



Soprano Hannah Shanefield's fearless versatility is quickly establishing her as one of New England's most exciting young operatic voices. Recent performances include singing Gilda (*Rigoletto*) and Donna Anna (*Don Giovanni*) with Boston Summer Opera, and Suzel (*L'amico Fritz*) with West End Lyric. In 2025, she also headlined White Snake Projects' *Sing Out Strong: Environmental Voices* concert series and appeared as soloist in Amy Beach's *Jephthah's Daughter* and Bernstein's *Jeremiah Symphony* with the Horizon Ensemble orchestra. Equally active on the concert stage, Hannah is a frequent soloist in large-scale works such as Brahms' *Ein deutsches Requiem*, Mozart's *Requiem*, and Bernstein's *Chichester Psalms*. In addition, Hannah is an active stage director, with recent productions including MassOpera's *Alcina* and Boston Summer Opera's *The Pirates of Penzance*, both of which received multiple BroadwayWorld award nominations. A passionate advocate for diverse and underrepresented repertoire, she regularly collaborates with organizations such as Boston Festival Orchestra, NEMPAC Opera Project, Orchestra Without Borders, and Milton Community Concerts. A native of suburban Philadelphia, Hannah holds her Master of Music in Vocal Performance from the New England Conservatory. She holds a Bachelor of Music in Vocal Performance with a minor in Music History from the Hartt School.

## Fall-Winter 2026 Kearsarge Chorale

### **Soprano**

Linda Barnes  
Jan Beardsley-Blanco  
Patti Bourassa  
Jane Brown  
Erin Chervincky  
Jody Cooper-Rubin  
Emmaline Emerson\*\*  
Nonie Reynders  
Judy Thackaberry  
Sue Venable\*

### **Alto**

Patsy Catsos  
Thia Daniels  
Hannah Hernick  
Libby Howell  
Andrea Jennison\*  
Lucy Mueller  
Alice Perry  
Nina Rogers\*\*  
Sarah Will  
Karen Zurheide

### **Tenor**

Paul Currier  
Betsy Forsham  
Carol Foss\*  
Molly Kidane  
Nick Ourusoff  
Frank Simeone  
Nancy Tripp

### **Bass**

Richard Beffa\*  
John Mathewson  
Dave Munn  
Caleb Parsons  
Ralph Parsons

\* Section Dean

\*\* Soloist

### **Instrumentalists**

Violin – Ariel Slater, Ashley Wu  
Viola – Jennifer Turbes, Jessica Helie  
Cello – Monroe Randall  
Bass – Ben Friedland  
Flute – Nicole Densmore

Oboe – Mason Tran  
Horn – Lisa Maxwell, Heidi Welch  
Harp – Kendall Hood  
Percussion – Tim Cohen, Christian Terry  
Keyboard – Joe Henderson

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