



the  
**MESSIAH**  
COMMUNITY CHORUS

*Handel's*  
**MESSIAH**

*featuring*

Grace Choi, Conductor  
Orchestra & Soloists

**SUNDAY - DECEMBER 7, 2025 - 3:30 P.M.**

**Pilgrim Congregational Church  
15 Common Street - Southborough, MA**

[www.messiahcommunitychorus.org](http://www.messiahcommunitychorus.org)

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Messiah production.*

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and  
Happy New Year.*

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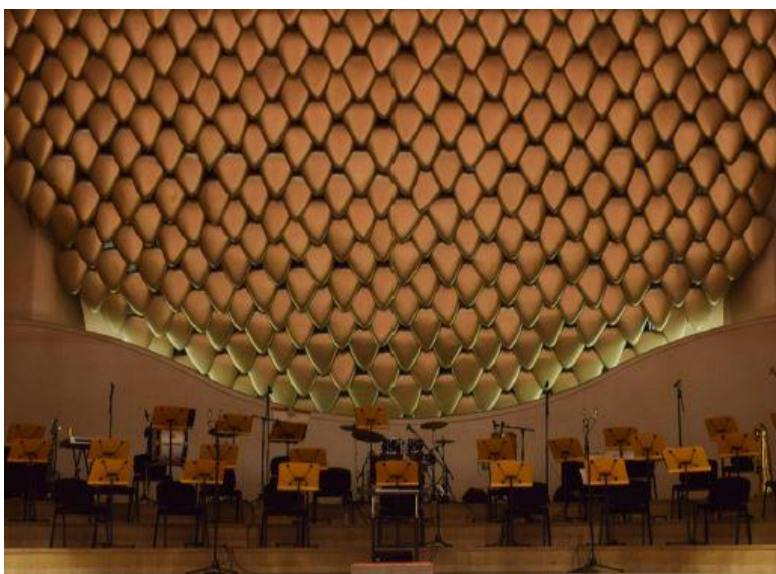


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the  
**MESSIAH**  
COMMUNITY CHORUS

*Handel's*  
**MESSIAH**

Grace Choi, *Director*

Erin Smith, *Soprano*

Alexandra Dietrich, *Mezzo Soprano*

Kartik Ayyasola, *Tenor*

Thomas Cannon, *Baritone*



*Please join us for a reception  
following the  
performance in the 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*



## Part II

### Chorus

Surely, He hath borne our griefs. *Isaiah 53:4-5*

### Air - Bass

Why do the nations so furiously rage together. *Psalms 2:1-2*

### 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 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 BWV 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](http://www.erinmsmithsoprano.com)

## Alexandra Dietrich, Mezzo Soprano



Alexandra Dietrich, a Puerto Rican American originally from Freeport, Maine, is a mezzo-soprano who has been praised for singing with "passion and understanding". Ms. Dietrich has performed with opera companies and orchestras including the Boston Pops, Odyssey Opera, Juventas New Music Ensemble, Boston Youth Symphony Orchestra, the Portland Symphony Pops, the North Shore Philharmonic Orchestra, the Charlemagne Orchestra of Belgium, the Midcoast Symphony

Orchestra, the Longy Chamber Orchestra, the Southern Maine Symphony Orchestra., and MassOpera where her performance as Jo March in Adamo's *Little Women* was hailed as "large of personality with an instrument to match", possessed "polish and star power", and was awarded the ArtsImpulse Award for Best Female Performer in an Opera for her portrayal. A frequent oratorio and concert soloist, she has recently performed with the Salem Philharmonic Orchestra, Andover Choral Society, Quincy Choral Society, Cape Cod Chorale, the Choral Art Society of the South Shore, Chorus pro Musica, and the Metropolitan Chorale of Brookline where she was an Artist in Residence for many seasons. She appears on Boston Modern Orchestra Project's *Haroun and the Sea of Stories* featured as Bird 5, which was recorded on the BMOP/sound label, and on Dello Joio's *The Trial at Rouen* as part of the Heavenly Voice Trio, which was nominated for a 2021 GRAMMY Award for Best Opera Recording. Notably, Ms. Dietrich performed featured back-up vocals for Josh Groban at Tanglewood at the Koussevitsky Music Shed. Favorite roles to date include Anita in *West Side Story* with Asheville Lyric Opera, Jade Boucher in the New England premiere of *Dead Man Walking*, Carmen in NEMPAC Opera's *Carmen*, and as Zita in *Gianni Schicchi* with the North Shore Philharmonic Orchestra, where her performance was toasted as "deliciously bitchy" (Portland Phoenix). Ms. Dietrich joined the University of Southern Maine in the Fall of 2019 as Artist Faculty in Voice where she taught for six years. She, herself, is a proud graduate of the University of Southern Maine with a Bachelor's in Music Performance, and attended the Longy School of Music for her Graduate Performance degree in Opera.

## 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 *Krönungsmesse*, 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.

## Thomas Cannon, Bass



Thomas Cannon is a passionate performer and instructor of voice. Dually recognized for his “strong and striking” instrument (Opera Today) and “keen dramatic sense” (Texas Classical Review), Thomas has continually gained recognition performing technically and dramatically demanding roles that range from the classics of Mozart, Verdi, and Puccini, to the contemporary works of the American operatic stage.

Thomas appears regularly as a concert soloist. He has performed Verdi’s Requiem at Carnegie Hall-NYC conducted by Hiroya Aoki, and Delius’ *Eine Messe des Lebens* with The American Symphony Orchestra under the direction of Leon Botstein. He has sung Haydn’s *Die Schöpfung* and Mozart’s Requiem at The Esterhazy Palace in Eisenstadt, Austria. A host of performances elsewhere have included Brahms’ *Ein Deutsches Requiem*, Handel’s *Messiah*, Bach’s *B Minor Mass*, and *St. Matthew’s Passion*. He recently performed Beethoven’s 9th Symphony with The Colorado Symphony under the direction of Peter Oundjian. He has been a featured soloist with The Lied Society of Minnesota, NYC’s Center for Contemporary Opera, Canterbury Voices OKC, the Walla Walla Symphony Orchestra, and The St. Cecilia Chorus of NY. Thomas’ “resonant timbre [and] dramatic sensibility” (Onstage NTX) was noted in his performance of Damien Geter’s *An African Requiem* at Fort Worth Opera, under the direction of the composer.

Dr. Cannon has performed as an artist-teacher and clinician throughout the country, and he holds a Bachelor of Music from Baylor University, a Master’s in Vocal Performance from The Juilliard School, and a Doctor of Musical Arts from The University of Oklahoma. His notable teachers have included Marlena Malas, Mignon Dunn, Dr. John Van Cura, Kim Josephson, and Marilyn Horne. Further apprenticeships have included Opera North, and The International Vocal Arts Institute under the direction of Joan Dornemann. Thomas was the first-place winner of Oklahoma University’s Benton Schmidt Competition, and he received a full scholarship to attend The Juilliard School. Garnered awards include those from The Dallas Opera Guild, The Chautauqua Opera Guild, The Anna Sosenko Foundation, West Palm Beach Opera, Opera Birmingham, IVAI’s Silverman Prize, and The Metropolitan Opera National Council.

Thomas has served on the faculties of The University of Science and Arts of Oklahoma and The Hartt School at The University of Hartford. He currently serves proudly as an Assistant Professor of Voice at Boston University.

## Grace Choi, Director



As a composer, her work has been premiered by the Orchestre National De Lorraine, France, Ensembles in Paris, at Carnegie Hall, Seiji Ozawa Hall, Chicago Museum of Contemporary Art, ISCM Festival, SUNY Stony Brook, Festival Fiati in Italy, Domaine Forget in Quebec, Kunst Merano in Italy, Contemporary Music Festival in Rome, Baltimore Composer's Forum, New York New Music Ensemble, University of West Virginia, An Die Musik, New Music Brandeis, Festival of Women Composers, Bernstein Festival, Midwest Graduate Music

Consortium at University of Chicago, California State University, June in Buffalo NY, SCI National Conference at University of North Carolina, SUNY Geneseo, University of Iowa, Ars Viva Concert in Maryland, Sounds New Concerts in San Francisco, New England Conservatory, Bowdoin International Music Festival in Maine.

She was a composition fellow at Tanglewood Music Center (Margaret Lee Crofts Fellowship), Acanthes, Paris (five times), Hochschule für Musik Franz Liszt in Germany (full fellowship), Wellesley Conference (Christoph and Stephan Kaske Fellowship), and Djerassi Arts Program in San Francisco (Gerald Oshita fellowship).

She won the ASCAP/SCI first prize, Grand Prize of the Contemporary Music Society of Seoul, Virginia Carty delillo Prize from Peabody Conservatory, and the National Association of Composers USA.

She received a full scholarship and fellowship in Ph.D. from Brandeis University and Peabody Conservatory, and received certificates from Acanthes/Ircam Paris.

As a conductor, she conducted choruses, bands, and orchestras in Atlanta, Virginia, Nevada, Indiana, New York among others. She was an Assistant Conductor at Assabet Valley Mastersingers. She studied choral conducting with Dr. Harold Rosenbaum at New York Virtuoso Singers and Prof. Marguerite Brooks at Yale University. She taught Composition at Northeastern University and Brandeis University. She's a music director at First Baptist Church in Lexington. She also teaches at Lincoln School.



# *The Messiah Community Chorus*

## **Soprano**

<i>Lindsay Bliss</i>	<i>Wendy Breen</i>	<i>Tricia Campero</i>
<i>Abigail Childs</i>	<i>Louise Garone</i>	<i>Leslie Leedberg</i>
<i>Anne Miller</i>	<i>Julie Olson</i>	<i>Shirley Owen</i>
<i>Diane Savarese</i>	<i>Sharon Sealy</i>	

## **Alto**

<i>Sue Baust</i>	<i>Amy Buttiglieri</i>	<i>Mary Coldwell</i>
<i>Nancy Denardo</i>	<i>Katherine Driver</i>	<i>Jennifer Garden</i>
<i>Sandy Ekberg</i>	<i>Beth Herbert</i>	<i>Michele Landes</i>
<i>Tricia MacKay-Monheim</i>		<i>Beth Persons</i>
<i>Margaret Randel</i>	<i>Ruth Russo</i>	<i>Mary Tinti</i>
	<i>Elaine Yetman</i>	

## **Tenor**

<i>Dan Bliss</i>	<i>Jack Breen</i>	<i>Jack Covern</i>
<i>Bob Flot</i>	<i>Bruce Foss</i>	<i>Pamela Hanner</i>
<i>Destin Heilman</i>	<i>Andrew Marken</i>	<i>Matt Pietro</i>
	<i>Nathan Reich</i>	

## **Bass**

<i>David Allor</i>	<i>Stephan Barnicle</i>	<i>David Ekberg</i>
<i>Terry Haas</i>	<i>Phil Knudson</i>	<i>Michael Persons</i>
<i>Peter Thomas</i>	<i>Chris Valdes</i>	<i>Grant Whitney</i>

# *Orchestra*

## *Violin 1*

*Anne Kornfeld*

*Jagan-Nath Khalsa*

*Olga Pineda*

## *Violin 2*

*Khahn Trinh*

*Meg Dagon*

## *Viola*

*Tammy Kaye*

*Sylvia DiCrescentis*

## *V. Cello*

*Johann Soultis*

## *Bass*

*Jim Brehany*

## *Oboe*

*Joe Halko*

*Brett Ammeson*

## *Bassoon*

*Katherine McWilliams*

## *Timpani*

*Michael Day*

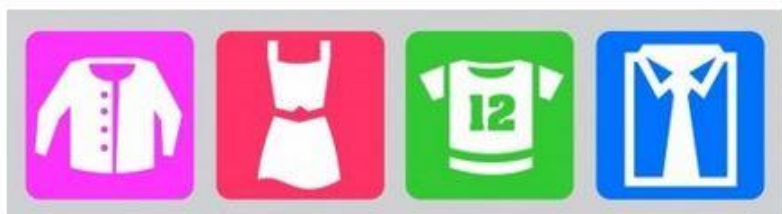
## *Trumpet*

*Curtis Cormier*

*Kevin Donegan*

## *Organ*

*Natacha Rist*



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presence of God.*

*In loving tribute to our parents  
Allen and Judy Langord  
and our sister Laura Langord.*

*Brendan Langord  
Jillian Langord King  
and Christian Langord*



[www.messiahcommunitychorus.org](http://www.messiahcommunitychorus.org)



*Happy Holiday's from Pilgrim Congregational Church.*



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*In memory of  
Joseph and Rita Ippolito  
Happy Holidays!  
John and Jane Murray*

*In loving memory  
of  
Rosanne Sullivan*



*In loving memory  
of  
Susanne Dumont*

*May God bless you with joy at  
Christmas and fill your heart  
with love.*

*Marjorie Coldwell*







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# *Messiah Sing*

Sunday, December 14, 2025 - 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*  
*&*  
*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, Martha, David and Kerry***





The Southborough Community Fund proudly supports the 2025 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](http://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

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 person here today. 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.

This year's concert is in memory of **Sabra Upjohn** and **Laura Langord**, both longtime member of the Messiah Community Chorus that passed this year and are dearly missed today.





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



*Sue Baust*



*The Landes Family*



*Marlborough Brigham Family Trust*



Southborough  
Cultural Arts  
Council





In memory of Peter Daniels.

The Pietro Family.



*In loving memory  
of  
Richard Draper*



*"Understanding the science and biology of what is going on in the brain is so important to removing preconceived notions regarding the attitudes and stigma of teenagers."*



Patrol Officer  
Omaha, NE

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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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*Bob, Bobbi & Jeff*



*"Messiah"*  
*A Pilgrim Treasure*  
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*by his wife Ruth*  
*and children*  
*Paula, Rebecca,*  
*Mary Beth & Mark*





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*In loving memory of*  
*Shari Sanford*





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



*Merry Christmas and  
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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.

*Jack and Wendy Breen*

*Marjorie Coldwell*

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*David and Sandy Ekberg*

*Bruce Foss*

*The Kern Family*

*Tricia MacKay-Monheim*

*David and Joanne McNally*

*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*

*at*

*Pilgrim Congregational Church*



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



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## 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.



*A musical tribute  
to the memory of  
Dee Wilson*



Through a very generous contribution from the Wilson family, this year's concert Mezzo Soprano soloist Alexandra Dietrich 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.*

*Martin Aldins*

*Ann Cowern*

*Muriel Thompson*

*Deb Wallace*



In celebration of all our  
performers today.



*In Loving Memory of  
Karl L Hanner  
By his wife Pamela*



**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.*  
*The Turner Family*



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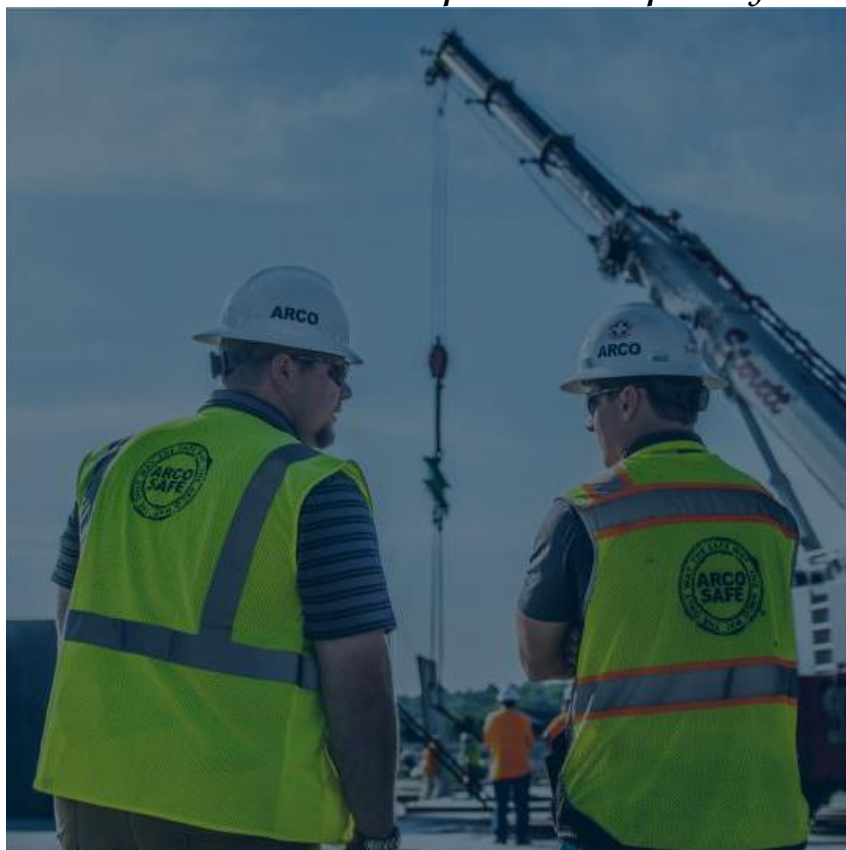


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