

The Fairford and District Choral Society is affiliated to the National Association of Choirs and is a Registered Charity No.1118754. It was founded in 2006 and is a non-audition choir which welcomes members in all voices. If you are interested in joining or supporting the choir as a Friend or Sponsor please telephone the Membership Secretary, Jane Read, on 01285 713681 or come to a rehearsal. These are held at the Fairford United Church on Wednesday evenings from 7.30 to 9.30pm. Please visit our website at www.fairford.org.uk/choralsociety for more details.

The Society is very grateful to the Rev Brian Atkinson and the Churchwardens and Verger of St Mary's Church for the use of the church for rehearsals and this performance.

Our next concert is on Saturday 31st March 2012. We shall be singing Mozart's Coronation Mass and Handel's Coronation Anthems in honour of the Queen's Diamond Jubilee.

Our Singers

Ed Adams
Rosemary Andrews
Stephen Andrews
Francis Anyamene
Bridget Ashley
Christine Benzie
Stewart Benzie
Sarah Bottomley
Elaine Challinor
Mary Chick
Anne Crow
Doug Crowley
Jenny Davies
Liz Duff
Ann Ellis
Ruth Ellis
Pam Fisher
Hilary Foulkes
Marlene Gaut
Margaret Godfrey
Karen Gordon
Kevin Hannigan
Peter Homer

Geoffrey Hawkes
Helen James
Richard James
Valerie Joyce
Valerie Lambert
Diana Lee-Browne
Iris Lewis
Jim Ludlow
Elizabeth McGlynn
Anne Milner
Michael Morgan
Simon Mumford
Pam Nelmes
Carole Norton
Jane Pugh
Jane Read
Pat Scott
Liz Speak
Nicky Turner
Pamela Varey
Mark Whittering
Margaret Wilby

Mozart Missa Solemnis in C Major

Bach How brightly beams the Morning Star

St Mary's Church Fairford
7:30pm
Saturday 12 November

FAIRFORD
AND DISTRICT
CHORAL SOCIETY

Flash photography – we respectfully ask the audience to take photographs *after* the concert has finished and to switch off mobile phones

Fairford Primary School Choir - Director Claire Lee

Mozart – Ave verum corpus

Mozart – Missa solemn in C Major K337

Interval

Flor Peeters – How brightly beams the morning star

Arvo Pärt – Morning star

J.S.Bach – Wie schön leuchtet der Morgenstern

Performers	Fiona Dobie –Soprano	Henry Herford – Bass
	Natanya Phillips – Mezzo	Fiona Brown – Organ
	Nicholas Pritchard – Tenor	Robin Baggs – Rehearsal Pianist
	John Read – Conductor	

Mozart's Ave verum corpus K618 is a setting of a 14th century Eucharistic hymn written in 1791 and dedicated to his friend Anton Stoll, who was chorus master of the parish church in Baden. The music is of great simplicity – perhaps because Mozart was mindful of the Imperial ban on elaborate concerted music or possibly because of the limitations of Stoll's choir. This has made it a firm favourite of parish church choirs for many years. However the simplicity is equalled by the beauty of this piece which is a veneration of the body of Christ. The overall feeling is one of quiet reverential contemplation with some slightly darker moments in the harmonies of the section which translates as *whose side was pierced, whence flowed water and blood*. This music contrasts with the more anguished tone of the other great setting of this hymn – that of William Byrd.

<i>Ave verum corpus,</i>	Hail, true body,
<i>Natum de Maria Virgine,</i>	Born of the Virgin Mary,
<i>Vere passum, immolatum</i>	Truly suffered, sacrificed
<i>In cruce pro homine,</i>	On the Cross for mankind,
<i>Cujus latus perforatum.</i>	Whose side was pierced,
<i>Unda fluxit et sanguine,</i>	Whence flowed water and blood
<i>Esto nobis praegustatum</i>	Be for us a foretaste
<i>In mortis examine</i>	In the trial of death.

Mozart's Missa Solemnis in C Major K337. Mozart was appointed court organist in Salzburg to the Prince-Bishop Count Hieronymus von Colloredo in 1779. At first he carried out his duties with determination producing both the *Coronation Mass K317* and the *Missa Solemnis K337*. However as time went on he devoted his energies to a number of works unlikely to be heard at court or in church: among these were the *Sinfonia Concertante* and the opera *Idomeneo*. The dissatisfaction of the imperious Prince-Bishop with the unruly composer (who

styles. She has also sung in many choirs and was very happy to take on the role of music subject leader at Fairford Primary School. Her aim is to encourage all children at the school to have the confidence to 'have a go' at singing or playing instruments and, above all, to enjoy their early musical experiences so that they take a love of music with them when they move on to secondary school and beyond. She has recently formed an adult choir – 'A Splash of Red'

John Read started his musical life as a boy chorister at the age of eight. He studied the piano and became the organist at his local church in Cardiff. He was part of the folksong movement of the 1960's but gave this up after taking part in the Bach B Minor Mass with the Llandaff Choral Society. He took organ examinations at the age of 39 but then became too busy to pursue them further. He became assistant organist at Fairford Church in 1981, organist in 1996 and retired in 2007. When he left industry (or more accurately industry left him) at the age of 57 he took a number of music examinations and won a national prize for singing. His cantata 'Dietrich Bonhoeffer' has been performed in Fairford and Farnham, a song he wrote for Benedict Nelson was part of the Cheltenham Festival and his cantata 'Pilgrimage' based on his journey to Santiago da Compostela has already been performed four times with two more performances planned for 2012. He is currently studying for a degree in composition. In 2006 he formed the Fairford and District Choral Society. He sings in the Three Choirs Festival Chorus.

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the Lindsay Quartet and Ensemble Modern. First performances have included works by Benjamin Britten, Havergal Brian, Raymond Warren, Stephen Oliver, Nigel Osborne, David Matthews, Peter Dickinson, Peter Maxwell Davies and many others. His recordings cover a wide repertoire from baroque opera to 20th-century English and American song, including a 2-CD set of the songs of Charles Ives (accompanied by Robin Bowman), which won the Music Retailers' Record of the Year award. He teaches voice and song repertoire at the Royal Northern College of Music and the Birmingham Conservatoire.

Fiona Brown (organ) was born in Haslemere, Surrey and educated at Christ's Hospital School, Trinity Hall, Cambridge (as organ scholar) and Homerton College, Cambridge before becoming an F.R.C.O. in 1984. She taught for four years at Repton School in Derbyshire then became Assistant to the Head and to the Director of Music at the Cheltenham Ladies' College. She left that post shortly before becoming a mother in 1989. Fiona is now Director of Music at St. Peter's Church, Winchcombe and teaches piano part-time at the Ladies' College; she has also taught GCSE, 'A' Level and junior school class music at various schools and colleges in Gloucestershire. She has given a number of organ recitals in English churches and cathedrals, and enjoys solo, orchestral and accompanying engagements on both piano and organ. Her organ teachers have included Ian Ball, James Dalton, David Sanger and Gillian Weir.

Robin Baggs (Rehearsal accompanist) studied the organ with Garth Benson, Peter le Huray and Lionel Rogg (Geneva), and completed post-graduate studies in performance, palaeography and criticism at Trinity College Cambridge. In this country he has worked with ensembles such as The London Mozart Players and the English Chamber Orchestra, while recital tours have taken him to eleven European countries. He has also worked extensively as a writer and critic for 'The Musical Times' and several other music journals, specialising in Czech music and the organ repertoire. Until 2009, Robin was Organist and Director of Music at Westonbirt School in Gloucestershire, but after thirty five years there, he is now enjoying life as a freelance recitalist, teacher and accompanist. In August he returned to Europe for a ninth Austrian recital tour.

Claire Lee tooted, strummed or thumped every musical instrument she could get her hands on when she was a child, until she settled on the flute as her main instrument, which she played throughout school and university, taking part in numerous bands and orchestras of various

had no love of Salzburg) grew, culminating in his summary dismissal when he was literally booted out of the palace by the bishop's Chamberlain.

The *Missa Solemnis* is relatively short in concurrence with the Prince-Bishop's wishes who sought to simplify the church services – and succeeded. There is little which is particularly solemn in the majority of this work. Indeed the prevailing feeling is of Mozart at his sunniest particularly in the *Gloria* and the *Credo*. Solemnity is restricted to the *Incarnatus* of the *Credo*, the rather austere fugal *Benedictus* and the first part of the *Agnus Dei* (which soon however gives way to a rousing *Dona nobis pacem*). The work as a whole is an irresistible combination of beautiful melodies, harmonies, intriguing rhythms (often highly syncopated) spiced with quite violent dynamic contrasts.

Kyrie eleison.

Lord, have mercy.

Christe eleison.

Christ, have mercy.

Kyrie eleison.

Lord, have mercy.

Gloria in excelsis Deo.

Glory to God in the highest,

Et in terra pax hominibus bonae voluntatis.

and peace to his people on earth.

Laudamus te. Benedicimus te.

Lord God, heavenly King,

Adoramus te. Glorificamus te.

Almighty God and Father,

Gratias agimus tibi

we worship you

propter magnam gloriam tuam,

we give you thanks,

Domine Deus, Rex caelestis,

we praise you for your glory.

Deus Pater omnipotens,

Lord Jesus Christ, only Son of the Father,

Domine Fili unigenite, Iesu Christe.

Lord God, Lamb of God,

Domine Deus, Agnus Dei, Filius Patris.

You take away the sin of the world:

Qui tollis peccata mundi, miserere nobis.

have mercy on us;

Qui tollis peccata mundi,

you are seated at the right hand of the Father:

Qui sedes ad dexteram Patris, miserere nobis

receive our prayer.

suscipe deprecationem nostram.

For you alone are the Holy One. You alone are the Lord.

Quoniam tu solus Sanctus. Tu solus Dominus.

You alone are the Most High, Jesus Christ.

Tu solus Altissimus, Iesu Christe.

With the Holy Spirit, in the glory of God the Father.

Cum Sancto Spiritu, in gloria Dei Patris.

Amen.

Amen.

Credo in unum Deum.

I believe in one God,

Patrem omnipotentem, factorem caeli et terrae,

the Father almighty, maker of heaven and earth,

visibilem omnium et invisibilem.

and of all things visible and invisible.

Et in unum Dominum Iesum Christum,

And in one Lord, Jesus Christ,

Filium Dei unigenitum,

Only begotten Son of God,

Et ex Patre natum ante omnia saecula.

Begotten of his Father before all worlds.

Deum de Deo, lumen de lumine,

God of God, light of light,

Deum verum de Deo vero.

Very God of very God.

Genitum, non factum, consubstantialem Patri:

Begotten, not made, being of one being with the Father:

per quem omnia facta sunt.

by whom all things were made.

Qui propter nos homines

Who for us men

et propter nostram salutem

and for our salvation

<i>descendit de caelis.</i>	came down from heaven.
<i>Et incarnatus est de Spiritu Sancto ex Maria Virgine:</i>	And was incarnate by the Holy Ghost of the Virgin Mary:
<i>Et homo factus est.</i>	And was made man.
<i>Crucifixus etiam pro nobis sub Pontio Pilato: passus, et sepultus est.</i>	And was crucified also for us under Pontius Pilate: suffered, and was buried.
<i>Et resurrexit tertia die, secundum scripturas.</i>	And the third day He rose again according to scriptures.
<i>Et ascendit in caelum: sedet ad dexteram Patris.</i>	And ascended into heaven, and sitteth at the right hand of the Father
<i>Et iterum venturus est cum gloria iudicare vivos et mortuos: Cujus regni non erit finis.</i>	And He shall come again with glory to judge the living and the dead: His kingdom shall have no end.
<i>Et in Spiritum sanctum Dominum, et vivificantem: Qui ex Patre, Filioque procedit. Qui cum Patre, et Filio simul adoratur, et conglorificatur: Qui locutus est per Prophetas.</i>	And (I believe in) the Holy Ghost, Lord and giver of life: Who proceedeth from the Father and Son. Who with the Father and Son together is worshipped and glorified: Who spake by the Prophets.
<i>Et unam, sanctam, catholicam et apostolicam Ecclesiam. Confiteor unum baptismum in remissionem peccatorum.</i>	And in one holy catholic and apostolic church. I acknowledge one baptism for the remission of sins.
<i>Et expecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.</i>	And I look for the resurrection of the dead And the life of the world to come. Amen.
<i>Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Osanna in excelsis. Benedictus qui venit in nomine Domini. Osanna in excelsis.</i>	Holy, holy, holy Lord God of Hosts. Heaven and earth are full of your glory. Hosanna in the highest. Blessed is he who comes in the name of the Lord. Hosanna in the highest.
<i>Agnus Dei, qui tollis peccata mundi, miserere nobis.</i>	Lamb of God, who takes away the sin of the world, have mercy on us.
<i>Agnus Dei, qui tollis peccata mundi, miserere nobis.</i>	Lamb of God, who takes away the sin of the world, have mercy on us.
<i>Agnus Dei, qui tollis peccata mundi, dona nobis pacem.</i>	Lamb of God, who takes away the sin of the world, grant us peace.

Flor Peeters *How brightly beams the morning star* is a chorale prelude for organ based on the same chorale used by Bach in his Cantata No. 1. The spaced out notes of the chorale tune have an accompaniment in silvery running quavers which echo the techniques of Bach but which use harmonies which would not have been allowed in Bach's day.

Flor Peeters (1903-1986) was a Belgian composer, improvisator, organist and teacher who accumulated many honours from Belgium including the title of Baron. As a recitalist he gave concerts all over the world – some 1200 in total – until travelling was made difficult by osteoporosis. He was a prolific composer

Hilarion in 'Princess Ida' and this time won the award. He works regularly as a soloist with choirs around the South and has sung in works such as The Armed Man (Karl Jenkins), Rossini's Petite Messe Solennelle, Acis and Galatea (Handel), Messe de Minuit (Charpentier), Carmina Burana (Orff), Nelson Mass (Haydn), Rejoice in the Lamb (Britten), Beethoven's Mass in C and Choral Fantasy, Mozart's Requiem and Handel's Messiah. In December 2009, he was awarded a Music Performance Diploma of The Associated Board of The Royal Schools of Music with Distinction. He is also a member of a West Sussex based functions band, Mojo Cookie and sings lead vocals with a Mid Sussex based swing band called The Windjammers. He is Studio Director of the New Chamber Opera Company in Oxford and has conducted a successful short run of Christoph Willibald Gluck's opera, Orpheus and Euridice and Gian Carlo Menotti's opera, The Medium in 2010. Nick is also a vocal tutor at Ariel Company Theatre Drama Academy in Sussex, and is employed as a rehearsal pianist around Mid Sussex. **Henry Herford** (bass) was born in Edinburgh, and read Classics and English at Cambridge before training at the Royal Northern College of Music, where he won the Gold Medal for Singing. His operatic career began at Glyndebourne with the Forester The Cunning Little Vixen under Simon Rattle, and he has since performed around 80 roles with opera companies throughout Britain and Europe, including Covent Garden, Glyndebourne and Scottish Opera, notably the Count in Figaro, Guglielmo in Così, Don Giovanni, Germont in Traviata, Silvio in Pagliacci, Dr Falke in Fledermaus, and Smirnov in The Bear. Recordings include Demetrius in A Midsummer Night's Dream and multiple roles in Maxwell Davies' Resurrection, as well as TV productions of Maxwell Davies' The Lighthouse and Osborne's The Electrification of the Soviet Union. In oratorio he has sung under Rattle, Menuhin, Andrew Davis, Gardiner, Willcocks, Hickox and Tilson Thomas, in Europe, the Americas and Hong Kong, and has twice appeared as soloist at The Last Night of the Proms. As a recitalist he has won international awards in Britain (The Benson & Hedges Prize at The Maltings, Snape, Aldeburgh), and America (The International American Music Competition at Carnegie Hall, New York), where he was partnered by Robin Bowman. He also won the recital prize at s'Hertogenbosch in Holland. He has made frequent broadcasts and recordings with the Nash Ensemble, the Songmakers' Almanac, the Endymion and Koenig Ensembles, Lontano,

singers. She gives singing workshops in many diverse settings and is an associate teacher of New York singing mentor David Jones.

Natanya Phillips (mezzo) trained at the R.N.C.M. and the R.A.M. where she received several prizes. She has worked with many leading British and European opera companies including New Sadler's Wells Opera, Kent Opera, Lyon Opera and Aix-en-Provence Festival Opera. She has also performed with many of the finest choral ensembles, such as The Academy of Ancient Music, The Monteverdi Choir, The English Concert, Schutz Choir, King's Consort, The Sixteen (including a season at The Royal Opera House, Covent Garden) as well as The BBC Singers, Group Vocal de France and The Cambridge Singers. When not performing, Natanya teaches at Rendcomb College, Westonbirt School and Farmor's School.

Nicholas Pritchard (tenor) is 21 years old and is currently reading Music on the undergraduate course at Oxford University, studying under Professor Edward Higginbottom and Doctor Michael Burden. He is also a Choral Scholar at Oxford, singing evensong six times a week and touring extensively with the world famous choir of New College Oxford.

During his first year in Oxford, he was a member of Oxford's premier, all male a capella group, Out of the Blue. At the age of 11, he won a music scholarship on Voice, Piano and 'cello to Christ's Hospital School in West Sussex and had a successful seven years there. He was a member of the Chapel Choir, Symphony and Chamber Orchestras and the Schola Cantorum. He was also appointed as Chapel Choir Leader in his final year. His first professional theatre experience was as part of the children's chorus in a production of Humperdinck's Hansel and Gretel at the Queen Elizabeth Hall London. In 2006 he took the lead role of Jean Valjean, part in Les Misérables, his first show with Act Too, an award winning West Sussex based theatre company. He also played the supporting role of John Utterson in Jekyll and Hyde at the Capitol Theatre. In September & October 2007, he completed a highly successful two week sell out run with Act Too in the Queen musical, We Will Rock You as Britney Spears. In September 2008, he took the joint lead part of Leo Bloom in the European Amateur Premiere of Mel Brook's musical The Producers at The Hawthorn Theatre in Crawley.

In 2007, he was invited as a guest solo performer in the Hurstpierpoint Festival, singing in 'A Celebration of Gilbert and Sullivan', and in the summer of 2009, he was invited to play the part of Captain Fitzbattleaxe in Utopia Limited at the International Gilbert and Sullivan Festival in Buxton Opera House, where he was nominated for the award of Best Supporting Actor for the entire festival. The next year, he turned to Buxton as Prince

for the organ and choir writing no less than 10 Masses and 213 chorale preludes for the complete Liturgical Year. As a teacher he influenced hundreds of organists in his own country and equal numbers via his master classes in the United States. His Organ Method *Ars Organi* (1952) was published in three volumes and four languages. He also edited a large number of collections of the works of old organ masters from the Netherlands, England and France.

Arvo Pärt's Morning Star was commissioned by Durham University on the occasion of its 175th anniversary in 2007. We are grateful to Graham and Joanna Barker, who supported the commission, for access to this work. The words are taken from a prayer above the tomb of St. Bede in Durham Cathedral. *Christ is the morning star, who when the night of this world is past brings to his saints the promise of light and opens everlasting day.*

Arvo Pärt was born in 1935 in Paide, Estonia. His journey in musical composition has taken him from neo-Classicism, through early experiments in serial technique (which was, together with his settings of religious texts, much frowned on in the Soviet Union). Pärt then came under the influence of Bach and combined elements of the great composer's works into his own combining them with dissonant serial technique, notably in his *Credo*, which earned him an official rebuke. From 1968 onwards Pärt began to explore tonal techniques using predetermined patterns which he christened *tintinabulations*. *Morning Star* is an example of this technique. Each repetition of a phrase is subtly different from its predecessor. The reverential tone of the repeated *Christ is the morning star* finally becomes more ecstatic building to the last phrase *opens everlasting day*.

J. S. Bach's *Wie schön leuchtet der Morgenstern* is based on a chorale tune first published by Phillip Nicolai in 1599 (though research has shown that the tune had been in existence at least 60 years prior to that date). The tune and its associated words remain popular to this day. It appears as the Epiphany hymn No. 88 in Common Praise as *How brightly shines the morning star*. It also provides the chorale accompaniment to the Peter Cornelius anthem *The Three Kings* (No. 90 in 100 Carols for Choirs). Nicolai's published text is based on Psalm 45 and Revelation 22:16 where Jesus is identified both as a morning star and a bridegroom. Nicolai's verses are used for the first and the final movements of the work whilst an unknown librettist provides the words for the other verses which form the arias and recitatives.

Bach's Cantata No. 1 was not actually his first cantata but was written as part of his second cycle of cantatas for the Liturgical Year for the Feast of the Annunciation of the Blessed Virgin Mary and was first performed on the 25th March 1725. The work commences with an extended choral treatment of the chorale (It lasts for half the length of the whole work). The sopranos carry the

main tune and are accompanied by the rest of the choir each singing a phrase based on the main tune which interweave magically. In the hands of any other composer this might have become a dry academic exercise but Bach sets the piece in one of his favourite time signatures of 12/8 – that is four beats to the bar with each beat subdivided into three. Add to this a rippling accompaniment and we have a composition which is both delightful and profound. A tenor recitative is followed by a soprano aria which echoes the delight portrayed in the text. A bass recitative then leads to a tenor aria which continues the dance like quality of all the arias. The cantata finishes with the choir singing a robust and straightforward harmonisation of the chorale tune.

<i>Choral</i> <i>Wie schön leuchtet der Morgenstern</i> <i>Voll Gnad und Wahrheit von dem Herrn,</i> <i>Die süße Wurzel Jesse!</i> <i>Du Sohn Davids aus Jakobs Stamm,</i> <i>Mein König und mein Bräutigam,</i> <i>Hast mir mein Herz besessen,</i> <i>Lieblich, Freundlich, Schön und herrlich,</i> <i>groß und ehrlich, reich von Gaben,</i> <i>Hoch und sehr prächtig erhaben.</i>	Chorale How beautifully the morning star shines, full of grace and truth from the Lord, the sweet branch of Jesse! You, the Son of David from the root of Jacob, my King and my bridegroom, have possessed my heart; loving, friendly, beautiful and glorious, great and noble, rich with gifts, exalted and most magnificently sublime.
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<i>Recitativ</i> <i>Du wahrer Gottes und Marien Sohn,</i> <i>Du König derer Auserwählten,</i> <i>Wie süß ist uns dies Lebenswort,</i> <i>Nach dem die ersten Vater schon</i> <i>So Jahr' als Tage zählten,</i> <i>Das Gabriel mit Freunden dort</i> <i>In Bethlehem verbeissen!</i> <i>O Süßigkeit, o Himmelsbrot,</i> <i>Das weder Grab, Gefahr noch Tod</i> <i>Aus unsern Herzen reißen.</i>	Recitative You, very son of God and Mary, You, king of the chosen ones, how sweet is Your living word to us, by which our forefathers already counted years as well as days, that Gabriel joyfully promised there in Bethlehem! O sweetness, o bread of heaven, that neither grave, danger or death can wrest from our hearts.
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<i>Arie</i> <i>Erfüllet, ihr himmlischen göttlichen Flammen,</i> <i>Die nach euch verlangende gläubige Brust!</i> <i>Die Seelen empfinden die kräftigsten Triebe</i> <i>Der brünstige Liebe</i> <i>Und schmecken auf Erden die himmlische Lust.</i>	Aria Fill utterly, you divine celestial flames, this faithful breast that longs for you! Our souls feel the most powerful urges of burning love and taste on earth heavenly delight.
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<i>Recitativ</i> <i>Ein irdischer Glanz, ein leiblich Licht</i> <i>Rührt meine Seele nicht;</i> <i>Ein Freudenschein ist mir von Gott entstanden,</i> <i>Denn ein vollkommenes Gut,</i> <i>Des Heilands Leib und Blut,</i>	Recitative An earthly flash, a corporeal light does not stir my soul; a joyful radiance has been raised up for me by God, for a perfect Good, the body and blood of the Saviour,
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Ist zur Erquickung da.
So muß uns ja
Der überreiche Segen,
Der uns von Ewigkeit bestimmt
Und unser Glaube zu sich nimmt,
Zum Dank und Preis bewegen.

is here for refreshment.
Indeed, we must therefore –
for this overwhelming blessing
that has been eternally destined for us
and takes our faith to itself –
be moved to thanks and praise.

Arie
Unser Mund und Ton der Saiten
Sollen dir für und für
Dank und Opfer zubereiten.
Herz und Sinnen sind erhoben,
Lebenslang mit Gesang,
Großer König, dich zu loben.

Aria
Our mouths and the tones of strings
shall for You for ever and ever
be ready in thanks and in offering.
Heart and mind are lifted up,
life-long in song,
great King, to praise You.

Choral
Wie bin ich doch so herzlich froh,
Daß mein Schatz ist das A und O,
Der Anfange und das Ende;
Er wird mich doch zu seinem Preis
Aufnehmen in das Paradeis,
Des klopf ich in die Hände. Amen! Amen!
Komm, du schöne Freudenkrone, bleib nicht lange,
Deiner wart ich mit Verlangen.

Chorale
How happy I am,
that my precious one is the A and O,
the beginning and the end;
He will claim me as his prize
and take me to Paradise,
which I will clasp in my hands. Amen! Amen!
Come, you lovely crown of joy, do not delay,
I await you with longing.

Fiona Dobie (soprano) studied at the Royal Scottish Academy of Music and then at the Royal College of Music. She was a finalist in the Kathleen Ferrier Competition and won the French song prize at s'Hertogenbosch International Singing Competition. Since then she has enjoyed a wide-ranging solo career with such conductors as Norrington and Rattle, including recitals and chamber music with David Owen Norris, Malcolm Martineau and many other fine musicians and principal roles with Glyndebourne on Tour, the Royal Opera House, Covent Garden and Opera North.

More recent work includes Marcellina in Millennium Opera's The Marriage of Figaro, and for Oxford Opera Company, Despina in Cosi and Mrs Grose in Britten's 'The Turn of the Screw, as well as Brahms' Requiem with Oxford University Press Choir and recitals with Alisdair Hogarth and Malcolm and Hester Martineau.

Fiona's delight in sharing things that inspire her lead her to run a successful singing teaching practice in Oxford and London. She teaches each summer at Oxenfoord International Singing School in Scotland and recently coached on Oxford Lieder's Mastercourse for postgraduate