

SUNDAY - DECEMBER 8, 2024 - 3:30 P.M.

Pilgrim Congregational Church 15 Common Street - Southborough, MA

www.messiahcommunitychorus.org

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Messiah production.

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Dr. Robert Eaton, *Director* 

Erin Smith, *Soprano*Alexis Peart, *Mezzo Soprano*Kartik Ayysola, *Tenor*John Salvi, *Baritone* 



Please join us for a reception following the performance in Fellowship Hall

# Program

#### Part I

#### Overture - Orchestra

#### Recitative — Tenor

Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God. *Isaiah 40:1-3* 

#### Air — Tenor

Every valley shall be exalted, and every mountain and hill made low, the crooked straight, and the rough places plain. *Isaiah 40:4* 

#### Chorus

And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it. *Isaiah 40:5* 

#### Recitative — Bass

Thus saith the Lord of Hosts; Yet once, a little while and I will shake the heavens, and the earth, and the sea, and the dry land; 7. And I will shake all nations, and the desire of all nations shall come. *Haggai* 2:6,7

The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the covenant, whom ye delight in:Behold, He shall come, saith the Lord of Hosts. *Malachi* 3:1

#### Air — Mezzo Soprano

But who may abide the day of His coming? and who shall stand when He appeareth? For He is like a refiner's fire. *Malachi 3:2* 

#### Chorus

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. *Malachi 3:3* 

#### Recitative Mezzo Soprano

Behold, a virgin shall conceive, and bear a Son, and shall call his name EMMANUEL, God with us. *Isaiah 7:14 (Matthew 1:23)* 

#### Air — Mezzo Soprano and Chorus

O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, and be not afraid; say unto the cities of Judah, Behold your God! *Isaiah 40:9* 

Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee. *Isaiah* 60:1

#### **Recitative Bass**

For, behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising. *Isaiah* 60:2,3

#### **Baritone Air**

The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined. *Isiah 9:2* 

#### Chorus

For unto us a Child is born, unto us a Son is given: and the government shall be upon His shoulder: and His name shall be called Wonderful, Counsellor, the mighty God, the everlasting Father, the Prince of Peace. *Isaiah 9:6* 

#### Pastoral Symphony - Orchestra

#### Recitative - Soprano

There were shepherds abiding in the field, keeping watch over their flocks by night. Luke 2:8

And lo! the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid. *Luke 2:9* 

#### **Recitative - Soprano**

And the angel said unto them, Fear not; for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. *Luke 2:10,11* 

#### **Recitative - Soprano**

And suddenly there was with the angel a multitude of the heavenly host praising God, and saying, *Luke 2:13* 

#### Chorus

Glory to God in the highest, and on earth peace, good will toward men. Luke 2:14

#### Air - Soprano

Rejoice greatly, O daughter of Zion; Shout, O daughter of Jerusalem: behold, thy King cometh unto thee. He is the righteous Savior. And he shall speak peace unto the heathen. *Zechariah* 9:9,10

#### Recitative - Mezzo Soprano

Then the eyes of the blind shall be opened, and the ears of the deaf shall be unstopped. Then shall the lame man leap as a hart, and the tongue of the dumb shall sing. *Isaiah* 35:5,6

#### Air - Mezzo Soprano and Soprano

He shall feed his flock like a shepherd; and he shall gather the lambs with His arm, and carry them in His bosom and shall gently lead those that are with young. *Isaiah 40:11* 

Come unto Him, all ye that labour and are heavy laden, and He shall give you rest. Take his yoke upon you, and learn of Him; for he is meek and lowly of heart: and ye shall find rest unto your souls. *Matthew* 11:28, 29

#### Chorus

His yoke is easy, and his burthen is light. Matthew 11:30

#### Part II

#### Chorus

Behold the Lamb of God, that taketh away the sins of the world. John 1:29

#### Air - Mezzo Soprano

He was despised and rejected of men; a man of sorrows, and acquainted with grief. *Isaiah 53:3*; He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting. *Isaiah 50:6* 

#### Air – Soprano

How beautiful are the feet of then that preach the gospel of peace, and bring the glad tiding of good things! *Romans 10:15* 

#### Air - Tenor

He that dwelleth in the heavens shall laugh them to scorn; the Lord shall have them in derision. *Psalm 2:4* 

#### Air - Tenor

Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel. *Psalm 2:9* 

#### Chorus

Hallelujah! for the Lord God omnipotent reigneth. *Revelation 19:6* The kingdom of this world is become the kingdoms of our Lord, and of His Christ: and He shall reign for ever and ever. *Revelation 11:15* King of Kings, Lord of Lords. *Revelation 19:16* 

#### Part III

#### **Recitative - Baritone**

Behold, I shew you a mystery; We shall not all sleep, but we shall all be changed. *1 Corinthians 15:51* 

#### Air - Baritone

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality. *1 Corinthians* 15:52b-53

#### Chorus

Worthy is the Lamb that was slain to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. Blessing, and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb for ever and ever. *Revelation 5:12, 13* Amen.

### **Program Notes**

#### Messiah

an Oratorio\* for Chorus and Orchestra with Soprano, Alto, Tenor, and Bass soloists

by
George Frideric Handel
(Born: Halle, Germany, February 23, 1685
Died: London, April 14, 1759)

First Performed in Dublin, April 13, 1742

\*Oratorio - A dramatic poem, usually of a sacred or epic nature, set for soloists, chorus, and full orchestra, and ordinarily performed without sets or costumes.

In 1564, a priest from Florence, Filippo Neri, began a lecture series in Rome on Biblical History in the Oratory of the church of San Girolamo della Carità. To illustrate his points and to liven up his lecture, he decided to use *Laudi spirituali* or hymns. This priest's attempts to make his lectures more interesting led to the development of the oratorio or, more properly and in Italian, *Rappresentazione per il oratorio.* 

As Father Neri's idea caught on, there was a demand for new hymns to accompany the lectures and most of the composers jumped at the chance to produce new music with a new purpose. Eventually the music, consisting mostly of choruses, became more pertinent and assumed a greater dramatic continuity, growing into almost a Mystery with purposes of moralization. The presentations were often allegorical with characters with names like Joy or Time, etc. Historically, the most important of these early works is Emilio de' Cavalieri's *La Rappresentazione di anima e di corpo*, produced in Rome in 1600; this is generally considered to be the first oratorio. By the way, the title means "A representation of the soul and the body." Cavalieri certainly did not wince at tackling big subjects.

As the opera form gained popularity in Italy during the 17<sup>th</sup> and 18<sup>th</sup> centuries, its favor moved north, eventually including all of Europe. Not coincidentally, another form of the oratorio, the "oratorio volgare" evolved, which closely resembled the opera. It placed strong emphasis on recitatives and arias and frequently employed the same virtuosic singers who had gained a large following in the realm of opera and thus popularized this evolving form of the oratorio. Another factor that opera and the oratorio volgare fashioned was the emergence of the professional female singer, who had been generally excluded from singing in public performances and churches.

Although the volgare oratorio lacked the costumes and acting associated with the opera, the singers represented characters, often drawn from the Bible, and recounted, sometimes quite loosely, biblical stories. Since secular concerts, and especially performances of opera, were either frowned upon or banned during the Advent and Lenten season, this new form of oratorio filled a natural void for the opera loving audience.

Handel made the chorus an integral and essential part of his oratorios. He used it for dramatic effects, particularly to mark a climax, as well as for reflective purposes. The chorus is, indeed, the very kernel of the Handel oratorio. At the same time, Handel employed all types of arias, including the bravura aria, and practically banished the recitativo secco in favor of the dramatic recitative. His treatment of the vocal fugue rivals Bach's mastery of the instrumental fugue. In the field of oratorio, Handel remains a lonely giant, looming far above his competitors.

One of his efforts, that which we present today, *Messiah*, so pervades our world that there is hardly a single person who hasn't at least heard of it and, in fact, can probably sing the *Hallelujah Chorus*. Few composers can equal this accomplishment, but most would also have to say that part of the reason for this particular oratorio's pervasive popularity is its subject matter. This text is the story of Jesus, the Son of God, the Messiah; and the inspiration coming from the Biblical text is partly responsible for the oratorio's abiding popularity. But when the inspirational text combines with this music, the reason for the work's enduring popularity is unavoidable. And it took Handel only a little over three weeks to compose this wonderful score.

## **Soloists**

## Erin Smith, Soprano



Praised for her "rich and beautiful voice", soprano Erin M. Smith is quickly establishing herself as a versatile and dynamic performer on the Boston music scene. In New England, Erin has been featured with Opera Providence, Cape Cod Opera, Raylynmor Opera, Boston Opera Collaborative, MetroWest Opera, Boston Metro Opera, Piccola Opera, The Boston New Music Initiative, Opera del West, The Falmouth Chorale, Chorus North Shore, The Choral Art

Society of the South Shore, The Newton Community Chorus and The Paul Madore Chorale among others. She has also been seen as a soloist with the Portsmouth Symphony Orchestra and the Hillyer Festival Orchestra.

The 2017-2018 concert season for Erin begins in July with a performance of opera favorites alongside the Hillyer Festival Orchestra, outdoors at the beautiful Maudslay Arts Center in Newburyport, MA. In October Erin performs Baroque gems with the Falmouth Chorale on Cape Cod, include Scarlatti's aria "Si Suoni la Tromba", Vivaldi's Dixit Dominus, and the famous Bach duet "Wir eilen mit schwachen, doch emsigen Schritten" from BVW 78 with mezzo Meredith Ziegler. December brings the soloist appearances in Handel's Messiah with both Chorus North Shore and The 53rd Annual Harvard Messiah Sing, and a concert of rarely-heard works by Buxtehude, Vivaldi, and Purcell with The Concord Chorale. In March, Erin will return to the Portsmouth Symphony Orchestra to perform the soprano solo in Mahler's Symphony No. 4 with Maestro John Page. In April, Erin is excited to return to the Boston New Music Initiative to perform 9 Settings of Lorraine Niedecker by Harrison Birtwistle and Three Folk Songs by Gabrielle Owens. Erin ends the season with her debut with Portsmouth Pro Musica as the soloist in the beloved Brahms Requiem.

Erin's full bio can be found on her website www.erinmsmithsoprano.com

## Alexis Peart, Mezzo Soprano



Boston-based mezzo-soprano
Alexis Peart has been praised for
her "plush yet robust voice" and
"incredible clarity" in roles ranging
from baroque operas to world
premiere performances. She is a
2024/2025 returning Jane &
Steven Akin Emerging Artist with
Boston Lyric Opera, a 2023
Metropolitan Opera Laffont
Competition New England Region
Encouragement Award Winner,
Boston District Winner, and the

Lyric Opera of Chicago 2024 Finalis Audition Audience Favorite Award Winner.

This season, Alexis appears with Boston Lyric Opera as Arbate (covering Farnace) in Mozart's Mitridate re di Ponto, originates the role of The Choreographer in Vivaldi and Sarah Ruhl's reimagining of The Seasons, Hansel in Humperdinck's Hansel and Gretel Educational Outreach Touring Production, and Mrs. Noah, Noah's Flood. She also appears as the mezzo soloist in various concerts and oratorios with the Columbus Symphony, Harvard-Radcliffe Orchestra, Boston Festival Orchestra, and Castle of our Skins in repertoire ranging from Handel to Mahler to Julia Perry, in addition to making her house debut with White Snake Projects in Let's Celebrate.

During the 2023/2024 season, she debuted with Boston Lyric Opera as Tisbe (La Cenerentola), Big Stone (Eurydice), and covers Dorothée (L'Amant Anonyme). Peart also made her Princeton Festival debut as Dorabella (Cosí fan tutte) and was a featured soloist with the Rochester Oratorio Society, Assabet Valley Chorale, Jubilate Chorale, Seaglass Theater Company, and Castle of our Skins. She spent the summer as a Young Artist with Chautauqua Opera, covering the title role in La Tragédie de Carmen.

She can be heard on Boston Modern Orchestra Project and Odyssey Opera's Grammy-nominated recording of Anthony Davis' X: The Life and Times of Malcolm X, and on several art song recordings released by PARMA Recordings, LLC. Ms. Peart is a two-time alumna of the Wolf Trap Opera Studio (2020/2021), and is a 2025/2026 member of the Ryan Opera Center at the Lyric Opera of Chicago.

## Kartik Ayysola, Tenor



Kartik Ayysola is an active classical tenor based in the Greater Boston Area. Most recently, he sang the role of Tamino in Opera51's concert production of *Die Zauberflöte*. In addition, he has also been seen as Alfred in *Die Fledermaus*, the title role of Offenbach's *Orpheus in the Underworld*, Brighella in *Ariadne auf Naxos*, Borsa in *Rigoletto*, Don Basilio and Don Curzio in *Le Nozze di Figaro*, Monostatos in *Die Zauberflöte*, and has covered the

roles of Oronte in *Alcina*, and the title role of *Le Comte Ory*. In addition to opera, Kartik has also performed in oratorio as well, such as Saint-Saëns's *Oratorio de Noël*, Mozart's *Spatzenmesse* and *Krönungmesse*, and Handel's *Messiah*.

In addition, Kartik has also recently branched out into musical theater, beginning with Fakir in *The Secret Garden* and the Ziegfeld Tenor in *Funny Girl*.

Kartik holds the Master of Music degree from Boston University, studying with Dr. Jerrold Pope, and the Bachelor of Fine Arts degree from Indiana University of Pennsylvania, studying with Dr. Joseph Baunoch. He currently studies voice under Bradley Williams.

## John Salvi, Baritone



An accomplished singer on both the operatic and concert stage, **John Salvi**'s clear and agile baritone voice has been hailed as "stentorian" by many and has been heard extensively throughout the Northeast United States as well as Washington, D.C. and Montreal, Canada. For over two decades, John has appeared as a guest artist with opera companies and choral societies throughout New England including Connecticut

Opera, Opera Boston, Opera North, Commonwealth Opera, Granite State Opera, Arcadia Players, Handel Society of Dartmouth College, Hampshire Choral Society, South Hadley Chorale, The Keene Chorale, and Assabet Valley Mastersingers. He has performed under the batons of many prominent conductors including Willie Anthony Waters, Gil Rose, Kevin Rhodes, and Ian Watson.

Highlights of Mr. Salvi's past season performances include Fauré's *Requiem* with the Springfield Symphony Orchestra, Mendelssohn's *Elijah* with the Quabbin Valley Pro Musica, Brahms' *Ein Deutsches Requiem* with the Hampshire Choral Society, Mendelssohn's *Die Erste Walpurgisnacht* and Haydn's *Die Jahreszeiten* with The Keene Chorale, Beethoven's Mass in C with the South Hadley Chorale, Tchaikovsky's *The Maid of Orléans* with Odyssey Opera, Haydn's *Lord Nelson Mass* and Mozart's *Requiem* with the Assabet Valley Mastersingers, and Bach's *Matthäus-Passion* at the 2019 University of Massachusetts at Amherst Bach Festival and Symposium.

John earned his Bachelor and Master of Music degrees from the University of Massachusetts at Amherst where he studied voice with Paulina Stark. In addition to maintaining an active performing schedule, he is a music teacher and choral director at Haverhill High School in Haverhill, Massachusetts.

### Dr. Robert Eaton, Director



Dr. Robert P. Eaton is founder and director of the Assabet Valley Mastersingers, a 70 voice regional chorus, and the eighteen voice Assabet Valley Chambersingers. Dr. Eaton has a long career in church music and recently retired after 15 years as Minister of Music at First Baptist Church of Lexington, MA. He has served as President for Eastern Division American Choral Directors

Association as well as at the State and Division level in many capacities.

Dr. Eaton was Choral Director at Algonquin Regional High School, Northborough, MA for many years. Dr. Eaton's choruses won numerous awards at festivals and competitions, including gold medals for Jazz Choir, Camerata Choir, Chamber Choir, and Concert Choir. Dr. Eaton's students have been selected for National and Regional Honors Choirs and were always well represented in District and All State Choruses. In 1994 he was awarded the Teacher of the Year Award at Algonquin for his work in developing Humanities courses.

In addition, Dr. Eaton has been an organist/choir director for most of his career, active in the American Choral Directors Association, the American Guild of Organists, Music Educators National Conference, and Central District Massachusetts Music Educators Association. He has served as adjudicator and manager of All-State and District choruses and clinician/adjudicator for Festivals of Music. He received a Master of Music Education degree from Hartt School of Music with Dr. Gerald Mack and a Doctor of Musical Arts degree in Choral Conducting with Dr. James Jordan, also from Hartt. His DMA Dissertation was on Duruflé's Requiem. Dr. Eaton has also studied conducting with Allen Lannom, Joseph Flummerfelt, and Sir David Willcocks.

## Kris Layton, Assistant Director



Kris is currently the organist and music director the Church of the Good Shepherd in Clinton since November 2006. A classically trained pianist who learned to play the organ when she got her first church job, she has Colleague Certification with the American Guild of Organists, and holds the Bishops' Certificate from the Leadership Program for Musicians (LPM). She studied gospel music with Dr. Horace Boyer; World Music and Congregational Song with John Bell of the Iona Community; improvisation with Gerre Hancock; and once had a long

conversation about the King James Psalms with Pete Seeger before he walked off with her copy of "On Eagle's Wings."

Outside the church, Kris is a singing and supporting member of both Assabet Valley Mastersingers and Chambersingers. She works with community theaters and high school music theater groups throughout central Massachusetts as Music Director or Resident Orchestra.

# Messiah Community Chorus

## Soprano

Wendy Breen Colleen Clark Leslie Leedberg Shirley Owen

Tricia Campero Louise Garone Anne Miller Maureen Robertson Deb Wallace

Abigail Childs Michele Landes Julie Olson

## Alto

Sue Baust Mary Coldwell Laura Langord Margaret Randel

Amy Buttiglieri Nancy Denardo Tricia MacKay-Monheim

Jennifer Garden

Dee Cameron

Ruth Russo

Erica Shay

Mary Tinti Elaine Yetman

## Tenor

Jack Breen Destin Heilman

Jack Cowern Matt Pietro

Bob Flot Nathan Reich

## Bass

Stephan Barnicle Scott Taylor

Terry Haas Peter Thomas

Chuck Mayberry Thomas Ukena

# Orchestra

Violin 1

Anne Kornfeld Jagan-Nath Khalsa

Olga Pineda

Violin 2

Khahn Trinh

Meg Dagon

Viola

Tammy Kaye

Sylvia DiCrescentis

V. Cello

Johann Soults

Bass

Jim Brehany

Oboe

Ioe Halko

**Brett Ammeson** 

**Bassoon** 

Katherine McWilliams

**Timpani** 

Michael Day

**Trumpet** 

**Curtis Cormier** 

Paul Tomashefsky

<u>Organ</u>

Natacha Rist



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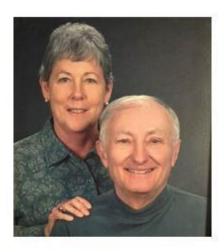
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Sacred music brought our parents together almost 60 years ago and to this day myself and my siblings each have the fondest memories of the annual Messiah performances at Pilgrim Church. But what is most poignant to us is recognizing that coming together to share in the glory of musical fellowship is what today's performance is truly about. Whether you are a musician performing today or an audience member, it is the collective experience of bringing to life George Frideric Handel's masterpiece that hopefully will resonate with each and every person here today. And lastly, and most importantly, we remember with deep reverence and the utmost admiration all our past musicians and church family members who have been a part of this beautiful, long-standing tradition here at Pilgrim Church.

In Loving Tribute to our Parents, Allen and Judy Langord

Laura Langord, Brendan Langord, Jillian Langord King, and Christian Langord



## www.messiahcommunitychorus.org



Happy Holiday's from Pilgrim Congregational Church.







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For all the joyous Memories of Christmas at Pilgrim Church and with our Families over the years.

> Marjorie Coldwell and Family





# Messiah Sing

Sunday, December 15, 2024 - 3:30 PM The Congregational Church of Westborough West Main Street, Westborough, MA

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# A Special Thank You

for the hard work and dedication of the Pilgrim
Congregational Church Music Committee, the
Messiah Planning Committee, and all those helping
with ticket sales, and assisting with the reception
following our concert today.



Messiah Blessings
in loving memory
of my husband
Roger Baust





**In loving memory of** my sister Janet Stevens my mother Joan Lindeman

s my father Charles Godsell



# Season's greetings to the Southborough Community!

Congratulations to the vocal ensembles, the soloists and the orchestra for another unforgettable interpretation of Handel's Messiah.

# Joseph Zorn





The Southborough Community Fund proudly supports the 2024 performance of Handel's Messiah by the Messiah Community Chorus.

Southborough Community Fund (SCF), a fund of the Community Foundation for MetroWest, was formed to be utilized to support community-driven projects in Southborough, ensure a strong and vibrant community, and be responsive to diverse needs and voices into the future. SCF is a grantmaking source of funding to support our community needs and opportunities and provide ways for donors to give back or leave a legacy to our community. For more information, visit

www.communityfoundationmw.org/funds-giving/town-funds/southborough-community-fund

I'm dreaming tonight
Of a place I love
Even more than I usually do....

And although I know It's a long road back I promise you....

## I'll be home for Christmas If only in my dreams.

In loving memory of all our loved ones we have lost over the years.

In our hearts and thoughts this holiday season.

Allisa, Allie, Jocelyn, Matt, Burke & Liam





# Happy Holidays from



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# Concert Dedication

Music is the greatest teacher. It grabs our attention. It begs us to forget our worries.

As we listen, absorb, and take flight during a performance, we become part of a community transforming into our best selves.

This year's concert is in memory of **Paul Renfrew**, a longtime member of the
Messiah Community Chorus that passed
this year and is dearly missed today.



# A Special Thanks to all our sponsors of this concert event.









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The Landes Family















In celebration of the season and the birth of our first grandchild Bennett Joseph.

# The Pietro Family.



In loving memory of **Richard Draper** 



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in heaven join us today
in our singing of
Handel's Messiah.



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In memory of **Shari Sanford** 

Bob, Bobbi & Jeff



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# In loving memory of Shari Sanford





In loving memory of my husband

Ray Coldwell who loved this sacred music.



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## Season's Greetings

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### Handel's Angels

The following individuals are recognized for their donation to the Messiah Community Chorus performance of Handel's Messiah.

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Tricia MacKay-Monheim
David and Joanne McNally
John and Jane Murray
Allisa and Matt Pietro
Muriel Thompson
The Ukena Family
The Whitney Family



# Merry Christmas from the Ukena Family





The Messiah Community Chorus thanks the

Erika Sisson Memorial Messiah Fund

for its generous contribution
toward the ongoing support
of the

Annual Messiah Concert

al

Pilgrim Congregational Church



## This concert event is supported by grants from the following local organizations:



A fund of the Community Foundation for MetroWest www.communityfoundationmw.org



www. Southborougharts.org



#### Our Mission Statement

The Messiah Community Chorus, comprised of 40-50 volunteer vocalists, supported by a professionally hired full orchestra and vocal soloists, presents an annual traditional performance of George Frideric Handel's "Messiah". As a tradition that dates to the early 1970's, the concert is performed at the Pilgrim Congregational Church in the rural setting of historic downtown Southborough.

The Messiah Community Chorus presents this concert for residents of the town of Southborough and greater metro-west with a commitment to excellence and quality to start the holiday season for all to enjoy.



Amusical tribute

to the memory of

## Deb Wilson



Through a very generous contribution from the Wilson family, this year's concert Mezzo Soprano soloist Alexis Peart is sponsored in her memory.

~

David, Sloan and Courtney Wilson



In Loving Memory of Allen Langord February 7, 1935 - March 19, 2015 Who inspired so many with the joy of music

Fondly missed and dearly loved Judy, Laura, Brendan, Jillian and Christian

Over 50 years ago Allen first brought Handel's Messiah to Pilgrim Church. He wanted to offer the community an opportunity to experience the splendor of Handel's Messiah with full orchestra, choir and soloists there in the church's sanctuary. He felt strongly that the experience was about making and enjoying glorious music together. Each year he would regale the audience before the first stroke of the concertmaster's bow with a story, a joke or even a little tidbit of musical history to pique the listeners' attention and beckon them to sit back and enjoy the captivating musical narrative of the birth of our Lord and Savior Jesus Christ.

We, Allen's family, are elated that Allen's vision has continued to this day and it is our sincere hope that Pilgrim Church is able to continue this time-honored and beloved church tradition for years to come.



Prayers for health and healing
for members of our singing community.
Jack Breen
Ann Cowern
Muriel Thompson
Deb Wallace



In celebration of all our performers today.



In celebration Dr. Robert Eaton and Deb Wallace this holiday season.

Much Love... from the Messiah Community Chorus members.



**GOD BLESS OUR TROOPS!** 



In celebration of my parents

Marge & Larry Carpenter

longtime members of the Pilgrim Church Messiah Chorus.

Debbie & Rik Rowe



In celebration of the season.

The Turner Family



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In celebration of Sue Baust

for her generous contribution to this years Messiah concert.

> Merry Christmas and Kappy New Year.

# Season's Greetings

from



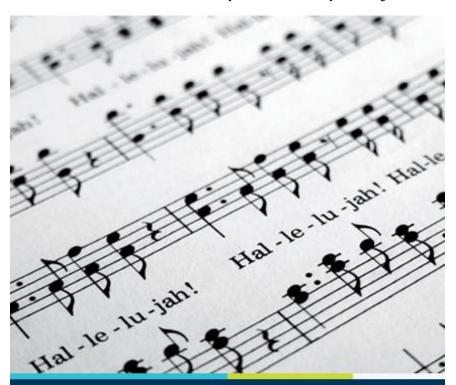
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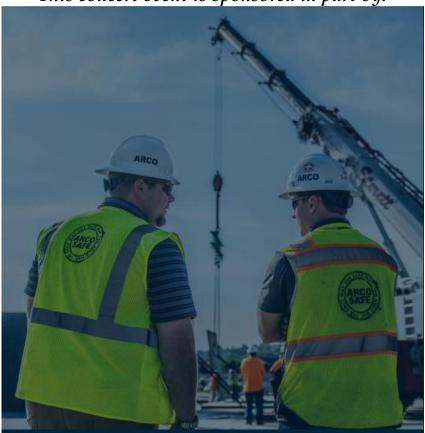
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