
MUSIC AT ST. BARNABAS'

DULWICH ORCHESTRA

(The Dulwich Orchestral Society)

Leader:

JULIA ATKINSON

Conductor:

PAUL BURNETT

Solo Violin

MAYA IWABUCHI

Saturday November 26th 1988 at 7.45p.m.

DULINICH ORCHESTRA

VIOLINS

Julia Atkinson
Leader
Heather Bennie
Elizabeth Cleary
Julia Dallosso
Michael Dhonau
Barbara Forman
Elizabeth Turner
Andrea Green
Mary Harris
Maisie Hipperson
Anne Inglis
Gerard Kelley
Susan Lav
Kate Robinson
Lesley Unsworth
George Ward
Steve Watson
Lyn Willis
Michael Withers

VIOLAS

Mary Keeler
Richard Dubeck
Beatrice Hutchings
Eileen Moon
Andrea Przyvysz
Gabriella Romano

CELLOS

Roger Claydon
Alex Galloway
Nicholas Robinson
John Theaker
Marion Wootton

DOUBLE BASS

John Hutchings
John Wilson

FLUTES

Helen Williams
Julia Wilson
Jane Hurrell

OBOES

Stephen Gates
John Collins

CLARINETS

Sue Best
Duncan McInnes
Steve Preston

BASSOONS

Barbara Trauer
Gareth Jones

HORNS

Kevin Elliott
Robert Myers
Jonathan Baker
Amy Burdon

TRUMPETS

Derek Cozens
Niels Stevens

TIMPANI

John Tilzey

PROGRAMME

Beethoven	Overture 'Coriolan'
Brahms	Violin Concerto in D major
	Allegro non troppo
	Adagio
	Allegro giocoso
	Soloist Maya Iwabuchi
Beethoven	Symphony No. 3 in E $\flat$ major
	Allegro con brio
	Marcia Funebre
	Scherzo
	Finale. Allegro molto

Beethoven Overture 'Coriolan'

The play to which Beethoven wrote his Coriolan overture was first performed in 1808. The author was H.J. von Collins, but Beethoven would have been familiar also with Shakespeare's version. The music describes Coriolanus encamped before the Gates of Rome, full of anger against his enemies (1st subject), but weakening at the entreaties of his wife and mother (2nd subject). At the end Coriolanus' theme suddenly collapses: in Collins' play Coriolanus commits suicide, in Shakespeare's version he is murdered.

Brahms Violin Concerto

During the composition of this concerto Brahms, who lacked the technical expertise of a violinist, fre-

quently consulted his famous friend, Joachim, though it is not known how far his suggestions were taken up. At its first performance, on January 1st, 1879, Joachim played the solo part and Brahms himself conducted. This is his only concerto in which Brahms allowed for a free cadenza, one that is at the performer's choice. Joachim's own cadenza is the one usually heard today.

The first movement follows the classical practice of introducing the main thematic material in the orchestra before the solo instrument enters. Violas, cellos and bassoons, with support from the horns, state the serene first theme, energetically continued by full orchestra, then oboe and horn introduce the flowing second subject for strings and this exposition is vigorously completed as it leads to the soloist's appearance. The second movement, disparagingly described by Brahms as 'a feeble adagio' is surprising in that the beautiful main theme is given not to the soloist but to the oboe. The finale is a vigorous rondo with a strong Hungarian flavour; its two contrasting sections lead to the coda, a somewhat military march, driving the concerto to its exuberant conclusion.

Maya Iwabuchi

Maya Iwabuchi was born in 1968. She studied at the University of Southern California in Los Angeles before coming to study with Rodney Friend at the Royal College of Music. She has won a number of string prizes in the U.S.A. and has attended various summer music festivals. She made her European recital debut in 1985 in Germany and recently performed the Elgar Violin Concerto with the RCM Sinfonia under the baton of Christopher Adey.

Beethoven Symphony No.3 in Eb major, 'Eroica'

Completed in 1803, this work bore the title 'Grand Symphony Entitled Bonaparte', but when, soon afterwards, Napoleon proclaimed himself Emperor, Beethoven was so enraged by this tyrannous assumption of power that he tore out the title page and renamed the composition 'Heroic Symphony to celebrate the memory of a great man'. A feature of this symphony is its length. The first movement is larger in scale and duration than any previous symphonic movement, and especially rich in themes. It is followed by the unusual Marcia Funebre and then a vigorous scherzo and trio with its jovial burst of horns. The finale makes use of a contredanse tune that Beethoven wrote for a ballet score of Prometheus; it moves through a set of variations to its final section, poco andante with solo oboe, expressive and majestic. 'Here man must die, but the spirit of man's greatness is immortal'.

The Dulwich Orchestra wishes to express gratitude to the staff of the Southwark Institute for their encouragement and support.

Officers of Dulwich Orchestra

Conductor Paul Burnett

Chairman Mary Keeler

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