

# The Thames Vale Singers

## Soloists

Soprano Anne Orton      Tenor Norman Bagshaw  
Contralto Wendy McMahon      Bass Reg Blagrave  
(Trumpet Jennifer Bagshaw)

Organist      Peter Bernard

Musical director      Alex Taylor

## CHOIR

Soprano	Contralto	Tenor
Diana Bagshaw	Liz Allison	Norman Bagshaw
Kathleen Clark	Jane Andrews	John Dimmock
Sue Clark	Sally Bergmann	Don Dobby
Phyll Clarke	Margaret Broadbent	Peter Farrow
Alison Dade	Jean Brownfoot	Sozze Kasozimusoke
Jenny Dimmock	Ann Chapman	Wally Watkivs
Christine Gale	Linda Clargo	
Linda Hedger	Jean Cockling	Bass
Daphne Hollier	Sue Fraser	Reg Blagrave
Jill Hughes	Elizabeth Jackson	John Cathrew
Faye Lewis	Gillian Macdonald	Bob Dimmock
Anne Orton	Wendy McMahon	Emrys Lewis
Judy Rayers	Sheila Mason	William Maphee
Val Ryan	Betty Miller	Giles Maddocks
Margaret Smith	Christine Minton	Tim Martin
Myfanwy Starling	Annie Parkinson	G.A. (Mac) McClelland
Linda Stern	Karen Patten	John Pady
Carol Silitoe	Margaret Perry	Jon Skeet
Paula Moore	Janet Reed	Ray Watson
	Sybil Titlow	John Wigmore
	Maureen Watkivs	Lionel Williams

We are seeking to recruit some additional Tenors and Basses for the Choir. For details of membership and for any other information about the Thames Vale Singers, please contact our Chairman, John Cathrew on 0118 984 2845

# *The Thames Vale Singers*

*present*

# *Messiah*

*by*

## *George Frederick Handel*

*6.30pm Sunday 16th April 2000  
(Palm Sunday)*

*at*

### *Tilehurst Methodist Church*

*Retiring collection in aid of the Church  
Project*

*(Mercy Ships)*

## *Messiah*, an Oratorio set to music by Handel

In 1741 at the age of 56 Handel's career was failing, He was a naturalised citizen and had lived in England for thirty years - for the previous seventeen years at 25 Brook Street in London. He was also on the verge of bankruptcy and his recent operas had been a failure. His friend Charles Jennens had given him a selection of words from the Scriptures and on August 14 he began work on *Messiah*. Exactly three weeks later he signed the last page and the 265 pages had been completed from beginning to end with barely a correction. *Messiah* marked a change in Handel's career from one of (unsuccessful) opera composition to one of (very successful) oratorio composition. This work was first performed in Dublin the following year in a charity concert for the poor, ironically Handel earned very little from it's success but his position in musical society was thereafter firmly established.

The full work is in three parts, although we shall only be performing parts two and three this evening illustrating the Passion of Christ followed by the Resurrection and hope of glory

### Part 2

- |     |                                  |           |
|-----|----------------------------------|-----------|
| 22. | Behold the Lamb of God           | Chorus    |
| 23. | He was despised                  | Contralto |
| 24. | Surely He hath borne our griefs  | Chorus    |
| 25. | And with His stripes             | Chorus    |
| 26. | All we like sheep                | Chorus    |
| 27. | All they that see Him            | Tenor     |
| 28. | He trusted in God                | Chorus    |
| 31. | He was cut off                   | Tenor     |
| 32. | But Thou didst not leave         | Tenor     |
| 33. | Lift up your heads O ye gates    | Chorus    |
| 34. | Unto which of the angels         | Tenor     |
| 35. | Let all the angels of God        | Chorus    |
| 36. | Thou art gone up on high         | Bass      |
| 37. | The Lord gave the word           | Chorus    |
| 38. | How beautiful are the feet       | Soprano   |
| 39. | Their sound is gone out          | Chorus    |
| 41. | Let us break their bonds asunder | Chorus    |
| 42. | He that dwelleth in Heaven       | Tenor     |
| 43. | Thou shalt break them            | Tenor     |
| 44. | Hallelujah!                      | Chorus    |

### Part 3

- |     |                                |                      |
|-----|--------------------------------|----------------------|
| 45. | I know that my Redeemer liveth | Soprano              |
| 46. | Since by man came death        | Chorus               |
| 47. | Behold I tell you a mystery    | Bass                 |
| 48. | The trumpet shall sound        | Bass                 |
| 49. | Then shall be brought to pass  | Contralto            |
| 50. | O death where is thy sting?    | Tenor &<br>Contralto |
| 51. | But thanks be to God           | Chorus               |
| 52. | If God be for us               | Soprano              |
| 53. | Worthy is the Lamb             | Chorus               |