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President: Dr Anthony Daniel

# The Lydian Orchestra

## *Winter Concert*

Conductor: **Naomi Butcher**

with clarinettist **Stefan Bulyha**

2022 Sevenoaks Young Musician of the Year

<b>Grieg</b>	Peer Gynt Suite no. 1
<b>Weber</b>	Clarinet Concerto no. 1
<b>Mascagni</b>	Intermezzo
<b>Bizet</b>	Carmen Suite no. 2

**7:30pm, Wednesday 21<sup>st</sup> December**  
**Pamoja Hall, Sevenoaks School, TN13 1HU**

*Programme - £1*



# Winter Concert

Conductor **Naomi Butcher**

Clarinetist **Stefan Bulyha**, 2022 Sevenoaks Young Musician of the Year

Peer Gynt Suite no. 1 **Edvard Grieg**

i. *Morning Mood* (1843 – 1907)

ii. *Death of Åse*

iii. *Anitra's Dance*

iv. *In the Hall of the Mountain King*

Intermezzo **Pietro Mascagni**

from *Cavalleria rusticana* (1863 – 1945)

Clarinet Concerto no. 1 **Carl Maria von Weber**

i. *Allegro* (1786 – 1826)

ii. *Adagio ma non troppo*

iii. *Rondo; Allegretto*

- INTERVAL -

*please join us for refreshments*

Serenade in E-flat major **Richard Strauss**

(1864 – 1949)

Carmen Suite no. 2 **Georges Bizet**

i. *Marche des Contrebandiers* (1838 – 1875)

ii. *Habañera*

iii. *Nocturne*

iv. *Chanson du Toréador*

v. *La Garde Montante*

vi. *Danse Bohême*

## Peer Gynt Suite no. 1 (Grieg)

The Peer Gynt Suites are selections from the incidental music Edvard Grieg wrote for a play by Henrik Ibsen. The play follows the adventures of its titular character, Peer Gynt, as he travels from the mountains of Norway all the way to the North African desert and back again.

The first movement of the suite, *Morning Mood*, is set in the Moroccan desert as the sun rises around Peer who finds out he has been abandoned by his friends in the night. Ibsen described the scene as: "Dawn. Acacias and palm trees," a tranquil setting, perfectly captured by the piece's gently lilting, pastoral melody in E major. The piece crescendos into a climactic, *forte*, E major chord unusually early as the sun breaks through over the horizon. Despite the piece's desert setting, for many listeners unfamiliar with Ibsen's play, it conjures images of Grieg's native Norwegian mountains.

The second movement, *Åse's Death*, depicts the death of Peer's mother, Åse. As such, this movement is in B minor and has a slow and powerful, yet simultaneously sorrowful melody played by only strings. It begins *piano*, to introduce the main theme which is then repeated *pianissimo* before building to a *fortissimo*, much more intensely orchestrated repetition, accentuating the intensity of Peer's grief.

The third movement is also only played by strings, but is entirely different in almost every other way. *Anitra's Dance* portrays Anitra, a mischievous chieftain's daughter whom Peer tries to seduce, but fails, as she pickpockets him and dashes off. The piece has a lively tempo and a jumping, *staccato* melody, accompanied by *pizzicato* chords which contribute to the cheeky feel of the piece. The listener can almost imagine Anitra tiptoeing up behind Peer, stealing his money and then running away.

Finally, the iconic, accelerating tune of *In the Hall of the Mountain King* finishes the suite. We're once again back to B minor but this time to represent the trolls, gnomes and goblins of the Norwegian mountains. The movement starts with a stopped note on the horn, setting the scene for what will become a grotesque, ever accelerating theme. The theme is first introduced in the bassoons, double basses and cellos and is relatively restrained. It then passes through the oboes, violins and eventually the whole orchestra before the orchestra comes together to play one final *prestissimo* repeat of the tune before ending with a bang on one short, final triple *forte*, chord.

*programme notes by Will, age 15, French Horn*

## Intermezzo (Mascagni)

If Mascagni's star today shines less brightly than those of his contemporaries, it is neither a comment on the quality of his music, nor the esteem in which he was held in his day. *Cavalleria rusticana*, a one act opera, was hastily written for a competition and submitted just hours before the deadline by the composer's wife, after she found the manuscript stuffed in a bin. Premiered to a half-empty house, the opera was a sensational success,

with Mascagni taking forty curtain calls, and ushering in a new operatic tradition, best known today through the work of Puccini. This Intermezzo was written to articulate a poignant silence on stage; the audience sat back and immersed themselves in the glorious string writing. We invite you to do the same.

### **Clarinet Concerto no. 1 (Weber)**

The German romantic composer Carl Maria von Weber wrote his Clarinet Concerto no. 1 for the clarinetist Heinrich Baermann in 1811. The work was premiered during the same year in Munich, with King Maximilian I Joseph of Bavaria in attendance.

The first movement, *Allegro*, consists of strong orchestral *tutti*s contrasted with reflective passages for the solo clarinet. In the middle section, Weber writes virtuosic material for the clarinet above secondary themes in the orchestra. The movement ends quietly with mystery.

The opening of the second movement, *Adagio ma non troppo*, is typical of an early romantic operatic aria. Weber writes interactions between unaccompanied horn trio passages and the soloist in the middle of the movement. The opening material of the *Adagio* then resumes after a brief pause.

Light in mood, the third movement, *Rondo*, showcases Weber's charismatic writing. The piece has dynamic passages for the clarinet, with episodes providing contrasts. The first is in a minor key recalling the turbulent first movement, while the second contains an engaging exchange between the oboe and soloist. Weber concludes the rondo in a lively and optimistic mood, showcasing the soloist's technical virtuosity until the final bars.

*programme notes by James, age 18, Clarinet*

### **Serenade in E-flat major (Strauss)**

Strauss was just 17 when he finished this graceful serenade on the 11th November 1881. The serenade enjoyed its debut just over a year later on the 27th November 1882 in Dresden, and it was this work which first brought attention to the young prodigy. Written for 13 wind instruments, including a contrabassoon or bass tuba part, this one-movement piece encapsulates the influence of Mozart on Strauss. The majestic and elegant opening theme is followed by a syncopated idea in the horns and bassoons, leading into a joyful and bouncing theme based in the upper woodwind. As the exposition ends, the return of the syncopated theme marks a build in tension. Semiquaver runs in the bassoons underneath this and a slight increase in the tempo pushes the music on towards a climax. Finally, the pressure is released via a *fortissimo* held note in the bassoons and horns, allowing a return to the original tempo. The original theme returns gloriously as the music begins its descent to the end. Following a return from all the themes, the piece ends, serene and beautiful.

*programme notes by Henry, age 16, Bassoon*

## **Carmen Suite no. 2 (Bizet)**

Often considered to be a one-hit-wonder, Bizet seldom saw success as a composer until the premiere of his opera, *Carmen* in 1875 - the year of his sudden and untimely death at the age of thirty-six. Though cause of death was never verified, overwork and stress are commonly considered to be contributing factors. The many months of preparation and rehearsal for *Carmen* were no exception to this; Bizet's project resulted in the bitter resignation of the *Opéra-Comique* co-director, and singers and players alike declared parts of the music to be unplayable. Despite these hurdles, and more, the première finally went ahead, with Saint-Saëns, Massenet and Gounod among the audience. But even this success was tainted by numerous critical reviews. Bizet despaired, and fell into depression. Tragically, it was only on the day of his funeral (attended by over 4,000 people) that the press rallied in support of *Carmen*, and declared Bizet to be a true master of opera.

Smugglers play a prominent role in the *Carmen* story. In this first movement, they are characterised by a tiptoeing march, as they sneak through the mountains in the dead of night.

Carmen's seductive *Habeñera* dance is instantly recognisable - performed by the young Romani protagonist as she enters the stage for the first time, singing of the untameable nature of love.

In an opera that relies heavy on wind and brass solo writing, the *Nocturne* is a chance for string soloists to shine, with long, yearning melodies to accompany Micaëla, a young village maiden.

"Trash" is how Bizet described his *Chanson du Toréador* - now his greatest hit. The ostentatious bullfighter (replaced here by solo trumpet) tries, and fails, to flirt with Carmen.

The children's march opens with a brassy fanfare (trumpet) to signal guard change. The guards are pursued by a large chorus of small children (piccolos).

Act 2 closes with *Danse Bohême* - an energetic Romani dance which starts with flutes and strings, but builds and accelerates to a thrilling finish with triangles and cymbals.

## Naomi Butcher



Naomi is an emerging orchestral and choral conductor, based in London and the South East. Having held the Junior Fellowship in conducting at the prestigious Guildhall School of Music and Drama for two consecutive years, where she studied under David Corkhill and Timothy Redmond, she is now working regularly as a conductor and Musical Director in London, Kent and Surrey.

She is currently the Musical Director of the Tonbridge Philharmonic Society and the Snaps Ensemble, and regularly works with community choirs, youth orchestras and conservatoire ensembles comprising music students on the cusp of professional careers. Naomi is also looking forward to taking up Musical Directorship with the Reigate and Redhill choral society in January 2023. In recent years, Naomi has had the privilege of working in opera, having conducted the U.K. premier of Jean Francaix' *Paris, à Nous Deux* (a project with John Harle and the Guildhall School), and Matt Geer's *Sane and Sound*, as chorus master at the world premier and as Musical Director in its transfers to festivals at the Barbican and Arcola Theatre. She has also worked with the Royal Philharmonic Society and British Youth Opera CEO Anna Patalong to produce a 'come and sing' Verdi *Requiem* Workshop, and is frequently involved in outreach work with the Barbican, Guildhall School and Snaps Ensemble.

## Stefan Bulyha



Stefan Bulyha was born in 2000 and grew up in Rivne, Ukraine. At the age of 8 he began to learn to play the clarinet at a music school. His first teacher, Mykola Protas laid a solid foundation for the instrument and taught the basics of music. After graduating from high school he joined the college Glier KMAM, where he studied for 4 years. During his studies at the college he participated in 15 competitions, where he became a winner or laureate. In particular, he won the regional competition among schools of aesthetic education (Rivne city), the All-Ukrainian competition in memory of M. Tymokha (Kyiv), the International Ukrainian Music

Competition I.S.M.U. in memory of M. Spozito (Kyiv), the II All-Ukrainian competition of young performers on woodwind instruments in honor of Professor KE Muelberg (Odessa), the international competition in memory of V. Starchenko (Rivne). He received the first prize chamber music award for the best performance of Bela Bartok's work *Contrasts* in the chamber ensemble - Stefan Bulyha - clarinet (Ukraine), Clara Shubilske - violin (USA), Jada Campbell - piano (USA) at the Zodiac Music Academy & Festival (France, Nice) and second prize of the Silverstein Global Clarinet Contest (USA, New Jersey).

Stefan has had clarinet master classes with the following musicians: Piotr Lato (Poland), Chen Halevi, Francois Draux, Samuel Bertod, Kliment Krylowsky (France), Nicola Jürgensen, Norbert Kaiser (Germany), Gabor Varga (Hungary). But he is most indebted to his college teacher Roman Vovk, who has helped him with his growth and development as a future musician. In December 2020, Stefan successfully auditioned for the Royal Academy of Music and received a full scholarship for study.

Currently Stefan is a member of the Youth Symphony Orchestra of Ukraine and Pancaucasian Youth Orchestra. As of February 2021, Stefan had the honour of joining the Talent Unlimited family. He is grateful for the support of Talent Unlimited and the Royal Academy of Music.

## **The Lydian Orchestra**

The Lydian Orchestra was founded in 1976 by violin teacher June Clements and consists of young musicians between the ages of 13 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. 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. Every spring, the orchestra holds a Concerto Workshop Weekend, giving players the chance to perform a solo movement with the orchestra, or even try their hand at conducting! This year, the course also featured two compositions written by members of the orchestra. 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, visit [lydian.org.uk](http://lydian.org.uk).

## **The Lydian Training Orchestra**

If you know any enthusiastic young players who aren't quite ready for the main orchestra, we'd be delighted to welcome them into our training orchestra. The LTO meets three times a year for an exciting and fun weekend, bringing together young instrumentalists to make music and new friends in a welcoming and enthusiastic environment.

The LTO is suitable for students of around grade 3-6 standard and is designed to develop general musicianship and enhance ensemble performance skills. There is no audition process and we accept all applications for any orchestral instruments. Courses are tailored to the particular group of musicians and could include a mixture of string orchestra, wind band and full orchestra as well as workshops in 'Stomp' percussion, Samba and singing.

For more information visit [lydian.org.uk/lto](http://lydian.org.uk/lto)



## List of players

### Flute

Ellen Roff  
Isobel Ford  
Charlie King

### Oboe

Jemima Inman  
Holly Wheal  
Alex Taylor

### Clarinet

James King  
Oreva Esalomi  
Isaac Potter

### Bassoon

Edward King  
Henry Goodwin

### French Horn

Sami Pang  
Thomas King  
William Stanger  
George Laird

### Trumpet

Toby Roff  
Daniel Walters

### Trombone

Daphne Laird  
Ellie Curson  
Neil Jones\*

### Timpani and Percussion

Alex Trigg  
Anthony Daniel\*  
Chris Jutting\*

### Harp

Isabel Samuel

\*guest player

### Violin I

Colin Chow (leader)  
Yongxing Geer  
Alice Hughes  
Ellen Hurst  
James Gordon  
Jem Mossman  
Jonny Hayward

### Violin II

Ami Springett  
Frederic Fong  
Sophia Lamauag  
Georgiana Davidson  
Julia Vines  
Zara Gathercole  
Kai-Zhe Cheng  
Emma van Setten

### Viola

Nikolaus Thompson  
Luca Swinnerton  
Jessica Yuen  
Alex Trigg

### Cello

Lara Rogacin  
Mika Curson  
Elo Esalomi  
Merry Mossman  
Seb Sedlak  
Miles Peacock  
Annalise Smith

## Joining the orchestra

If you are interested in joining the orchestra, please don't hesitate to get in touch with the Orchestra Managers, Alex, Jess and Ed. You can find them after the concert, or contact them at [manager@lydian.org.uk](mailto:manager@lydian.org.uk). They're always delighted to hear from potential players aged 13-24, who play at a grade 7/8 level or above.

**Our next concert** will take place on Monday 10<sup>th</sup> April, 17:00, in the Hall at the Judd School, Tonbridge. The concert will be a showcase of young talent, with numerous members of the orchestra performing concerto movements, or conducting the orchestra, or even having their own compositions performed! Please do join us for what promises to be an exciting and varied concert. Tickets will be available on the door. (NB date, time and venue subject to change: for up-to-date information, visit [lydian.org.uk/events](http://lydian.org.uk/events))

## Friends of the Lydian Orchestra

We are very grateful for the continued support of Friends, whose generous financial support allows us to keep charges to the absolute minimum, making us more accessible than similar music courses. Income from Friends also helps to support the orchestra in other activities such as Overseas Tours

If you are not already a Friend of The Lydian Orchestra, please consider joining. Annual Subscription rates are £15 for Individuals or £25 for Joint or Family membership and will run to 1<sup>st</sup> March 2021. Friends receive a newsletter of Lydian activities about a month before each concert. If you would like to become a Friend, please take a form from the table at the exit of the church and return to the address indicated.

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Mr & Mrs Paul & Andrea Dijkstra	Dr & Mrs Ken & Liz Mingard	
Mr & Mrs WJC Douie	Miss B Mitchener	
	Ms L R (Rogacin) Newton-Clare	



## Forthcoming events:

**YOUNG SOLOIST CONCERT (Alfie Beston – Alto Saxophone)** The North Downs Sinfonia  
Sunday 8<sup>th</sup> January, 4:00pm; Tatsfield Village Hall

[northdownssinfonia.co.uk](http://northdownssinfonia.co.uk)

### The Cantate Choir

Saturday 4<sup>th</sup> February, 7:30pm; Tonbridge School Chapel

[cantate-choir.info](http://cantate-choir.info)

### Bacchus Wind Orchestra

Sunday 5<sup>th</sup> February, 2:30pm; The Judd School, Tonbridge

[baccuswind.org.uk](http://baccuswind.org.uk)

### THE PLANETS (Gustav Holst)

Saturday 18<sup>th</sup> February; Tonbridge School Chapel

Tonbridge Philharmonic Orchestra

[tonphil.org.uk](http://tonphil.org.uk)

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