

Isle of Wight
Symphony Orchestra



Season 2004-2005

Concert
Programme

Saturday 16th July 2005
7:15 pm

Medina Theatre, Newport, I.W.

www.iwso.info
administrator@iwso.info



The Isle of Wight Symphony Orchestra Society
(Registered Charity No 292319)

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**The I.W.S.O. Society would like to express its appreciation to
the Isle of Wight Council for its financial support**



Medina Theatre, Saturday July 16th 2005, 7:15 pm

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**Medina Theatre has facilities for people with disabilities
and is a Non-Smoking Venue**

**Box Office (01983 527020) open
Monday to Friday 10:00 am - 8:00 pm
Saturdays 9:00 am - 12:00 pm
Credit Cards are accepted over the telephone.
(Seating plan on page 13.)**

IWSO Web Site

The IWSO web site **www.iwso.info** gives a full profile of the orchestra's activities and past concert programmes. The site offers you a free e-mailing list which can regularly update you on all forthcoming events.

Isle of Wight Symphony Orchestra: **www.iwso.info**
IWSO Mailing List: **www.iwso.info/lists.php**
Medina Theatre: **www.medinatheatre.co.uk**
IW Council Concert Diary: **www.wightmusic.com**

Listen to music on line at **www.naxosmusiclibrary.com**



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Isle of Wight County Press

HB

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investment activities by the Institute of Chartered Accountants in
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IWSO Concert Season Diary: 2004-2005

November 13th 2004	Soloist: Julian Dyson
Overture: The Magic Flute Piano Concerto No 2 in C minor Symphony No 1 in B flat minor	Mozart Rachmaninov Walton
January 22nd 2005	Soloist: Melina Mandozzi
Les Biches: Ballet Suite Violin Concerto No 3 in B minor El Salon Mexico The Unanswered Question Porgy and Bess: Symphonic Picture	Poulenc Saint-Saens Copland Ives Gershwin
March 5th 2005	Soloist: Yit Kin Seow
A London Overture Summer Evening The Water Goblin: Symphonic Poem, Op 107 Piano Concerto No 2 in B flat	Ireland Delius Dvorak Brahms
May 28th 2005	Soloist: Craig Ogden
Overture: Street Corner Variations on an Air of Purcell Caribbean Concerto (Guitar) Symphony No 4 in F minor	Rawsthorne Gordon Jacob Herbert Chappell Tchaikovsky
July 16th 2005	
Suite in D (for the birthday of Prince Charles) Konzertstücke in F for 4 Horns Symphony in D minor	Tippett Schumann César Franck

Box Office (01983 527020) open 10:00 am - 8:00 pm Monday to Friday and 9:00 am - 12:00 pm Saturdays; Credit Cards accepted.

**All concerts are on Saturdays at Medina Theatre and start at 7:15 pm.
Check local press for details of pre-concert talk at 6:30 pm.**

IW Cantata Choir Concerts

Saturday 22nd October 2005	Medina Theatre, 7:15 pm
Brahms: German Requiem	
Sunday 11th December 2005	Medina Theatre, 2:30 pm
Christmas Concert	

**The Isle of Wight Symphony Orchestra
is always interested in recruiting new players and would be interested in hearing from you.
We conduct auditions as required, but these are never intimidating.**

**If you have skills which you feel you could enjoy with us, then please feel free to get in touch.
Concert recitals are usually held on Wednesday evenings at the Wootton Bridge Community
Centre Hall. Please contact the administrator (see page 2.)**

Isle of Wight Symphony Orchestra - Players

(details subject to alteration)

1st Violin

Neil Courtney
Kirstie Robertson
Rosie Manning
Josie Snow
Huw Evans
Emma Dixey
Jenny Robinson
John Faulkner
David Way
Helen Parry
Helen Mansfield

2nd Violin

James Humphries
Kate Waterworth
Pam White
Rebecca Loader
Gareth Price
Caroline Berthoud
Judy Taylor
Alasdair Joyce
Lynne Cooke
Judith Stonely
Alison Perkins

Viola

Andy Hicks
Sarah Mitchell
Sandra Carlisle
Alan Barr
Maggie Courtney
Pip James
Tim Griffiths

Cello

Ann Lines
John Seddon
Philip Grainger
Heidi Jocken
Elizabeth Sydenham
Rosemary Woodhouse
Catherine Rooke
Denise Marsh

Double Bass

Barry Glynn
Alison Seal
Gregory Clifton-Smith
Valdon Mizen

Flute

Siobhan Cosgrove
Debbie Grubb

Piccolo

Carrie West

Oboe

Liz Courtney
Cathy Snell

Clarinet

Mark Gregory
Rachel Tweddle

Bassoon

Laurence Knight
Matthew Courtney

Horn

Gareth Jones
Chris Manning
Katy Welch
Kathryn Nye
Marten Springett

Trumpet

Judith Coombes
Tom Courtney

Trombone

Mark Chittenden
Will Doyle
John Siviter

Tuba

Nick Collis

Timpani

Jack Richards

Percussion

Richard Scott
Chris Scott
Stephen Courtney

Next Season's (provisional) Programme 2005/6 :

November 12th	Overture	Handel
	Piano Concerto No 21 "Elvira Madigan"	Mozart
	Symphony No 5 "Death in Venice"	Mahler
January 28th	Aurora	William Lloyd Webber
	Piano Concerto A Minor	Schumann
	Symphony No 3	Elgar
April 8th	Appalachian Spring	Copland
	Bassoon Concerto	Weber
	Symphony No 5	Tchaikovsky
May 27th	Slavonic Dances	Dvorak
	Cello Concerto	Leighton
	Symphony No 5	Sibelius
July 8th	Fancy Free	Bernstein
	Violin Concerto	Korngold
	Harold in Italy	Berlioz

Programme content is decided by the conductor, Jonathan Butcher and the orchestra Leader, Neil Courtney, well in advance for the next season. It's a difficult task, the necessity being to balance factors such as technical difficulty, available preparation time, and pleasing grant making bodies such as Southern Arts (who generally prefer to support living composers) as well as popular taste and personal preference.

In order to broaden the input we have included as part of our Season Ticket holders' and supporters' club, "Club

Symphony" (see page 19), the opportunity for you to express a preference as to what you would like us to play. We hope to build up a list of popular requests which we can use as a further guide to programming choice.

We want you to enjoy the music which we offer, and we want you to be part of the decision making process. And if you don't enjoy any of our music then we want to know that, too. So please let us know, preferably by joining Club Symphony for the next season, and be part of the process.

From the Desk Top

It was in December when the IWSO were looking for someone to fill the post of Administrator that I took on the simpler task of programme production. I saw this as an opportunity to bring the audience and the players closer together through the medium of this one little booklet. The post of Administrator has now been filled by Dawn Baxter-Phillips (see page 2).

Both audience and players are involved in the musical experience, those who create music and those who appreciate it are equally important. The interface is the committee who meet 10 days after each performance for a review, chat and to discuss all the management processes

It's been a learning experience all along: the difference between a patron and a life member; the timing of the five concerts during the concert year (November to July); attending a few rehearsals at Wootton Bridge Community Centre; the dedication of those involved over the years since the orchestra's founding as an evening class; juggling the costs of each concert and how much of a luxury our solo pianists really are (and learning how expensive concerts are to put on anyway). Also the work behind the scenes and the tasks there are - including the volunteer Front of House Team and not forgetting John Lea who writes our excellent programme notes. And the reason your programme is either 16 or 20 pages long and now has a foldable cover. Most things happen for a reason! This programme is 20 pages because we needed extra space for the four soloists' biographies, hence a bit extra here!

We hope you like the extra information provided in this format, such as the regular listing of the whole of the concert season, the seating plan, other little bits such as the

timings of each piece and the greater emphasis on Internet resources - I was amazed to find how good our own web site is (www.iwso.info).

Next season's provisional programme is listed in the programme insert, together with a second application form for Club Symphony.

Club Symphony is our way of keeping season ticket holders in touch. With a newsletter service we provide more background information and the opportunity for you to have a say in programme choice. You can tell us what you think about the music and what you would like to hear (although there are surprising limitations sometimes on what we can put on). We also will provide an in-depth review of the season's highlights, plans for the future and a closer look at how our orchestra works. And we can pen a welcome to our new secretary/administrator, Dawn Baxter-Phillips who takes over fully in the Autumn.

As always, the IWSO welcomes volunteers - anyone from poster distribution to new members of the management committee. The AGM is coming up on 28th September, and we are looking for a "marketing" person who can compete with the likes of the Island Savoyards!

In the meantime enjoy tonight's concert. (The César Franck was the first CD I ever bought, and I listened to it over and over again). The next concert in November is a bit of a blockbuster with music from "Elvira Madigan" and "Death in Venice" and the rest of next season's programme provides more thoughtful and exciting experiences.

Roger Skidmore.

Jonathan Butcher began conducting during his teenage years and, after attending Trinity College of Music as a Junior Exhibitioner, gained a Foundation Scholarship to the Royal College of Music (RCM) in London. There he studied conducting, trumpet, piano and singing, gaining a GRSM, ARCM and LRAM. He was awarded the Sir Adrian Boult Conductor's Prize on three successive occasions, as well as the Sir Arthur Bliss Prize. Whilst studying at the RCM with Norman Del Mar he was awarded a Leverhulme Studentship enabling him to go to the Berkshire Music Centre, Tanglewood, USA to study with Bernstein, André Previn and Seiji Ozawa.



Since then he has appeared with numerous orchestras both in England and abroad and last summer he made his German debut conducting the Bayerischer Rundfunk in Munich's famous Gastag.



Neil Courtney, (Leader), is also Head of the Isle of Wight LEA Music Service. A pupil of Frederick Grinke, he studied at Trinity College, Cambridge and the Royal College of Music before a spell as Head of Strings at Bedales School in Hampshire.

After five years with the Bournemouth Symphony Orchestra Neil moved to the Island in 1982 to take up a post as Head of Instrumental Music for the LEA. He now has overall responsibility for central music services to local schools in addition to the running of the popular IW Music Centre, where he also conducts the Isle of Wight Youth Symphony Orchestra.

and looking ahead...

Notice of AGM

Isle of Wight Symphony Orchestra A.G.M.

Wednesday 28th September 2005
Wootton Bridge Community Centre

Full details to be posted nearer the time, but this is the best opportunity for you to get involved in how the IWSO Society is run.

Please make a note in your diary and contact the administrator if you would like to become a member or know more (only paid-up members can vote, but anyone can attend).

IW Symphony Orchestra

Saturday July 16th 2005, 7:15 pm

Conductor - Jonathan Butcher Leader - Neil Courtney

Suite in D (for the birthday of Prince Charles) (18 mins) Sir Michael Tippett

Konzertstücke in F for 4 Horns (20 mins) Robert Schumann

Interval 8:00 pm approx 20 mins

**Please order your interval drinks at the bar from 6:30 pm.
Refreshments and ice cream are available.
(Additional toilets are available downstairs in this theatre)**

Symphony in D minor (40 mins) César Franck

Concert finishes at approximately 9:30 pm

We would like to express our thanks to Richard Benger for his pre-concert talk, which starts 45 minutes before the concert.

Pre-Concert Talk - 6:30 pm in small lecture theatre

Tonight's Soloists

Chris Davies

Chris Davies was born in Welshpool, Mid-Wales. He started learning the horn at the age of 12, and went on to study at the Royal Academy of Music with Nicholas Busch. After this he gained a full teaching qualification and spent the early part of his career as a full-time brass teacher. His freelance playing career began in the West End and he spent several years at the London Palladium in the shows Joseph and Oliver.

Orchestral experience includes playing with the LSO, LPO, RPO and BBC Concert and Symphony Orchestras and he has recently returned from a tour of South America with the BBC Symphony Orchestra.

Chris is currently a member of the Orchestra of the Royal Opera House Covent Garden, having joined in January 1996 and also enjoys being involved in commercial recording work, chamber music and educational projects.



Michael Thompson

Michael Thompson is internationally acknowledged as one of the world's leading horn players. After studies at the Royal Academy of Music, he was appointed principal horn with the BBC Scottish Symphony Orchestra at the age of eighteen. Within three years he was offered the principal horn positions in both the Philharmonia and the Royal Philharmonic Orchestras.

He joined the Philharmonia and remained in that post for ten years before leaving to concentrate on his solo and chamber music career. His concert schedule takes him worldwide and his discography includes all the major classical and romantic horn repertoire, period instrument recordings and many works by contemporary composers.

As Principal Horn of the London Sinfonietta he has given a number of premieres including, most recently, the UK premiere of Ligeti's Hamburg Concerto. He has made a number of critically acclaimed recordings with both the wind ensemble and horn quartet which bear his name, and he recently founded the Royal Academy of Music Wind Soloists and TransAtlantic Horn Quartet.

Mike is Professor of Horn at the Royal Academy of Music and gives regular masterclasses and lectures throughout the world. He has worked in Japan, the USA and throughout Europe as soloist, director and conductor.



Richard Clews

Richard Clews began playing the horn at the age of ten, studying at the Watford School of Music with Adrian Leaper. Studies continued at the Royal Academy of Music in 1984 with James Brown OBE and Nick Busch. During his third year, Richard began his freelance career, performing with the London Sinfonietta, the City of Birmingham Symphony Orchestra, the London Philharmonic Orchestra and the Academy of St Martin in the Fields.

In 1989, Richard was offered the third horn position in The London Symphony Orchestra under the baton of Michael Tilson Thomas and Leonard Bernstein, touring extensively around the world and performing a hectic recording schedule. Eventually Richard was promoted to co-principal horn. During these years Richard performed Schumann's *Konzertstück* on four occasions with the LSO, Tippett's horn quartet and recorded Schubert's *Octet* with the LSO Chamber Ensemble.

The millennium saw a change in direction for Richard, from symphonic, to opera repertoire, when he became the Principal horn in The Orchestra of the Royal Opera House, Covent Garden, under the baton of Bernard Haitink and now Antonio Pappano. Richard has recently made live DVD's of Stravinsky's "*Firebird*" and Ravel's "*Daphnis and Chloe*" ballets and Mozart's "*Magic Flute*" opera.



Martin Owens

Martin Owen, Principal Horn of the Royal Philharmonic Orchestra, is widely regarded as one of the country's leading players appearing as both guest principal horn with the major London Orchestras, and some further afield, including the Berlin Philharmonic and Chamber Orchestra of Europe, and soloist/chamber musician in some of the leading music festivals around the world.

Since Martin gave his Wigmore Hall debut in 1997, he has performed a variety of recitals and concerti, including recitals in Japan, USA, Germany, Italy, Kazakhstan and Bulgaria. Recent performances include the Mozart concerti with the RPO, Strauss 2nd concerto with New World Symphony, Malcolm Arnold Concerti with both the Bulgarian Chamber Orchestra and Scottish Ensemble, Britten's *Serenade*, with both Guildhall Strings and the Scottish Ensemble, and Messiaen's "*Canyons aux Etoiles*" with Ensemble Modern.

Martin has recently recorded the Britten, with the Scottish Ensemble, and Toby Spence (tenor) for Linn records to great critical acclaim, and just released Mozart Concerto no.4 with the RPO on a Mozart Wind Concerti CD (RPO Classics label). Future engagements include a tour of Scotland with the Scottish Ensemble playing the Britten *Serenade*, a German tour of Schumann's *Konzertstück* with the RPO followed by a recording for Warner classics, and the first recording of Roderick Elms "*Four Seasonal Nocturnes*" for horn and orchestra with the RPO in the summer.



Tonight's Music

SUITE FOR THE BIRTHDAY OF PRINCE CHARLES SIR MICHAEL TIPPETT (1905 - 1998)

I. Intrada II. Berceuse III. Procession and Dance IV. Carol V. Finale

With the passing in 1998 of Sir Michael Tippett, we lost one of the greatest British composers of all time. Tippett was a late developer. He did not receive any kind of recognition until 1935. The work which made his name was the oratorio *A Child of our Time*. Six years later he presented his opera *A Midsummer Marriage* but it did not achieve success until about twenty years later. During the time he was composing the opera he was virtually unable to accept any commissions but one he did fulfil was a Suite which the BBC requested in 1948 to celebrate the birth of Prince Charles.

Tippett responded to this request with a delightfully conceived sequence of short movements containing lyrical allusions appropriate to the event. The Suite opens with a jubilant *Intrada* with a peal of bells woven around the well-known hymn-tune *Crimond*, which was sung at the wedding of the then Princess Elizabeth and Prince Philip. The *Berceuse* which follows is a suitable rocking cradle-song of French origin. In it the baby wakes and cries but is soon lulled to sleep again. The *Processional* quotes the exquisite little march from Tippett's own opera *The Midsummer Marriage*. This march frames a dance - an Irish version of the jig *All Round my hat'* - which prophetically is a fertility dance. The mediaeval carol *Angelus ad Virginem* forms the basis of the fourth movement appearing in a romantically lyrical guise against a backdrop of chiming bells. Finally, the

suite finishes with renewed rejoicing. This *Finale* includes a tune from Tippett's folk-song opera *Robin Hood*; the folk-song *Early One Morning*; and the *Helston Furry Dance*. No doubt this last is a good-humoured doffing of the cap to the new-born inheritor of the Duchy of Cornwall, from a composer who was very proud of his own Cornish ancestry.

Performance time about 18 minutes

KONZERTSTÜCK FOR FOUR HORNS AND ORCHESTRA in F major Op. 86 ROBERT SCHUMANN (1810 - 1856)

I. Lebhaft (Lively) II. Romance III. Sehr lebhaft (Very lively)

Like many composers before him, Robert Schumann studied law, but his main interests were music and Romantic literature. He was born in Zwickau, Germany. At the age of eighteen he began piano lessons with Friedrich Wieck, lodging with him and beginning to compose small piano pieces. He soon fell in love with Friedrich's daughter, Clara but did not marry her until 1840 because of opposition from her father.

To make money for their married life together, he taught composition at Leipzig Conservatoire but continued writing music - symphonies, chamber music, choral music, songs and works for the piano. In 1844 they toured Russia together giving recitals and playing duets. He became a little jealous that Clara was more acclaimed than he was and began to suffer severe bouts of depression. On their return, the couple moved to Dresden and it was there that he wrote the concerto for four horns.

Until the beginning of the 19th. century, the horn had been a keyed instrument and was capable of playing little more

than fanfare passages. Now the valved horn had been developed in France (although patented in Germany) and was able to play a full chromatic scale. Schumann was one of the first composers to explore the capabilities of the new instrument. Inspired by the high standard of orchestral playing of the Dresden orchestra, he wrote the concert piece for four horns and orchestra. He demanded the utmost of the soloists, making full use of the notes that had been newly added to the instruments' range.

The new work was received with great enthusiasm when Schumann conducted the first performance on Leipzig in February 1850. Afterwards, he wrote - 'it seems to me

to be one of my best pieces so far'. It was certainly a very difficult work and required four virtuoso horn players to cope with its intricacies. In fact, the technical difficulties were so demanding that the work was not performed again for nearly another century. The *Konzerstück* is in three movements - fast, slow, fast, but they are played without a break. The opening movement is festive and jubilant. The second is like a romantic part song without words in which the horns are allowed to 'sing'. The finale is playful and boisterous but with a song-like middle section. The music becomes increasingly exuberant right to the very end.

Performance time about 20 minutes

SYMPHONY IN D MINOR CÉSAR FRANCK (1822-1890)

I. Lento - Allegro non troppo II. Allegretto III. Allegro non troppo

Belgian by birth, French by adoption and mainly German in parentage, César Franck has often been compared to the Austrian composer, Bruckner. In fact, the two were born about the same time. Franck showed such early musical promise that his father resolved to make the most profitable use of his son's talents. Thus the boy was propelled at an early age into the career of a virtuoso pianist. He studied at the Liege and Paris Conservatoires but he left the latter at the age of 20 to play on the concert platform. Two years later the family came back to Paris disappointed that Cesar had failed to make an impression as a concert pianist. A liaison with Felicite Desmousseaux whose parents were actors, led to an estrangement with his own family. The couple married in 1848 and Cesar Franck earned a living by teaching piano and as a church organist. It was during this time that he developed his skills as an improviser. This was to become an important element of his later compositions. He began to compose more and more and

he soon began to find a following as a cult figure with young composers and with his piano and organ pupils. It was while he was having an affair with one of his pupils, Augusta Holmes (resulting in a separation from his wife) that he started and completed his one and only symphony.

The Symphony in D minor was first performed in 1889. It received a somewhat negative reaction from the audience. For a start, the work had only three movements rather than the customary four and this annoyed the conservative Parisian listeners, who failed to recognise that the *Allegretto* and the *Scherzo* were effectively two distinct movements. The musical material of the symphony consists of closely related motifs. In the first movement, the low strings present the first motif which is taken from one of Franck's own organ compositions. This is followed by an Allegro passage leading to a return of the slower motif in a different key. It finishes with a Coda and the close ends in the unexpected key of D major. The second movement combines a slow motif with a Scherzo. Plucked strings and harp introduce a solo by an instrument that the composer's contemporaries regarded as most unsuitable for a symphony - namely, the cor anglais. The Scherzo section of the movement entrusts

the clarinet with the first theme interwoven and contrasted with the material of the first section. After six introductory bars, the final movement opens with a theme for cellos and bassoons. A second theme is introduced by the trumpet accompanied by trombone and tuba. There are reprises of the cor anglais solo from the second movement and a theme from the first movement as the symphony advances towards its triumphant conclusion. It is this so-called cyclic form, in which the unity of the work is ensured by recalling earlier themes, which made Franck an important contributor to the symphonic form. During his life-time, he had a

band of very loyal followers but it was not until after his death that the importance of his work came to be appreciated by a wider public. He was a great influence on a whole school of future French composers up to the middle of the 20th Century. The Symphony in D minor has become very popular with present day audiences, especially in this country.

Programme notes by John Lea

Performance time about 40 minutes

The Isle of Wight Symphony Orchestra Society was formed in 1983, in part the brainchild of Norman Thurston and a humble series of evening classes.

The Orchestra's founding artistic directors, both former members of the Bournemouth Symphony Orchestra, were Ian Pillow, principal conductor, and Neil Courtney, leader. Whereas the latter remains leader to the present day, successors to Ian Pillow have included Jonathan Grieves-Smith, Peter Lipari and Jonathan Butcher.

Over the years the Orchestra has given well over 100 subscription concerts, mostly at its Medina Theatre home as well as other venues across the Island and in nearby

Portsmouth. Highlights have included a broadcast on Classic FM of the Orchestra's performance in the final concert of the inaugural Isle of Wight International Oboe Competition, as well as annual appearances at the Last Night of the Cowes Week Proms.

The Orchestra has won many plaudits for its imaginative and at times challenging programming delivered to consistently high performance standards and has been delighted to welcome as soloists many top class artistes including Julian Lloyd Webber and several BBC Young Musicians of the Year.

**Information taken from www.
WightMusic.com - a free resource for
planning musical events.**

**This service is available to anyone wishing
to organise a concert on the Island - please
use it to avoid clashes!**

August

3rd (Wed)

19:00 SHANKLIN TOWN BRASS BAND --Other--
MARCHING IN SHANKLIN CARNIVAL (Senior Band)

Venue: Regent Street / High Street (TBC)

13th (Sat)

12:00 IW YOUTH CONCERT BAND --TBA--
The Isle of Wight Junior Youth Concert Band will be
playing at Havenstreet in aid of the Hospice.

14th (Sun)

15:00 SHANKLIN TOWN BRASS BAND --Other--
AFTERNOON CONCERT (Senior Band)

Venue: The Bandstand, Rylstone Gardens, Popham Road,
Shanklin, PO37 6RG

17th (Wed)

19:30 SHANKLIN TOWN BRASS BAND --Other--
EVENING PERFORMANCE AT SHANKLIN
REGATTA (Senior Band)

Venue: The Esplanade, Shanklin (exact location TBC)

28th (Sun)

14:00 SHANKLIN TOWN BRASS BAND --Other--
AFTERNOON CONCERT AT SUMMER FETE (Senior
Band)

Venue: Shanklin Cricket Club, Westhill Road, Shanklin,
PO37 6PT

29th (Mon)

14:00 SHANKLIN TOWN BRASS BAND --Other--
AFTERNOON CONCERT AT GARDEN FETE (Senior
Band)

Venue: Cheshire Home, 8 Popham Road, Shanklin, PO37
6RG

September

4th (Sun)

15:00 SHANKLIN TOWN BRASS BAND --Other--
AFTERNOON CONCERT (Senior Band)

Venue: The Bandstand, Rylstone Gardens, Popham Road,
Shanklin, PO37 6RG

11th (Sun)

15:00 SHANKLIN TOWN BRASS BAND --Other--
AFTERNOON CONCERT (Senior Band)

Venue: The Bandstand, Rylstone Gardens, Popham Road,

Shanklin, PO37 6RG

13th (Tue)

19:30 SHANKLIN TOWN BRASS BAND --Other--
EVENING CONCERT (Youth Band)

Venue: The Bandstand, Rylstone Gardens, Popham Road,
Shanklin, PO37 6RG

October

21st (Fri)

TBA VOICES OF THE ISLE OF WIGHT All Saints
Church, Ryde
Haydn: Nelson Mass

14:30 IW YOUTH CONCERT BAND Medina Theatre
Autumn concert. Tickets: £5.50.

22nd (Sat)

19:15 ISLE OF WIGHT CANTATA CHOIR
Medina Theatre
Brahms' German Requiem

29th (Sat)

19:30 SHANKLIN TOWN BRASS BAND St Mary's
Church, Cowes
EVENING CONCERT (Senior Band)
in aid of the Tower Restoration Appeal.

November

6th (Sun)

14:30 ISLE OF WIGHT MUSIC CENTRE --TBA--
AUTUMN BANDS FESTIVAL : IW Youth Wind Band,
IW Youth Stage Band, Music Centre Wind Band

12th (Sat)

19:15 ISLE OF WIGHT SYMPHONY ORCHESTRA
Medina Theatre

December

3rd (Sat)

19:00 ISLE OF WIGHT MUSIC CENTRE Medina
Theatre
Beginner Strings, Junior Strings, Recorders, Foundation
Wind Band

6th (Tue)

19:30 ORPHEUS SINGERS --Other--
St. Mark's Church, Wootton
Seasonal music

9th (Fri)

19:15 ISLAND CONCERTS All Saints Church, Ryde
Richard Studt and the Sinfonietta

10th (Sat)

19:30 ISLE OF WIGHT MUSIC CENTRE Medina
Theatre
IW Youth & Music Centre Orchestras, IW Youth &
Junior Choirs, IW Youth Stage Band

19:30 TRITONE SINGERS St Mary's Church, Brighstone

Donors, Supporters, Friends and Volunteers

The Isle of Wight Symphony Orchestra is happy to recognise those who support our activities.

Support the IWSO by becoming a Patron.

Life Members and Patrons are listed on page 2

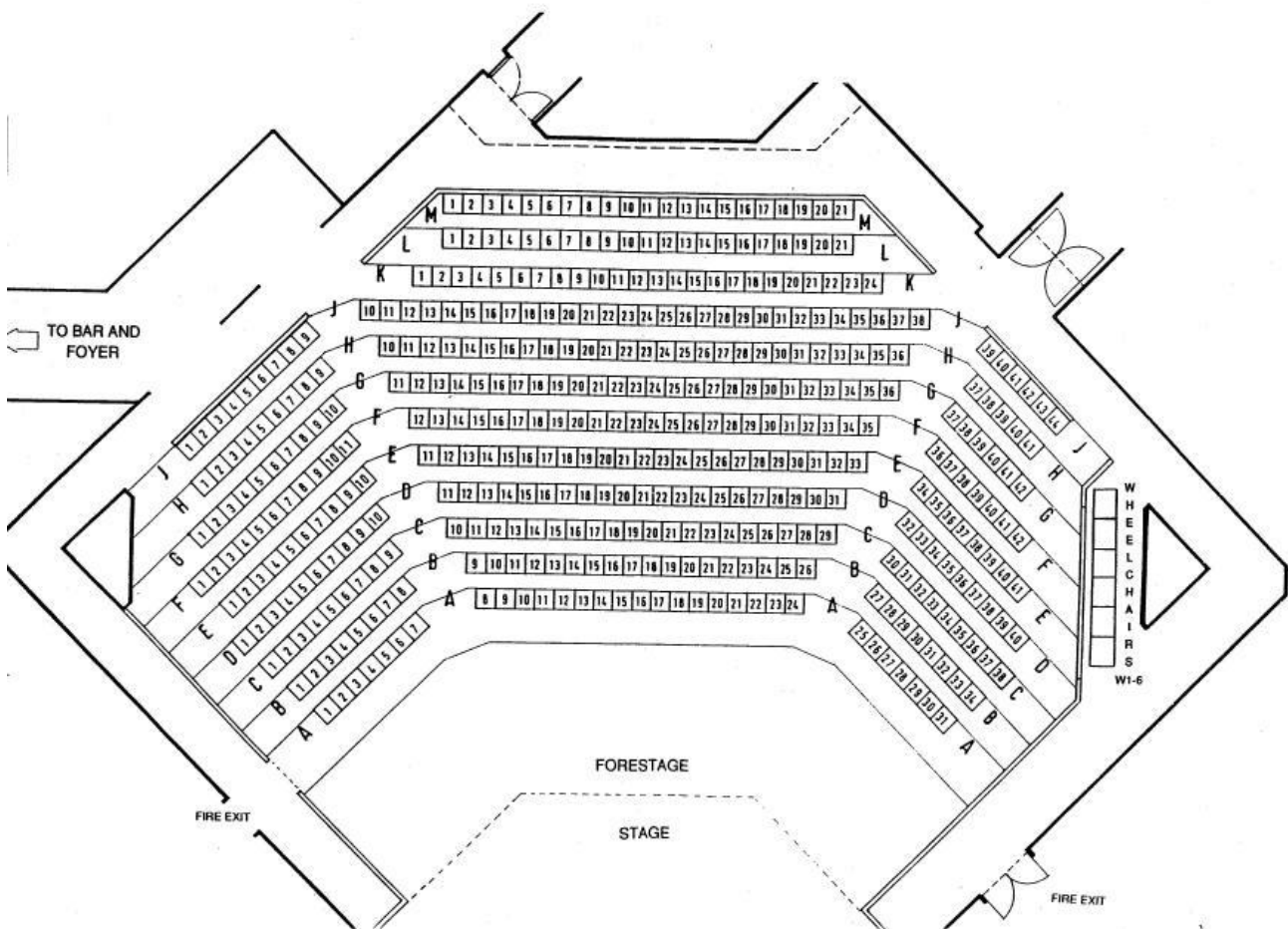
Find a new social outlet by volunteering to help the IWSO.

Why not advertise in this programme?

Volunteers are always welcome, as are sponsors and advertisers.

Do you play an instrument? Why not ask for an audition?

Contact IWSO Administrator – see page 2
Join Club Symphony and stay in touch – page 15



Medina Theatre Seating Plan – helpful when booking by telephone
 Medina Theatre, Fairlee Road, Newport, IW, PO30 2DX. 01983 527020

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Application to join Club Symphony

your guide to news, updates, concert requests,
and Season Tickets

Club Symphony membership entitles you to receive periodic newsletters giving full details of all that is happening with the Isle of Wight Symphony Orchestra, news of other musical activities, the opportunity to submit suggestions for future programmes and to apply for a full set of season tickets. (Existing 2004 season ticket holders are automatically subscribed this year.)

Season tickets are available to Club Symphony members at £50 and £25 respectively, whole season only (five concerts) starting in the Autumn – so cheques before 30th September, please.

Normal tickets are available from Medina Theatre Box Office 01983 527020. Adults: £12; 16 and under: £6. (Wheelchair carers admitted free of charge). Medina Theatre Box Office (01983 527020) is open 10:00 am-8:00 pm Monday to Friday and 9:00 am-12:00 pm Saturdays; Credit Cards accepted

To join Club Symphony (single or representative of family) please complete the form below, and send with cheque donation of £5 payable to IWSO (also payment for season tickets if required) to:

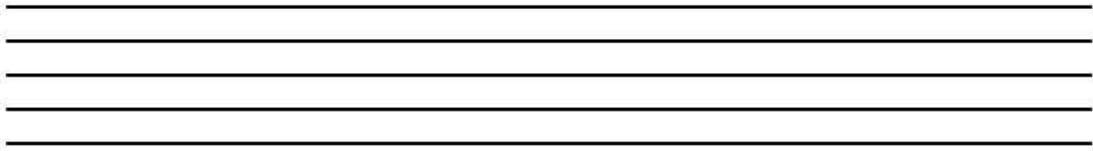
**Mrs E Coombes (01983 872341), Cedarcombe
Latimer Road, St Helens, Isle of Wight, PO33 1TR**

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Application to join IW Club Symphony 2005/6		
Title:	First Name:	Surname:
Address:		
Town:	County:	
PostCode:		
Phone:		
E-Mail:		
Club Symphony Subscription enclosed (£5)		
Season Tickets 05/06: £50 or £25 enclosed for each season ticket ...		

Signed:

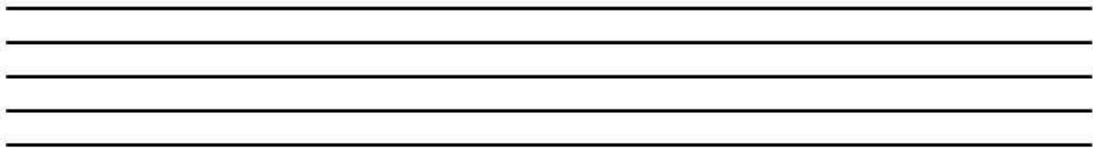
Date:



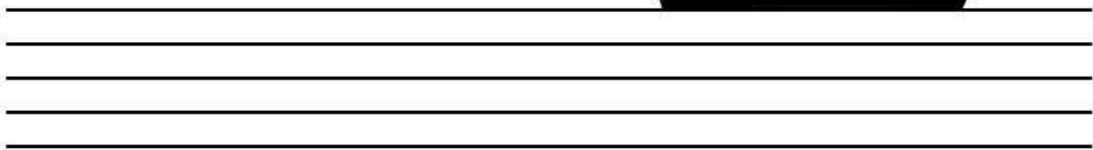
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