

*Distington Engineering Company Limited*

*Workington*

---

- **INGOT MOULDS**
  - **HEAVY CASTINGS**
  - **STEELWORKS AND**  
**GENERAL ENGINEERING**
  - **MATERIALS TESTING MACHINES**
  - **MINING MACHINERY**
- 

**Britain's leading suppliers of Continuous Casting**

**Machines for Steel.**

*VALE CARPET COMPANY LIMITED,  
SALTERBECK, WORKINGTON,  
CUMBERLAND.*

**On Thursday, April 2nd, at 8 o'clock precisely.**

MR. MICHAEL FREYHAN, presiding at the harpsichord.

- Miss CAROLINE CRAWSHAW (soprano)
- Mr. DAVID MINTON (tenor)
- Mr. FRANK TOMBS (basso)
- Mr. COLIN GOUGH (violin)

and the

ST. BEES FESTIVAL ORCHESTRA

(Leader: Mr. C. Gough)

Commencing with the Loyal Song of GOD SAVE OUR GRACIOUS QUEEN, as arranged by Dr. Arne, and lately performed to universal Applause at the Theatre Royal in Drury Lane. will perform the following works:

1. Concerto in E: "La Primavera" by Signor Vivaldi  
(From "The Four Seasons")

Allegro: Largo e pianissimo sempre: Danza Pastorale.

The concertos of Vivaldi occupy an important position in the development of the form. The concerto was originally a term to describe a work for a greater number of players than a chamber group, but in the hands of the Italian composers of the late 17th Century, and above all, of Corelli, it assumed a definite structure, with an organized system of tonality, and usually with three movements. Its most obvious characteristic was the contrasting texture of the full orchestra (tutti) and a small group of solo instruments (concertino), which was exploited to full advantage in opposing polyphonic and chordal passages. It was a short step to the replacement of the concertino by a single soloist, and the popularity of the violin, a relatively recent phenomenon in the 17th century, made it an obvious choice of solo instrument. Vivaldi wrote a considerable number of such works, amongst the best known being "The Seasons" set. The structure remains much the same, though the contrapuntal writing for the concertino now begins to give way to virtuoso figuration for the soloist, and in the later works of Vivaldi, elements of the "symphonic concerto" of the later 18th Century become apparent.

2. Harpsichord Concerto No. 5 in G minor by Dr. T. A. Arne  
Largo: Allegro con spirito: Adagio: Vivace.

Thomas Augustine Arne was one of the most distinguished of Handel's English contemporaries. The 18th century was not a vintage period for English music, and Arne lacks both the strength and the range of Handel. He was, nevertheless, a superbly professional composer, and in addition to the dignity of his fine craftsmanship, he shows a special freshness of melody that is peculiarly his own.

3. The Coffee Cantata by Herr J. S. Bach

The subject of this work (written in 1732), is the passion for coffee drinking which overcame western European society in the early 18th Century, when supplies were increasing, though the habit was still rather expensive. The text is by a revenue officer, C. F. Henrici, who wrote a number of other libretti for Bach at this time. It is cast in the form of a dialogue between Schlendrian and his daughter, Lieschen, with a part also for narrator. The instrumental accompanist is for flute, strings, and continuo. There are five recitatives with continuo only, four arias, and a concluding 'còro', the text of which was added to the original libretto by Bach himself.

Recit. "Be silent, all, and hear how he grumbles, like a bear, at his daughter".

Aria. "A man with children has a thousand worries! Look how my daughter pesters me".

Recit. "When will you put aside that coffee?"  
"But Father, it is my greatest joy".

Aria. "Coffee is my chief delight, better than sparkling wine, or a thousand kisses! He who would please me, bring coffee quickly".

Recit. "No wedding feasts, no dresses, no jewels, unless you give it up". "Ah, but let me still enjoy my coffee!"

Aria. "Girls with tempers are always stubborn—how can I solve this problem?"

Recit. "You will never have a husband if you don't give up this habit! "In that case, I'll say farewell to my coffee".

Aria. "Hurry now, Father, to find me a husband. Coffee I renounce for ever".

Recit. So off he goes! But he is resolved to see that in her marriage contract, it be stipulated that she shall have coffee whenever she pleases!"

Coro. Mother likes it, grandma likes it, so who can blame the daughter?

Followed by an Intermission, during which Ladies and Gentlemen are respectfully informed that coffee will be served at a moderate charge, after which, the following Works will be performed.

4. "Il Maestro di Cappella" by Signor Cimarosa

Cimarosa held a succession of posts as Court composer, ending with the position of Maestro di Cappella to the King of Naples.

The work to be sung tonight is a joke against himself. He had, no doubt, many times been faced with orchestras incapable of counting bars; and he was able to hit off to a nicety some of the failings of the average maestro di cappella.

The work opens with a brisk overture in D Major. Then during an extended recitative, the Maestro announces his intention of singing "in style sublime," an aria by Scarlatti. He promises all the instruments a part and bids them do as they are told. The rehearsal begins (Allegro) and he demonstrates the violin part, but is interrupted by the oboes. Before he can start again the double-basses are off on a goose chase of their own. A fresh start is made, but soon the violas and flutes are adrift and the basses have again disgraced themselves. A halt is called and the Maestro remonstrates with his players in a short recitative. They begin again and all goes well. Technical refinements—such as staccato—are introduced and solos are called for. Everything goes splendidly and a successful conclusion is reached. It is decided (recitative) to try a new piece—of the Maestro's own composition—which has all sorts of subtleties. A new Allegro is begun and the Maestro is beside himself with delight. But his troubles are not over. The horns have forgotten to count and twice come in wrong. The final 'tutti' is safely negotiated, however, and completely takes the Maestro by surprise. He pulls himself together and, in a short concluding passage in 6/8 time, thanks his players, promises them something even more interesting at tomorrow's rehearsal and dismisses them.

5. Suite from "The Faery Queene" by Mr. H. Purcell

Theatrical entertainment was one of the tastes re-introduced into England by Charles II on his accession to the throne in 1660. As in France, where Charles had spent most of his exile, the Restoration drama made much use of musical interludes, some of which attained considerable length, becoming musical entities in their own right, and not merely incidentals to the dramatic action. This development reached its peak in the work of Henry Purcell, and his stage music approaches close to opera in its structure and in the depth of expression. "The Fairy Queene" is one of the most elaborate of these works, and includes some of Purcell's most attractive music.

Prelude: Rondeau: Dance for the Faeries:

Monkey's Dance: Dance of the Followers of Night: Chaconne.

This entertainment will be produced by Mr. Philip Hollingworth.

Carriages at 10 o'clock.

Friday, April 3rd, 2-30 p.m.

"FIVE CENTURIES OF ENGLISH MUSIC"

MADELEINE MAKINS	(violin)
JUDY GAIRDNER	(violin)
LOUIS ULLMANN	(viola)
NICOLA ANDERSON	(cello)
DONALD BURROWS	(piano)
MICHAEL FREYHAN	(harpsichord and piano)
MARTIN SHILLITO	(horn)
DAVID MINTON	(tenor)
THE CHOIR OF ST. BEES SCHOOL	
(Conductor: Donald Leggat)	

1. Fantacies in four parts, Nos. 6 and 8. Purcell

The "String Fantasy" was a very perfect and widely practised form of chamber music, characteristic of the great English composers of the 16th century.

The earliest examples are indistinguishable from the madrigal—indeed, many such compositions were said to be "apt to voyces or viols" But in the fantasies of Gibbons and others of the later Elizabethan and Jacobean composers, the form was entirely distinctive: still contrapuntal, but characteristic of the instruments, rather than being tied to poetic ideas and vocal technique. Morley's description reads: