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SUNDAY 12TH JULY

DEREK LEE RAGIN, counter-tenor
CHRISTOPHER GLYNN, piano

8.30pm Arthur Marshall Room, Great Hall, Oundle School

Lord, What is Man
An Evening Hymn

Henry Purcell (1659-1695)
(arr. Benjamin Britten 1913-1976)

Ombra mai fù (from Serse)
Vivi, tiranno (from Rodelinda)

George Frideric Handel (1685-1759)

Nachtlid
(from Six Songs Op.71, no.6)
Auf Flügeln des Gesanges, Op.34, No.2

Felix Mendelssohn (1809-1847)

Piano solo:
Rosemary
Interval

Frank Bridge (1879-1941)

Piano solo:
Andante and Rondo Capriccioso, Op.14

Felix Mendelssohn (1809-1847)

Ich grolle nicht
Memories: (i) Very Pleasant; (ii) Rather Sad

Charles Ives (1874-1954)

War Scenes
A Night Battle – Specimen Case – An Incident – The Real War will
Never Get in the Books

Ned Rorem (b.1923)

Sleep Now
The Crucifixion
Solitary Hotel

Samuel Barber (1910-1981)

Negro Spirituals
My Good Lord's Done Been Here
There's a Man Goin' Round
Every Time I Feel the Spirit

arr. Moses Hogan (1957-2003)

The opening songs in this recital are by three of the composers being celebrated this year on their anniversaries. First, Purcell, arranged by Britten who championed his music, bringing his songs in particular to wider recognition. This is followed by two Handel arias: the famous Largo, sung by Xerxes at the beginning of the opera of the same name in praise of a tree's shade, the other one of Handel's great virtuoso arias, sung by the virtuous Bertarido to the villainous usurper of his throne, whose life he has just saved. Of the Mendelssohn songs, 'Nachtlid' was one of his last works, written a month before his death on 4 November 1847; his beloved sister Fanny had died five months before. It is one of his most deeply felt works, a statement of faith that rises above both loneliness and fear of death. 'Auf Flügeln des Gesanges' ('On Wings of Song') is one of Mendelssohn's most famous songs, composed in 1833-4. It sets a poem by Heinrich Heine that tells of music's power to transport lovers to a beautiful night garden, with bright and fragrant flowers, gazelles, a murmuring stream and a palm tree, under which they can dream.

'Rosemary' is one of the finest examples of the Edwardian fashion for short character pieces and one of the best-known works of Frank Bridge (who later arranged it for orchestra). The piece falls into three sections - the first and last characterised by a gently questioning theme while the middle section is more animated. 'Andante and Rondo Capriccioso' contains one of the finest examples of



Derek Lee Ragin