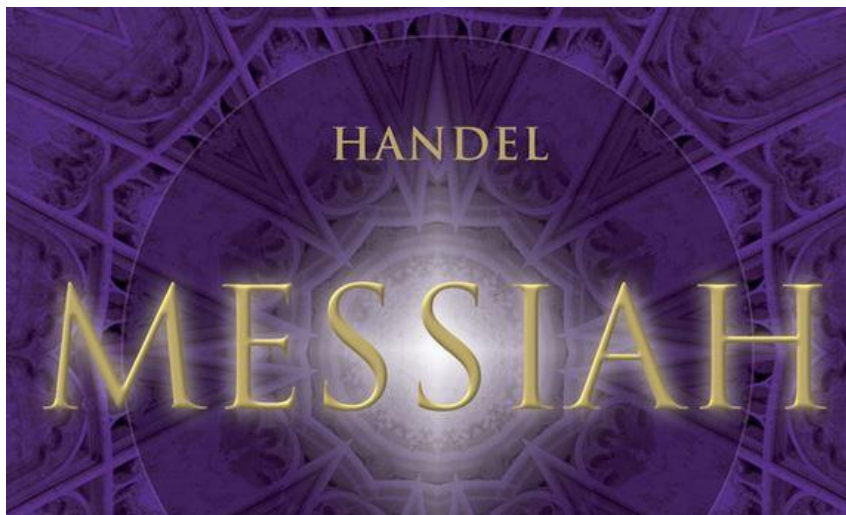


The Messiah
Community Chorus
& Orchestra

presents selections from



Pilgrim Congregational Church
15 Common Street, Southborough, MA

Sunday December 4, 2022
3:30 PM

This concert event is sponsored in part by:



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and
Happy New Year.*

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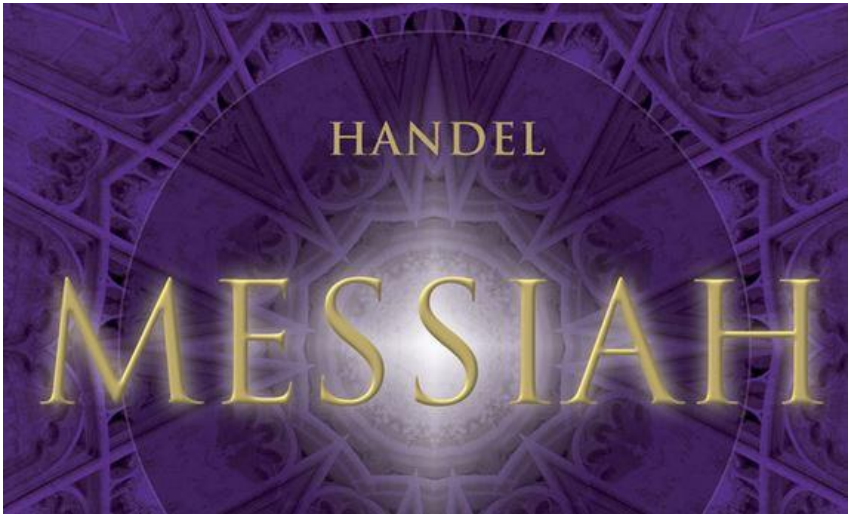
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The Messiah Community Chorus
And Orchestra

presents selections from



Dr. Robert Eaton, ***director***

Nicola Santoro, ***Soprano***

Natalja Sticco, ***Mezzo Soprano***

Christopher Eaglin, ***Tenor***

Gregory Flower, ***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 them that preach the gospel of peace, and bring the glad tidings 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. *Psalms 2:4*

Air - Tenor

Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel. *Psalms 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 at 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.

The oratorio flourished in Italy for about 100 years and began to decline after Alessandro Scarlatti. Despite some formidable effort by the composer Marc-Antoine Charpentier, the new form never really caught on in France. But in Germany, the oratorio was popular and all the great composers - Schütz, Telemann, and Handel - jumped on the oratorio bandwagon and improved upon it by inventing the chorale. The great J. S. Bach's *St. John* and *St. Matthew* Passions, and his *Christmas Oratorio*, all replete with chorales, illustrate the significant difference between the German and Italian oratorio. But this did not last. The German and Italian oratorios both began to fade in popularity with the coming of Italian opera, which took the world by storm and would never be supplanted, except in one country: England.

Oratorio took root and flourished there where its supreme master was the German, George Frideric Handel. This great master, who wrote thoroughly Italian operas and oratorios in the Italian language, and thoroughly German ones in German, composed English oratorios that were so completely English that they set the standard which remains today.

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

Nicola Santoro, Soprano



Soprano Nicola Santoro is quickly establishing herself as a foremost interpreter of contemporary music. This summer, she was an Apprentice Artist with the Chautauqua Opera Company and performed in works such as *Thumbprint* (Annu) and *The Mother of Us All* (Lillian Russell), working with directors Omer Ben Seadia and Keturah Stickann and conducted by Kristin

Roach and Steven Osgood, respectively. She starred in the collegiate premiere of *The (R)evolution of Steve Jobs* as Chrisann Brennan under the direction of Kevin Newbury and Maestro Michael Christie. Previous role credits also include *Mrs. O'Malley/Ensemble* (*It's A Wonderful Life*), *Lauretta* (Gianni Schicchi), and *Papagena* (*Die Zauberflöte*). Recently, she received the Encouragement Award in the Boston District of the Metropolitan Opera National Council Awards, was a prize winner in the National Society of Arts and Letters Competition two years in a row, and was a semifinalist in the Orpheus Competition. Nicola earned her B.M. from Westminster Choir College and her M.M. from the Indiana University Jacobs School of Music.

Natalja Sticco, Mezzo Soprano



Natalja Sticco launched her singing career in 2009 as a Young Artist and chorus Alto with the Latvian National Opera & Ballet in her hometown of Riga Latvia. Over seven seasons with LNO she appeared in over 200 performances of 30 operas touring across Europe and the Middle East. Her solo roles included Olga and Filippyevna in Tchaikovsky's Eugene Onegin. She was

lauded by Sir Simon Rattle, Music Director London Symphony Orchestra, for a “voice (that) soars with amazing resonance and brio” and that her “style and technique are truly reminiscent of operas golden age.” Immigrating to the United States in 2018, Natalja broke-out as a soloist, concert performer and recording artist. Following the release of her self-titled debut album in 2020 New York Weekly recognized Natalja as “the standout artist of her generation.” In June 2022, Natalja premiered with the award-winning production “Vincerò- The Italian Opera Experience” in Hollywood CA and will tour with the show through September. In the semi-staged concert style production; which critics have called “a rare introduction to the magnificence of the art.” (Ernest Kearney, TheTVolution Los Angeles) and “elegant, romantic, everything you hope to catch in a grand Opera House” (Joseph Klink, Hollywood Stage Raw), Natalja performs selections from Tosca (Vissi d’arte), Le nozze di Figaro (Voi Che sapete), Verdi’s Don Carlo (Nel giardin del bello: Canzone del Velo) along with other repertoire from Italian Opera.

Natalja’s music can be found on Apple Music, Spotify and other music streaming services as well as through her website at www.NataljaSticco.com.

Christopher Eaglin, Tenor



Christopher Eaglin, praised for his “emotional vocalism”, most recently sang Enzo in Opera Modo’s production of *Gioconda*. This past summer he was a resident artist at Pittsburgh Festival Opera and sang Don Jose in *Carmen* and Tamino in the *Magic Flute* at Opera51. He has also performed the title role in *Faust* with Opera51, Florestan in *Fidelio* with NEMPAC, Bacchus in *Ariadne auf Naxos* with Lowell House

Opera, Vaudemont in *Iolanta* with Opera Slavica, and Pinkerton with the Martina Arroyo Foundation. A lover of art song, Christopher was a resident artist of the Art Song Society of New York and the International Vocal Arts Festival performing Brahms *Liebeslieder*, *Dichterliebe*, and other song cycles. He is the winner of the Metropolitan International Music Festival and a finalist for *Joy in Singing*. He is part of an ongoing project to presenting a series of concerts and lectures in Boston, London, Oxford, and New York around war and remembrance for the centennial of the First World War.

Greg Flower, Baritone



Bass-Baritone Gregory Flower is a New England based singer whose “rich and powerful voice” (Cape Cod Times) has thrilled audiences across the region. He holds a Bachelors from The University of Hartford in Voice Performance and Music Education, and a Masters from UConn in Voice performance. He performs Opera, Operetta, Musical Theatre, Oratorio, Art Song, and choral masterworks. He has become a favorite of many conductors for his versatile

technique, musicianship, and deep commitment to character and text.

Solo Oratorio highlights include Elijah in Mendelssohn's *Elijah*, Handel's *Messiah*, Durufle *Requiem*, Mozart *Requiem*, Faure *Requiem*, Haydn's *Creation*, Bloch *Avodat Hakodesh*, and Jesus in Dubois *The 7 Last Words of Christ*. Greg is a scholar in Franz Schubert and has presented *Schwanengesang* in recital and written multiple papers examining his tonal language. In 2014 he was a national finalist in the Collegiate Division of the Classical Singer Competition. Greg is active with several professional choirs including: *Voce*, *Alchemy*, *Novi Cantori*, and *Schola Cantorum* at the Cathedral of St. Joseph.

He is currently the Director of the Music Ministry Congregational Church in South Glastonbury, CT, and teaches music at Southington High School in CT. He runs a private studio and has also worked as a voice teacher at The Hartt School and at Loomis Chaffee High School. He has balanced a life of performing regionally and teaching full time and feels very lucky to live a life in music with his wonderful wife, Jill, and his dog Banjo.

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.

Monica Daly, Assistant Director



Monica Daly is a collaborative pianist, teacher, and vocal coach. She has been the music director at Pilgrim Church since 2021 and teaches privately through Note-Worthy Experiences. She has performed with Boston Opera Collaborative and MassOpera, and she most recently sang in the chorus for Odyssey Opera's *Troika*. In 2020, she was granted a resident artist vocal coach position

with Opera Columbus, where she performed in Puccini's *La bohème* alongside conductor Kathy Kelly and was the rehearsal pianist for *Don Giovanni*.

During her graduate assistantship at Peabody, she performed in Bernstein's *MASS* conducted by Marin Alsop and was awarded the InterPlay Teaching Artist Grant. She was a finalist with Lindemann Young Artist Cierra Byrd in the 2019 London Song Festival. Monica holds a Bachelors in Piano Performance from West Chester University of Pennsylvania, a Masters in Collaborative Piano from the Longy School of Music of Bard College, and a Graduate Performance Diploma in Vocal Accompanying from the Peabody Institute of Johns Hopkins University.

Messiah Community Chorus

Soprano

<i>Lindsay Bliss</i>	<i>Wendy Breen</i>	<i>Tricia Campero</i>
<i>Colleen Clark</i>	<i>Ann Cowern</i>	<i>Louise Garone</i>
<i>Anne Miller</i>	<i>Alexis Nodiff</i>	<i>Julie Olson</i>
<i>Shirley Owen</i>	<i>Tiffany Steinke</i>	<i>Deb Wallace</i>
<i>Sarah Whiteman</i>		

Alto

<i>Sue Baust</i>	<i>Dee Cameron</i>	<i>Sarah Cheeseman</i>
<i>Mary Coldwell</i>	<i>Monica Daly</i>	<i>Nancy Denardo</i>
<i>Jennifer Garden</i>	<i>Stephanie Iodice</i>	<i>McGinnis Miller</i>
<i>Tricia MacKay-Monheim</i>		<i>Cathy Niski</i>
<i>Beth Persons</i>	<i>Margaret Randel</i>	<i>Ruth Russo</i>
<i>Sally Vincentsen</i>	<i>Elaine Yetman</i>	

Tenor

<i>Martins Aldins</i>	<i>Dan Bliss</i>	<i>Jack Breen</i>
<i>Jack Cowern</i>	<i>Bob Flot</i>	<i>Matt Pietro</i>
<i>Nathan Reich</i>		

Bass

<i>Stephan Barnicle</i>	<i>Terry Haas</i>	<i>Marshall Hudson</i>
<i>Michael Persons</i>	<i>Paul Renfrew</i>	<i>Andrew Taylor</i>
<i>Scott Taylor</i>	<i>Jason Teng</i>	<i>Thomas Ukena</i>

Orchestra

Violin 1

Anne Kornfeld
Matthew Liebendorfer
Jagan-Nath Khalsa

Violin 2

Khahn Trinh
Olga Pineda

Viola

Tammy Kaye
Sylvia DiCrescentis

V. Cello

Johann Soults

Bass

Robert Hoffman

Oboe

Joe Halko
Michele Landes

Bassoon

Katherine McWilliams

Timpani

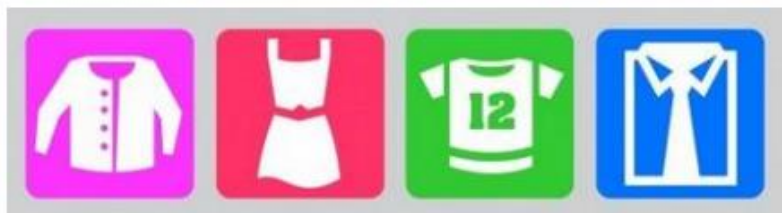
Derek Hayden

Trumpet

Curtis Cormier
Scott Daugherty

Organ

Brett Maguire



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*for the hard work and dedication of the Pilgrim
Congregational Church Music Committee, Monica
Daly (PCC Director of Music), 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



Congratulations, Susan Baust!!

Kerry Kletter and David Zorn

In respectful memory of Roger Baust

In loving memory of Patricia Zorn

Kudos to the entire Messiah Community Chorus!

Best wishes to Pilgrim Church

Happy Holidays!

Joseph Zorn, MD





SOUTHBOROUGH COMMUNITY FUND

The Southborough Community Fund proudly supports the 2022 performance of Handel's Messiah by the Messiah Community Chorus.

Southborough Community Fund (SCF), a fund of the 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.foundationformetrowest.org/southborough

*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
Rita Ippolito

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 honor of **Laura Dully & Deb Wilson**. Members of the Messiah Community Chorus that are dearly missed.*



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



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*May the choir
in heaven join us today
in our singing of
Handel's Messiah.*



*In loving memory of
Evans Cheeseman*



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*Season's
Greetings*

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*In loving memory of
my husband
Ray Coldwell who
loved this sacred music.*



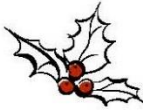
*Merry Christmas and
Happy New Year
from the
Northboro Chiropractic Center*

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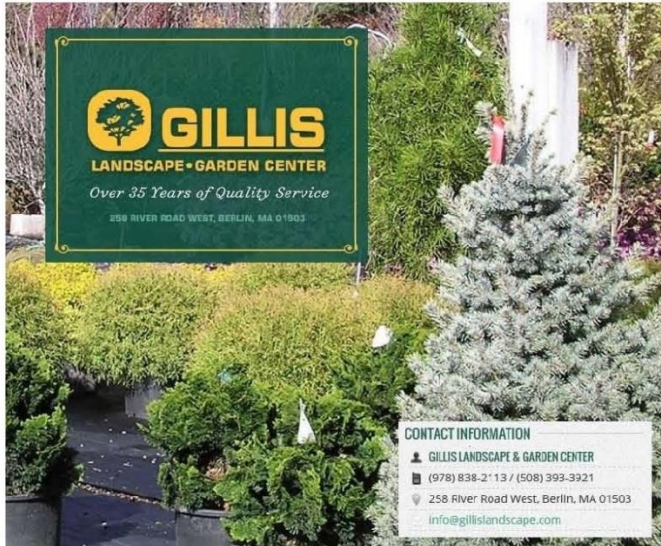
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6 Maple St
Northboro, MA 01532
Phone: (508) 393-2513



Season's Greetings



*from the
Gillis Landscape & Garden Center*



www.gillislandscape.com

Founded in 1977 by brothers Pete and Matt Gillis, Gillis Landscape & Garden Center has been proudly serving the Metrowest and Central Massachusetts region for over 35 years.

Graduates of Stockbridge School of Agriculture and both achieving Bachelor's Degrees in Environmental Design at UMass Amherst, Pete and Matt have an extensive education in their field. They believe strongly in a hands-on approach with their landscape design and construction projects and both work from start to finish on site with their team.

Their personal approach, attention to detail and commitment to excellence allows them to transform outdoor "blank canvasses" into picturesque, functional spaces to be enjoyed for years to come. Whether your project is residential or commercial, Pete and Matt will be happy to meet with you to discuss your needs, make personalized recommendations and provide a free estimate.





Handel's Angels

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

Marjorie Coldwell

Sally Coldwell

Peter Daniels

The Kern Family

The Kuchnir Family

Joyce and Marshall Hudson

Tricia Mackay-Monheim

Beth and Michael Persons

Allisa and Matt Pietro

Jan Short

Muriel Thompson

The Ukena Family

Anne Scharpf

The Wallace Family

The Whitney Family



*Merry Christmas
from the
Ukena Family*





The Messiah Community Chorus

thanks the

Arthur and Erika

Sisson Fund

for its generous contribution

toward the ongoing support

of the

Annual Messiah Concert

at

Pilgrim Congregational Church



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



SOUTHBOROUGH
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A fund of the Foundation for MetroWest

www.southboroughcommunityfund.org



Southborough
Cultural Arts
Council

[www. Southborougharts.org](http://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.



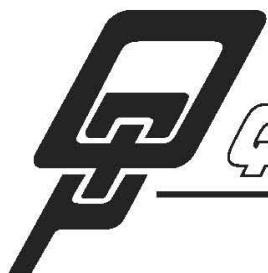
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from

Southborough Dental Associates

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Prayers for healing for members of our singing community.

Jack Breen

Marge Carpenter

Ann Cowern

Paul Renfrew

Muriel Thompson



Messiah Blessings

in memory

of

Al Russo

by his loving family.



In celebration of the season.

The Pietro family.



GOD BLESS OUR TROOPS!



*In celebration of my parents
Marge & Larry Carpenter
longtime members of the Pilgrim Church
Messiah Chorus.*

~
Debbie & Rick Rowe



*In celebration of the season.
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~

David, Sloan and Courtney Wilson

This concert event is sponsored in part by:



*In celebration of
Sue Baust
for her generous contribution to
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*Merry Christmas
and
Happy New Year.*

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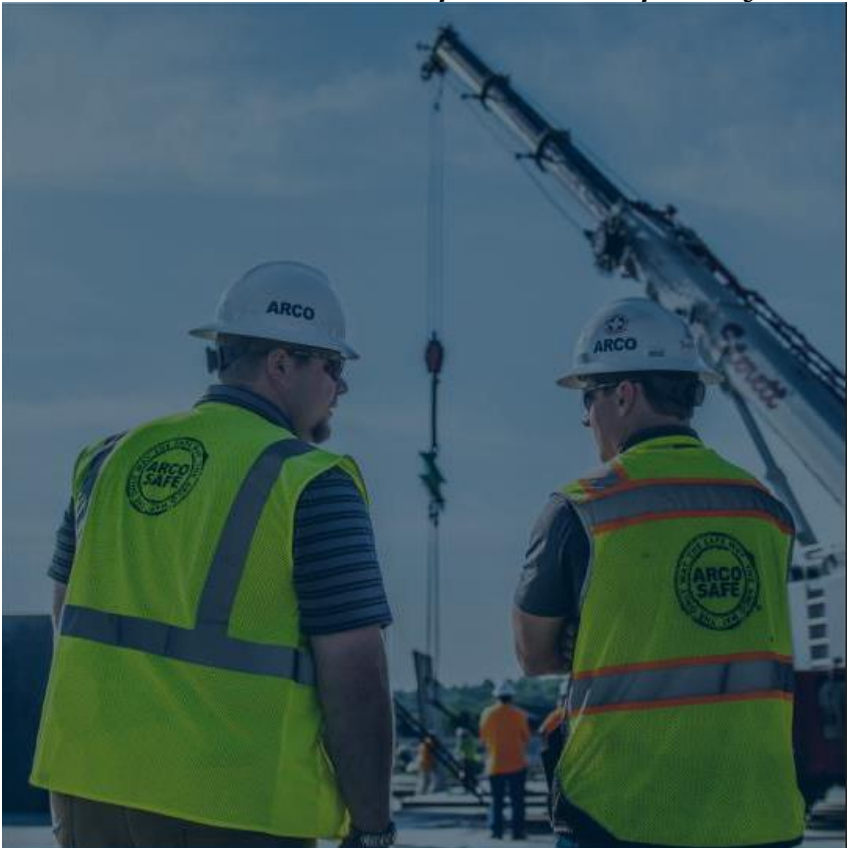
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The Messiah Community Chorus

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