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President: Dr Anthony Daniel



The Lydian Orchestra

19:30 Saturday 21st December

Pamjoa Hall, Sevenoaks, TN13 1HU

Bernstein	Overture to Candide
Tchaikovsky	Rococo Variations
Schwertsik	Baumgesänge
Beethoven	Symphony no. 5

Conductor
Cello solo

Brynly Clarke

Felix Rosenboom

2019 Sevenoaks Young
Musician of the Year



Programme - £1

The Lydian Orchestra

Winter Concert 2019

Overture to “Candide”

Leonard Bernstein (1918-1990)

Variations on a Rococo Theme, Op. 33 **Peter Ilyich Tchaikovsky (1840-1893)**

with solo cellist Felix Rosenboom (winner of the Sevenoaks Young Musician of the Year Competition, 2019)

Moderato assai quasi Andante

Thema: *Moderato semplice*

Var. I: *Tempo della Thema*

Var. II: *Tempo della Thema*

Var. III: *Andante*

Var. IV: *Allegro vivo*

Var. V: *Andante grazioso*

Var. VI: *Andante*

Var. VII: *Andante sostenuto*

Var. VIII e Coda: *Allegro moderato con anima*

- **INTERVAL** -

Baumgesänge, Op. 65

Kurt Schwertsik (b.1935)

I: *Breit gesungen*

II: *Lebhaft, aggressiv*

III: *Bleichwer*

IV: *Sehr gedehnt*

V: *Beweglich*

VI: *Lebhaft, aggressiv*

Symphony No. 5 in C minor, Op. 67

Ludwig van Beethoven (1770-1827)

I. *Allegro con brio*

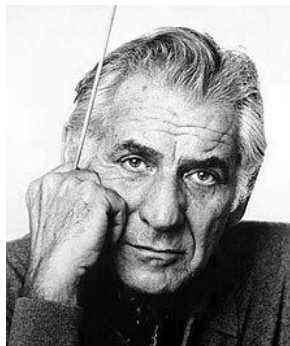
II. *Andante con moto*

III. *Allegro*

IV. *Allegro – Tempo I – Allegro – Presto*

Programme notes

Overture to “Candide”



Leonard Bernstein

Born: August 25th 1918, Lawrence, Massachusetts, U.S.

Died: October 14th 1990 New York City, U.S.

Bernstein's *Candide* is an operetta composed in 1956 based on Voltaire's satirical novel. Bernstein later scored the overture for full orchestra, and since then it has become one of the composer's most frequently heard works. Malcolm MacDonald writes: "Though breezy and uncomplicated, it contains plenty of musical jokes for the initiated, and contrasts the opening fanfare with a lightning tour of some of the operetta's best-loved numbers."

Variations on a Rococo Theme, Op. 33



Peter Ilyich Tchaikovsky

Born: 7th May 1840, Votkinsk

Died: 6th November 1893, Saint Petersburg

Moderato assai quasi Andante

Thema: *Moderato semplice*

Var. I: *Tempo della Thema*

Var. II: *Tempo della Thema*

Var. III: *Andante*

Var. IV: *Allegro vivo*

Var. V: *Andante grazioso*

Var. VI: *Andante*

Var. VII: *Andante sostenuto*

Var. VIII e Coda: *Allegro moderato con anima*

In January 1877 Tchaikovsky completed his “Rococo Variations” for cello. He first created a version for cello and piano, which he gave for checking to the cellist Wilhelm Fitzenhagen. Fitzenhagen made some changes, mainly to the cello part, and Tchaikovsky then orchestrated the work. It was performed that November in Russia by Fitzenhagen, and outside Russia by Fitzenhagen and other performers, in several countries.

Before publication of the cello and piano version in 1878 however, Fitzenhagen, without the composer's permission, made further extensive revisions to the whole piece, deleting one variation entirely, and radically changing the running order of the others. By all accounts, Tchaikovsky was very upset by this, but presumably for a variety of good reasons at the time, let the unwanted changes stand. It is this Fitzenhagen revision which is commonly performed, and which Felix will perform this evening (Tchaikovsky's original version was reconstructed in the early twentieth century, following some X-ray analysis of manuscripts, was performed for the first time in 1941, published in 1956, and is now occasionally performed in recordings or concert).

Baumgesänge (*Tree Songs*), Op. 65

Kurt Schwertsik

Born: June 25th 1935, Vienna



- I: *Breit gesungen*
- II: *Lebhaft, aggressiv*
- III: *Bleischwer*
- IV: *Sehr gedehnt*
- V: *Beweglich*
- VI: *Lebhaft, aggressiv*

Austrian composer Kurt Schwertsik was originally a pupil of Joseph Marx and Karl Schiske at the Academy of Music in Vienna, he later studied with Karlheinz Stockhausen in Cologne and Darmstadt. Together with HK Gruber, Kurt Schwertsik is a member of the so-called third Viennese school, a stylistically loose-knit group of Austrian composers who in the 1960s rejected the doctrines of the post-1945 avant-garde and affirmed their faith in the continuing expressive power of melody, tonality and functional harmony. His works are characterised by his own particular exploration of tonality, and his sense of musical irony and humour.

The effectiveness of that reconstituted language is shown in *Baumgesänge* (*Tree Songs*) composed in 1992 to a commission from the Austrian Broadcasting Corporation (ORF) for the Wien Modern Festival that year. The work is inspired in part by the composer's childhood memories. In Schwertsik's own words: 'Trees are friends. To climb a tree was a great joy to me and still is. In these six movements I have tried to give trees a voice... he who pushes aside his dreams has lost everything.'

In these six short movements, Schwertsik uses large orchestral forces to evoke a sense of the majesty and height of the trees, the blaring wind, and the birdsong in the woods – even the blows of an axe are depicted through the use of tuba, double-bassoon, timpani, and piano. The longest lasts five minutes and the shortest barely 40 seconds, yet Schwertsik manages to generate within this miniature framework, extraordinary expressive intensity.

The first movement is majestic, creating an intense atmosphere using little but harmonic, timbral and dynamic contrasts. The second is acerbic, dissonant and very short (we hear the same music again at the start of the last movement). The third ('Bleischwer' – heavy as lead) presents a very slow-moving theme in horns and violas, punctured by what sound like axe-blows. The fourth movement alternates between richly warm and lush music, perhaps conjuring up the feeling of summer sunshine streaming into the forest, and a happy ambling tune heard first on soprano saxophone, interspersed with playful episodes with a scent of Stravinsky – do we detect the bustle of squirrels? The fifth movement starts with an unsettled cadenza for two clarinets, followed by an agitated ostinato involving high violins and low instruments, seasoned every few bars by the horns. The opening music returns, followed by a quiet but unsettled coda sung by viola and high bassoon. The last movement, the longest and most complex, is a take on minimalism in a fast 5/8. It starts with a reprise of the second movement's material, then mixes in a plaintive oboe,

some bass-instrument grotesquery, a Mexican trumpet celebration, and ends with stormy brass writing that could have blown across from the pages of Britten's "*Peter Grimes*".

Symphony No. 5 in C Minor, Op. 67

Ludwig van Beethoven

Born: December 16th 1770, Bonn, Germany

Died: March 26th 1827, Vienna, Austria



I. *Allegro con brio*

II. *Andante con moto*

III. *Allegro*

IV. *Allegro – Tempo I – Allegro – Presto*

Beethoven began to sketch this symphony in 1804, completed the score in the spring of 1808, and conducted the first performance on December 22 of that year at the *Theater an der Wien* in Vienna at a concert lasting four hours, in the

bitter cold, at which were also premiered the Sixth Symphony, the Fourth Piano Concerto, the Choral Fantasy, and several other items!

Robert Schumann wrote that "this symphony invariably wields its power over men of every age like those great phenomena of nature... This symphony, too, will be heard in future centuries, nay, as long as music and the world exist."

The familiarity of this piece can easily blind us to its utter originality – the construction of a complete symphonic edifice on the basis of a four-note rhythm, the transformation of this rhythm into radically different guises in the different movements, the dramatic transformation of darkness to light as the third movement leads without interruption into the finale (Beethoven's sketchbooks reveal that those fifty bars cost Beethoven considerable effort, and were not even part of the original plan for the Symphony), and the reappearance of the ghost of the scherzo (and its minor key) in the midst of the finale's emphatic assertion of the major key.

The iconic opening, which does not reveal its true key until the sixth bar, suggesting initially the key of E major, leads into a movement constructed with an inexorable logic, broken only by a short oboe cadenza which seems to cry out with a personal plea from the midst of the unstoppable machine.

The *Andante con moto* is in a form which is a relative of the theme and variations form often found in slow movements in classical symphonies, but with a pair of contrasting themes, each varied separately.

The opening of the third movement, which is clearly not labelled "Scherzo" by Beethoven though is often disrespected with this epithet, resembles the opening of the finale of Mozart's great G minor symphony, and this seems to have been deliberate, as Beethoven wrote out the Mozart opening on a page of sketches for this music. But the emotional narrative could not be further removed from the decisive and triumphant nature of the Mozart – here all is doubt and hesitation. There appears to be a particular doubt and ambiguity over where the strong and weak stresses fall, an ambiguity reinforced, in both the main movement and Trio, by the insertion of an "extra bar" which wrong-foots the

music, and forces it to explore both competing versions of the rhythmic structure. There is a long-standing controversy in the musical world as to whether the main movement and trio should be repeated, but whether repeated or not, the final iteration, this time on ghostly pizzicato strings, leads to a most extraordinary transition heralded by the timpani, stirring the cauldron of pain and doubt and uttering a magic spell, whereupon threads of optimism start to coalesce and rise ever upwards, building over the ominous pounding to an explosion of brilliant C major, to which Beethoven added trombones (used in symphonic music for the first time), the piccolo, and the contrabassoon.

Berlioz thought this transition so stunning that it would be impossible to surpass it in what follows. However, the final stroke of utter genius is the quiet reappearance, in the midst of these C major festivities, of the C minor theme from the third movement. Order is quickly restored and the celebrations continue as if nothing had happened, but Beethoven still finds it necessary to end the Symphony with fifty-four bars of the purest C major chords, as if to finally resolve any lingering doubts.

Biographies



Brynly Clarke

Conductor

Originally from Somerset, Brynly Clarke won the Associated Board Gold Medal for Grade 8 bassoon, and gained his ARCM diploma at the age of 16. He was principal bassoonist of the National Youth Orchestra for four years, performed the Mozart Bassoon Concerto with them, and was awarded the Bulgin Medal of the Worshipful Company of Musicians. While at Cambridge, he conducted the University Orchestras and University Chamber Orchestra, and played the bassoon professionally with the London Sinfonietta. In 1985 he founded and conducted the Fulham Philharmonia, which rapidly became the best full-size amateur orchestra in London, then set off for Europe. Dividing his time between music and an IT consultancy, he lived in France, Germany and Belgium from 1988, conducting both choirs and orchestras professionally in Belgium and Ireland, and returned to the UK in 1998. His conducting teachers include George Hurst and Benjamin Zander. Brynly is currently Musical Director of the Lydian Orchestra, Musical Director of the Bacchus Wind Orchestra, a guest conductor of other orchestras in the South-East, and is looking forward to making his conducting debut in Canada next June, with the West Coast Symphony Orchestra of Vancouver.



Felix Rosenboom Cello soloist

Felix has had a passion and an affinity for the cello since beginning lessons with Marina Logie aged 9. He currently studies at the Junior Guildhall on Saturdays, where he develops his playing with his teacher Selma Gokcen. Felix played in the National Children's Orchestra for 4 years, and was last year awarded the role of co-principle cellist in the National Youth Orchestra. He has performed with chamber groups and ensembles including playing the Monn Cello Concerto with the Claydon Chamber Orchestra in 2016. Felix passed his ARBSM Diploma with distinction last year, gave his first recital in 2017, and recently won the Sevenoaks Young Musician of the Year competition.

The Lydian Orchestra

The Lydian Orchestra was founded in 1976 by violin teacher June Clements and consists of young musicians between the ages of 14 and 24. It gives 3 concerts a year in West Kent and over the years has also made tours to Germany, France, Belgium and Scotland as well as more two recent tours to Wiesbaden. In the summer of 2019, the orchestra toured to France, staying in La Rochelle and St Malo. They performed four concerts abroad and one in Tonbridge with conductor Christoph Nielbock, featuring Berlioz' *Les Nuits d'Été*, sung by Lydian violinist Isabella Chambers. On years when there is no tour, a workshop has been held at which members of the orchestra have the opportunity to perform as soloists playing part of a concerto. In 2020 this workshop will be combined with our Easter Concert (see below). Several of the aspiring musicians who have performed concertos in the past have gone on to professional careers. Notable soloists over the years have included clarinetist Emma Johnson, cellists Alexander Baillie and Steven Isserlis, and violinist Peter Oundjian. More recently BBC Young Musician Finalists have included Recorder player Sophie Westbrooke and trumpeter Matilda Lloyd.

For more information about The Lydian Orchestra, visit www.lydian.org.uk.

Our next course will be a different format than previous years. Instead of a whole week of rehearsals leading up to a formal concert, the 2020 Easter Course will be a concerto workshop weekend. Players from the orchestra will have the opportunity either to play a concerto movement with the orchestra, or to have a go at conducting. The course will start on the evening of Friday 7th April and will end with an informal concert on Sunday 9th, featuring some of the music prepared over the weekend. The venue is yet to be confirmed, but players can sign up already via the website!

List of players

Flute

Mark Mingard*
Alexander Aitken
Naomi Hall
Harry Mobbs
Anna Power
Ellen Roff

Piccolo

Mark Mingard

Oboe

Emily Bretz*
Robert Smith

Cor Anglais

Robert Smith

Clarinet

James King*
Hugo Maughan
Daniel Stick

Bass Clarinet

Hugo Maughan

E flat clarinet

Magdalena Joyce

Soprano Saxophone

Magdalena Joyce

Bassoon

Isobel Camburn*
Edward King
Phoebe Stamford-Kamps

Contra bassoon

Phoebe Stamford-Kamps

French horn

James Cook*
Adam Field
Thomas King
Gemma Preston

Trumpet

Tom Smith*
Joseph Pickard
Annabel Roberts
Toby Roff
Markus Sadler

Trombone

Charlie Curtis*
Sam Cox

Bass Trombone

David Healy

Tuba

Benjy Pugh*

Timpani and Percussion

Peter Westbrooke*
Freddie Mobbs
Alex Trigg

Violin 1

Ami Springett*
Paloma Bharucha
Henry Morrell
Constance Strasser
Alex Trigg
Emily Wright

Violin 2

Emma van Setten*
Eliza Dunnett
Emily Easton
Sam Ford
Sasha Ford
Alexander Shin
Thomas Winrow-Campbell

Viola

Lydia Parker*
Sophie Preston
Luca Swinnerton
Niko Thompson

Cello

Lara Rogacin*
Eloise Camburn
Alice Fisher
Merry Mossman
Ruth Thursby

Double Bass

Jacob Robinson*
Emily Griggs
Georgia Rawlins

*section leader

Friends of the Lydian Orchestra

If you are not already a Friend of the Lydian Orchestra, please consider joining. Annual Subscription rates are £15.00 for Individuals or £25 for Joint or Family membership and will run to 1st March 2021. Your subscription allows us to keep charges to players to the absolute minimum in contrast to most other music courses which cost very much more. It will also help to support the orchestra in other activities such as Overseas Tours and you will receive a newsletter of Lydian activities about a month before each concert. If you decide to become a Friend, a form will be available at the bar and can be left with a member of the committee, or you can return it to Sue Parker (85 Dartford Road, Sevenoaks, TN13 3TE).

We would like to extend our thanks to our current friends for their continued support.

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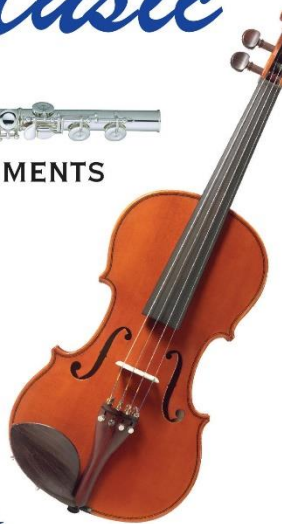
Mr P Young

Joining the Lydian Orchestra

If you would like to have a go playing in a high-standard, friendly youth orchestra, we'd love to hear from you! Our players range from about 13 years old to postgraduate age, starting at around grade 8 standard. We have three concerts a year, as well as a tour every two years and a number of other events. We are non-residential, and rehearse in Sevenoaks and Tonbridge for about a week before each concert. Subscriptions for each course are just £20. If you're interested in joining the orchestra, or know someone who might be, email Alex Trigg at manager@lydian.org.uk. We'd been keen to hear from any instrumentalists, but we're particularly looking for violinists at the moment.

If you'd like to play with an orchestra, but aren't quite old enough for Lydian yet, try the Lydian Training Orchestra. The LTO also has three courses each year, which take place over a single weekend. The LTO is suitable for students of around grade 3-6 standard and is designed to develop general musicianship and enhance ensemble performance skills. The next course is 28th February – 1st March 2020. For more information, go to www.lydian.org.uk/lto, or email lydiantrainingorchestra@gmail.com.

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