

'Last Night of the Proms' 2008 Concert

Croydon Symphony Orchestra
Vivace Chorus
Conductor – Darrell Davison
Piano – Alan Brown
Mezzo-Soprano – Juliette Pochin

A Gala Evening of Popular Classics

Souvenir Programme £3.00

The Fairfield, Croydon
Saturday, 27th September 2008
at 7.30pm



PRESENTED BY
'THE L.N.O.P. CHARITY COMMITTEE'



RAISING FUNDS FOR
MACMILLAN
CANCER
SUPPORT

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Macmillan Cancer Support
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'LAST NIGHT OF THE PROMS' CHARITY COMMITTEE.

Airport House, Purley Way, Croydon. CRO OXZ

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Chairman's Foreword 'L.N.O.P.' 2008



A very warm welcome to you all. I sincerely trust that you will enjoy the very fine programme of classical music that has been planned for you. In particular I am delighted to welcome to our Concert this evening, The Mayor of Croydon, Councillor Jonathan Driver and The Mayoress, Virginia Griffiths. I am sure that everyone here tonight wishes you both a very happy year in office.

For the second year in succession the funds we raise will be used by Macmillan Cancer Support to specifically relieve the stress generated by financial hardship which is being experienced by some Cancer patients living within the Borough of Croydon. As a direct result of their illness, many are unable to work and support their families. Stress caused by these financial burdens clearly has a detrimental effect on their response to treatment.

Members of the 'Last Night of the Proms' Charity Committee, whose names appear within this programme, have given of their time voluntarily and worked very hard to provide a splendid evening for everyone to enjoy at an affordable price. To show your appreciation of their efforts, and the artists performing tonight, I would ask you to dig deeply into your pockets when purchasing tickets for the Grand Draw. Remember, every pound spent in purchasing a ticket will assist in helping those living with cancer. Last year, with your support, we were able to donate £15,000 to Macmillan Cancer Support – let's hope that this year we will be able to donate even more. A warm welcome is also extended to Benny Millier, our guest from the Macmillan Cancer Information Service at Mayday Hospital.

In addition to the Croydon Symphony Orchestra under the baton of Darrell Davison and the solo artists performing tonight, we are fortunate once again to welcome to the Concert platform the Vivace Chorus under the direction of Jeremy Backhouse.

I am very sorry to record that after 14 years of very close co-operation, this will be the last 'LNOP' concert that Derek Barr, the General Manager of Fairfield, will be welcoming to the Fairfield. Derek retires this year and I am sure you will all want to join me in wishing him a long and very happy retirement. I should also like to thank Derek for all his assistance and advice over those 14 years. Good luck and fortune Derek. We will miss you.

As always, I would ask you to help in creating the right atmosphere by resisting the temptation to release party poppers and balloons until the right moment. Darrell will clearly indicate when audience participation is required and when your appreciation of the music may be expressed by the release of various airborne tributes!!

Now sit back, relax and enjoy this
GALA EVENING of POPULAR CLASSICS

A handwritten signature in blue ink, appearing to read 'B.G. Smith'.

Hon. Ald. Brian G. Smith MBE; FCIM
Chairman.

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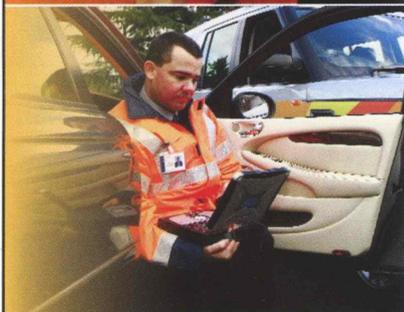


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Last Night of the Proms Concert 2008
'INTERNATIONAL'
Saturday 27th September at 7.30pm

A Gala Evening of Popular Classics from around the World

España	Chabrier
Summertime	Gershwin
Ballet Egyptien	Luigini
Carmina Burana	Orff
West Side Story – Symphonic Dances	Bernstein
Rio Grande	Lambert
Sabre Dance and Gopak	Khachaturian

INTERVAL

Hungarian March	Berlioz
Songs of the Auvergne	Canteloube
Tales of Vienna Woods	Strauss
Capriccio Italien	Tchaikovsky
Can-Can	Offenbach
Fantasia on British Sea Songs	Wood
& Rule Britannia, Jerusalem and Land of Hope and Glory	

CROYDON SYMPHONY ORCHESTRA

VIVACE CHORUS

Conductor - Darrell Davison

Piano - Alan Brown

Mezzo-Soprano - Juliette Pochin

España

Chabrier (1841 – 1894)

Of French birth, and largely self-educated as a musician, Emmanuel Chabrier was for 18 years a civil servant in the French government. However, after hearing a performance of Wagner's *Tristan and Isolde*, he decided to devote his life to music, which he did as both a conductor and composer.

Possibly his greatest success came when he composed the *Symphonic Poem España* in 1883 which reflected his love of the Spanish culture. The brilliance of his orchestration and the exciting Spanish rhythms and melodies has insured that this colourful and tuneful work has retained its popularity to this day.

'Summertime'

Gershwin (1898-1937)

Solo Contralto – Juliette Pochin

Though Gershwin is now primarily remembered for such works as *An American in Paris* and his one great opera, *Porgy and Bess*, his reputation was initially built as a song writer. It was after his impressive New York debut, at which he played a number of his songs, that Paul Whiteman, the self-elected King of Jazz, asked the young Gershwin to write a work for a special jazz concert.

The result, of course, was his most famous work, *Rhapsody in Blue* and this led to a number of other crossover works such as his *Piano Concerto* and the *Cuban Overture*.

However *Porgy and Bess* is still considered as his finest work and its iconic aria *Summertime* remains as one of the most famous songs of all time.

Ballet Egyptien

Luigini (1850-1906)

Despite being a brilliant violinist, conductor and composer, today Alexandre Luigini is really only remembered for his popular ballet score *Ballet Egyptien*. This was written in 1869 to celebrate the opening of the Suez Canal.

Over the years a number of famous ballet stars have danced to the score, most notably Pavlova in 1922. She danced the story of an Egyptian Mummy in which a traveller finds the tomb of a long dead princess. He falls asleep and in his dream believes that in a past life he was the lover of the princess who was cruelly put to death by the king. When he awakes, he opens the tomb and kisses the embalmed princess. As he does so, he dies and thus is reunited with his past love.

Carmina Burana

Orff (1895 -1982)

Carl Orff described *Carmina Burana* as a 'scenic cantata'. It uses a very large orchestra and was originally designed for the stage, with dancing and mime accompanying the music. It was first performed at the Frankfurt Opera House in 1936.

The work begins and ends with a powerful hymn to the goddess Fortuna, the Empress of the World, and seen as a monstrous whirling wheel carrying its victims first to the heights, then dashing them to the ground. In between come three main sections. The first is a depiction of Spring, *Primo Vere*, illustrated by rustic songs and dances. The second is set in a tavern, vividly described by a succession of colourful characters and part three, *The Court of Love*, is an uninhibited celebration of the delights of love. The final number, *Blanziflor and Helena*, leads back to the opening hymn, thus unifying the whole work.

The text of Carmina Burana is a selection from a large collection of secular poems of the twelfth and thirteenth centuries, preserved in a manuscript at the Bavarian monastery of Benediktbeuren. The poems are mostly in Latin, the international language of the day, though some are in ancient French or Middle High German and come from a wide variety of sources. It is somewhat surprising to learn that, apart from some poems that are of a morally uplifting nature, most are bawdy student songs celebrating such un-monklike earthly delights as drinking, gambling, dancing and lovemaking.

This evening we are performing five of the twenty-five movements –

1. Behold the pleasant spring
2. Were all the world mine
3. In the Tavern
4. Hail, most beautiful one
5. O Fortune

West Side Story - Symphonic Dances

Bernstein (1918-1990)

Without doubt, Leonard Bernstein is considered as one of the most multi-talented musicians of the last century who managed to balance a brilliant career as a concert pianist, international conductor, lecturer and composer. He was a musician who had the ability to make classical music accessible to the general public but at the same time could write works of great seriousness and depth.

However, despite his international career as a conductor, it is as a composer that he will be remembered in the future and especially so for his brilliant Broadway musicals, *Fancy Free* (1944), *Candide* (1956) and *West Side Story* (1957). They are all masterpieces of this genre and *West Side Story* went on to become an Oscar winning film as well. This last work has appeared as a ballet and a symphonic work and was arranged for the New York Philharmonic Orchestra in 1961.

The music is vital and powerful, exuding all the energy of "The Big Apple" - New York. The story itself is really a modern day Romeo and Juliet with the two rival families being represented by two teenage gangs - the Jets and the Sharks.

The movements that we are about to play are described in the composer's notes -

Prologue - The rivalry grows between the Jets and Sharks

Somewhere - A visionary dance sequence in which the rival gangs are united

Mambo - The reality of a gang fight

Finale - The gang leaders have been killed and are deeply mourned by their girlfriends – and sadly the hopeful vision of *Somewhere* has all but been destroyed.

The Rio Grande

Lambert (1905-1951)

Solo Piano – Alan Brown Solo Contralto – Juliette Pochin

Although a student of Vaughan Williams, Constant Lambert's main influence was not English folk music, but the then more fashionable Jazz. *The Rio Grande*, which was composed in 1927, is a setting of a poem by the maverick poet Sacheverell Sitwell. This colourful work joins such Symphonic Jazz masterpieces as Gershwin's *Rhapsody in Blue* and Ravel's *Piano Concerto in G* as a seminal example of musical crossover. He also manages to create a strangely attractive blend of jazz and sultry "Brazilian" idioms with an undoubtedly English choral sound. The piece is also a curious combination of cantata and piano concerto with some unusual orchestral forces including some exotic percussion instruments.

The result was that Lambert scored his greatest success with this work at the age of just 22 – a feat he was unable to emulate again. The happy-go-lucky nature of this ebullient piece belies the fact that he was to die a disappointed man at the age of just 46.

In many ways the piece functions as a choral concerto of three movements and a coda. There are

bright Brazilian rhythms during first and last movements, a piano cadenza before the nostalgic middle section and an end of party feeling during the final coda.

Gayaneh Ballet Suite - Sabre Dance, Gopak *Khachaturian (1903-1978)*

Certain composers seem destined to be remembered for only one or two works that they wrote and this is probably the case with the prolific Russian composer Aram Khachaturian. One of the works that one readily associates with him is the theme to the old BBC Series The Onedin Line, which is in reality an adagio from his ballet Spartacus.

However, his most famous score was for the ballet Gayaneh composed in 1942 for which he was awarded the Stalin prize. The Sabre Dance and the Gopak are the best known movements from this suite and are both lively Cossack dances.

INTERVAL

Rakoczy March

Berlioz (1803-1869)

The French composer. Hector Berlioz, who was famous for writing such orchestral works as the Symphonie Fantastique and Harold in Italy and operas such as The Trojans and Benvenuto Cellini. was one of the great music innovators of his era.

In 1846, Berlioz decided to create his own musical version of Goethe's great literary masterpiece, The Damnation of Faust. As a young man Berlioz had been captivated by the story and so this project was of great importance to him. However, the first performance was a disaster with the extremely small audience rejecting the music out-of-hand. Berlioz was devastated – 'Nothing hurt me as much as that rejection,' he wrote in his memoirs. It was only after his death that this work gained its enormous popularity - especially the four concert movements, of which his Rakoczy or Hungarian March is the most famous. Though Berlioz 'borrowed' the main theme from an old Hungarian folk melody, his treatment of this theme is most exciting and unique.

Songs of the Auvergne

Canteloube (1897-1957)

1. Bailero 2. Lou Boussu 3. Malurous qu'ò uno fenno Solo Contralto – Juliette Pochin

Though Joseph Canteloube was born near Lyon and lived most of his life in Paris, he had a particular love of the mountainous Auvergne, the region between the Dordogne and the Rhone and of its dialects and folk music. He had the gift of gathering folk music with its peculiar intervals and rhythms and using it in a medium which brought it to a much wider audience.

The first two books of Chants D'Auvergne were published in 1924. The text is the Auvergnant dialect, set with rich orchestration it describes the joys of country life. In fact these arrangements proved so popular that he published four further books of songs of the Auvergne.

The country folk who inhabit these songs are rough and tender by turns, obsessed with the follies

and delights of love. Their world is made up of the trees and pastures of the Auvergne, dotted between hills and rivers, and their companions are more often birds and animals than their fellow human beings. These songs evoke a French countryside that in its physical aspects is still there to be admired and in its social milieu has not entirely vanished, even today.

The 'Bailero' is a sensuous courting song which is sung between a shepherdess and her lover, whereas 'Lou Boussu', flirtatious in nature, describes a dialogue between a man and a young lady with the singer taking the part of first the man and then the woman – with a final rejection for the man!

Malurous qu'ò uno fenno - Happy is the man who has a wife, happy is he that has none!..... is a delightfully ironic look at the marriage relationship - with more than a hint of humour.

Tales of the Vienna Woods

Strauss II (1825-1899)

Johann Strauss was unquestionably one of the most famous and beloved composers of his time. He was a composer of popular music and much of it, particularly the waltzes, has become immortal. At nineteen he became conductor of the Dommayers' Garden Restaurant Orchestra and once, after playing one of his waltzes, he found that it was so successful that he had to repeat it eighteen times! Even at the age of seventy he was still producing music for his orchestra and boasted that 'the melodies gush out of my mind like fresh water'.

After Johann Strauss I's death in 1849 his son, Johann II, amalgamated their orchestras and consolidated his own already growing reputation as the 'Waltz King'. His fame spread far and wide and by 1860 he was performing all over the world. However he was always homesick for his native Vienna and loved to return home and visit the beautiful forests which surround the city. He captured the beauty of these forests in his Tales of the Vienna Woods waltzes - a work which has remained enormously popular. This evening we are performing a special choral version of this work .

Capriccio Italien

Tchaikovsky (1840-1893)

In 1880 Tchaikovsky was staying in Rome after a sad and unproductive period of his life. However he had at last acquired a modicum of financial support and a good friend in Nadezhda von Meck and consequently his creativity was beginning to burgeon again. Indeed he wrote to Madame von Meck that "he cannot sleep and is bothered by the wild folly of the carnival season - but yet, could not ignore its rhythmic and melodic appeal." He started work on his Italian Capriccio based on popular melodies which he had picked up not only from published music but with his own ears out in the streets. The work was completed a few months later in Russia and was an immediate success and has maintained its popularity ever since.

A slow introduction with brass fanfare opens the work – a bugle call that Tchaikovsky had heard daily from his Roman hotel next door to the barracks of the Royal Italian Cuirassiers. The strings answer the fanfare with a melancholy yet languorous melody punctuated by spiky and incisive brass interpolations. The tempo livens and a series of melodies follows one after another, full of brilliant and colourful orchestration with a lively, breathtaking tarantella to end the work. Whatever may have been his inner melancholy Tchaikovsky was not immune to the infectiously joyful spirit of a Roman Carnival.

Can Can - Orpheus in the Underworld

Offenbach (1819-1880)

Jacques Offenbach studied cello and gave his first concert at the age of 12 - having already started to compose at the age of six. As a young man he became a cellist in the orchestra of the Opera Comique and this appointment whetted his appetite for writing operas.

In 1858 his greatest success came with Orpheus in the Underworld which, strangely enough, gained a notorious reputation for its saucy dances and satirical wit. Because the opera made fun of prominent figures of the day, everyone wanted to see it and it ran for 228 performances.

The overture to this opera remains one of the most well known of all concert overtures which ends with the ever-popular Can Can.

Fantasia on British Sea Songs

Wood (1869-1944)

The Saucy Arethusa Tom Bowling Jack's the Lad Spanish Ladies Home, Sweet Home
See the Conquering Hero Comes Rule Britannia.

Sir Henry Wood was one of the most eminent musicians of his day, who was famous as both conductor and composer, however his greatest achievement was the forming of the Proms in 1895 at the Queen's Hall, London. He wrote the Fantasia to celebrate the Trafalgar Centenary Anniversary in 1905 and in October of that year presented it to his beloved Promenade audience who were so enthusiastic about the work that it has been performed at every 'Last Night' concert to this day.

The most famous section is the Sailors Hornpipe which is a wonderful example of musical acceleration. Wood wrote of it: "They stamp their feet in time to the hornpipe - that is until I whip up the orchestra in a fierce accelerando which leaves behind all those whose stamping technique is not of the very first quality. I like to win by two bars if possible, but sometimes have to be content with a bar and a half. It is good fun, and I enjoy it as much as they."

In this evening's performance the original words have been incorporated into the music to give us a unique version of the original Sea Songs. You are, of course invited to join us in the chorus of Rule Britannia

*Chorus: Rule Britannia!
Britannia rule the waves!
Britons never, never, never shall be slaves!*

Jerusalem

Parry (1848-1918)

Together with Stanford, Hubert Parry is considered to be one of the leaders of the English musical 'renaissance' of the 1880's. He succeeded Sir George Grove as Director of the Royal College of Music, and was appointed as Professor of Music at Oxford in 1890. He had an important influence on English music in all aspects of his career, as composer, (particularly in choral music), as a writer, a performer and as an administrator.

Parry first wrote a setting of Blake's poem for a performance in 1916 which was later orchestrated by Elgar in 1922 for the Leeds Festival. As a Hymn or Communal song this short work has enjoyed great national popularity.

*And did those feet in ancient time
Walk upon England's mountains green?
And was the holy Lamb of God
On England's pleasant pastures seen?
And did the Countenance divine
Shine forth upon our clouded hills?
And was Jerusalem builded here
Among those dark satanic mills?*

*Bring me my bow of burning gold!
Bring me my arrows of desire!
Bring me my spear! O clouds, unfold!
Bring me my chariot of fire!
I will not cease from mental fight,
Nor shall my sword sleep in my hand,
Till we have built Jerusalem
In England's green and pleasant land.*

William Blake

Pomp and Circumstance, March no.1 'Land of Hope and Glory'

Elgar (1857-1934)

Elgar's five Pomp and Circumstance Marches have always been popular - their very name seems to symbolise the secure confidence of the Edwardian era when they were written - but none more so than the first. Queen Alexandra asked Elgar to include it as part of the finale of his Coronation Ode, for Edward VII in 1902, and it was for this work, not for the original march, that Benson wrote the words which are now always associated with it.

*Land of hope and glory, Mother of the free,
How shall we extol thee, who are born of thee?
Wider still and wider shall thy bounds be set;
God who made thee mighty, make thee mightier yet. (repeated)*

A.C.Benson

People who are on a low income or who have to give up work during treatment are often faced with serious financial difficulties, at a time when they are at their lowest ebb, both physically and emotionally. In many cases another family member may also have to give up work to act as carer. For many people living with cancer, money worries can be as distressing as the illness itself and our research has shown that more than three-quarters of people with cancer suffer some form of financial difficulty.

WE ARE MACMILLAN. CANCER SUPPORT

Macmillan has long recognised the financial impact of serious illness and tackled this problem with the direct provision of financial support through Macmillan Grants. With the successful development of the Macmillan Benefits Helpline - our telephone service which helps patients negotiate the complexities of the state benefits system - more people affected by cancer are receiving the help they need. For many people this can result in significant additional income as well as other kinds of financial help, such as travel concessions.

However, a lot of people still struggle to meet their day-to-day living expenses. Macmillan Grants can be given to cover a wide range of practical needs, such as travel to and from hospital for treatment or to help with higher telephone or heating bills. Feeling cold is one of the most common side effects of cancer treatments, particularly for people who have also experienced significant weight loss, or have become less active because of their illness. Despite increased susceptibility to cold, some people simply have to cut back on heating when money is short. This can have a significant and detrimental impact on their health and comfort. A fuel grant from Macmillan can enable people with cancer to leave their heating on when they really need to. In 2007 over 9,000 people received help towards their fuel bills.

Macmillan Grants can be used to provide a washing machine or other household items to help make life easier. Some grants are used to help the patient cope with the effects of their treatment, for example, a wig for someone who has lost their hair following chemotherapy or radiotherapy. Grants are also given to provide convalescence holidays, a much needed break for a carer, or to give a family a last chance to take a holiday together.

Applications for Macmillan grants must be made through an appropriate health or social care professional, district nurse or Macmillan nurse. Macmillan grants are means tested so that they are awarded to those most in need. Approximately 97% of applications are approved and payments are generally sent out within three working days, so the process is simple and quick, minimising stress for the applicant. The many letters of thanks we receive from beneficiaries are testament to their value, as the following example shows.

“We would like to thank Macmillan Cancer Support for the grant to help us purchase a new oven; this will be delivered next Tuesday. We would also like to extend our thanks to [the Macmillan Benefits Helpline] who were so helpful and kind when we were at our wits end, [they] may just have saved our sanity. Thank you”.

Locally at the Mayday Hospital in Croydon there is a Macmillan Cancer Information Service which has been developed as a joint venture between Macmillan Cancer Support, Mayday Healthcare NHS Trust and the South East Cancer Help Centre in Purley. The centre ensures that people affected by cancer have access to good quality, comprehensive and appropriate information and support which is available in different languages, larger print and Braille and is suitable for all members of the community. A range of complementary therapies are provided at the centre as well an Outreach Service provided by Croydon Citizen Advice Bureau

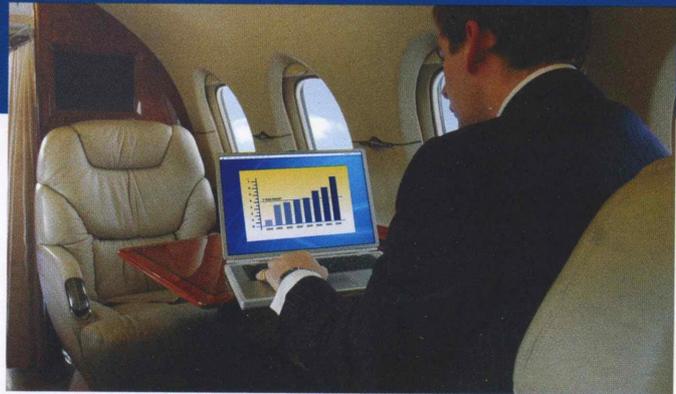
Without the support of The Last Night of the Proms Committee and you the public, Macmillan would not be able to support as many people as we do, however we are still only reaching 1 in 2 people who need us, so we need you more than ever before.

For more information on Macmillan or if you are interested in supporting us in our fundraising please contact Judy Spence, Fundraising Manager on **020 8222 9021**.

LOCAL BUSINESS TAKES OFF AT BIGGIN HILL

To those who have never used their local airport it may seem to be a facility of limited value. Yet London Biggin Hill Airport is a critical part of the local economy.

Whilst the airport is used by private and business aviation passengers from all around the world - choosing London Biggin Hill for its convenience, efficiency and fine facilities - it's locally-based businesses and employers which really underline its value to the local community.



Indeed, some businesses have chosen to locate in the Croydon area because of the proximity of the airport, bringing significant employment and income to the area. Some use it regularly for chartered passenger flights. Others use London Biggin Hill for low-volume, high-value freight business - even carrying race horses.

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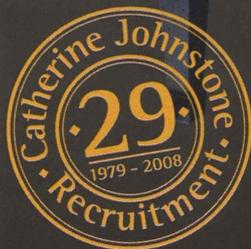
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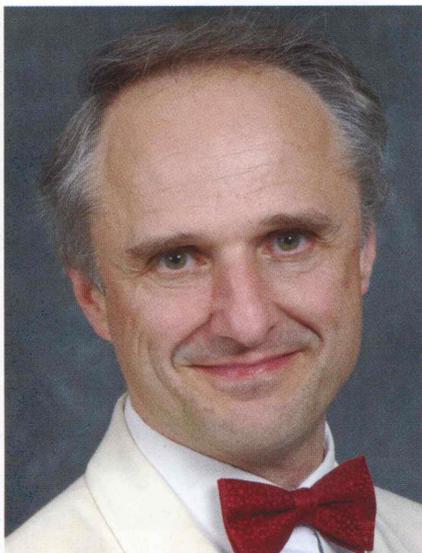
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Darrell Davison Darrell Davison studied music at St. Catharine's College, Cambridge. He started his professional career as the principal cellist of the Ulster Orchestra before returning to London as a freelance cellist. In 1979 he won the Sir John Barbirolli Conducting Competition and since then has worked with many different orchestras, both professional and amateur. This has included performances with all four London orchestras and recordings with the LSO and the BBC. In 1984 he was a prize winner in the inaugural Leeds Conducting Competition and in the same year made his London Debut by conducting the RPO at a Royal Philharmonic Society Concert at the Festival Hall. Since then he has made appearances at many of the major venues in England and has also recently conducted lake-side proms at both Kenwood and Crystal Palace. He is a conductor and Musical Director of The Little Symphony of

London and also presents the successful Arthur Davison Family Concerts at the Fairfield, Croydon. He was appointed Musical Director of the Croydon Symphony Orchestra in 1992. As a composer, he has had his music performed by The Philharmonia, The London Philharmonic Orchestra and has also written and orchestrated film scores for The London Symphony Orchestra.



Juliette Pochin Juliette has a hugely varied and successful career as singer, composer, arranger and record producer. She trained at Cambridge and GSMD, graduating with distinction. Three years ago she came to the attention of Sony BMG – and was immediately signed to record her debut album, Venezia, released in 2006 to critical acclaim, and Classic FM's Record Of The Week.

Her operatic and concert career has led her to perform with many orchestras all over the world and she is just as at home on the opera stage as in a pop concert having shared a stage with fellow musicians as wide ranging as Sir Simon Rattle and Meatloaf! She can also be heard on the soundtracks to Lord of the Rings, Harry Potter and Star Wars and is a regular national anthem singer at Wembley Stadium and the Millenium Stadium. She recently performed at the United Nations MDG Awards launch in Canada. In addition to her singing, Juliette is one half of the partnership Morgan Pochin. TV credits include the EMMY/BAFTA award-winning Kumars at No.42 and she wrote and produced Katherine Jenkins' Brit-nominated No.1 album Premiere. She has orchestrated for groups as wide ranging as Glyndebourne and Fat Boy Slim, and has just finished arranging and producing the new album Songs Without Words for Classic FM.

Juliette was recently nicknamed the Domestic Diva by the Daily Mail after they published her diary, detailing her often hysterical attempts to juggle her career with her family; her voice inspired renowned chocolatiers Hotel Chocolat to design and name the "Juliette" chocolate!

Juliette's debut solo album is called Venezia and you can also hear her with Ian Burnside on the Vaughan Williams CD - The Sky Shall be our Roof, the compilations Classical Voices and Classical Greats. She has recently put the finishing touches to her new album for release early next year. For more information visit www.juliettepochin.com.



Alan Brown Alan Brown went on from early festival successes and membership of the National Youth Orchestra of Great Britain to study piano and cello with Ruth Harte and Lilly Phillips at the Royal Academy of Music. Whilst there he won many prizes, was awarded the prestigious Recital Diploma, and was proclaimed National Most Promising Pianist of the Year. He was also a finalist in the Royal Overseas League and National Federation of Music Societies awards and winner of the Hastings National Concerto Competition.

Since his acclaimed Wigmore Hall début, Alan has appeared many times in London, at the Purcell Room and the Fairfield Hall, and at other venues throughout the United Kingdom and Europe, as well as the Channel Islands, Australia and South Korea.

Alan has a repertoire of over thirty five concertos and has played with the Royal Philharmonic Orchestra, the London Mozart Players, the Virtuosi of England and other orchestras, working frequently with the late Arthur Davison CBE. He has recently concentrated on British concertos, giving highly acclaimed performances of the Bliss, Delius and Ireland, as well as premiering all three concertos by John Rand. He is also in great demand as duo partner to wind and string players, performing for many recitals, concerts and competitions in this country and in Germany. He has also performed the complete cycle of Beethoven violin and piano sonatas with Igor Ozim in Slovenia.

Alan gives much of his time to young students, and works as accompanist and coach at both the Royal Academy of Music and the Guildhall School of Music and Drama. In addition he has a regular summer commitment to international violin courses, working with Igor Ozim in Weimar, Salzburg, Slovenia and South Korea.



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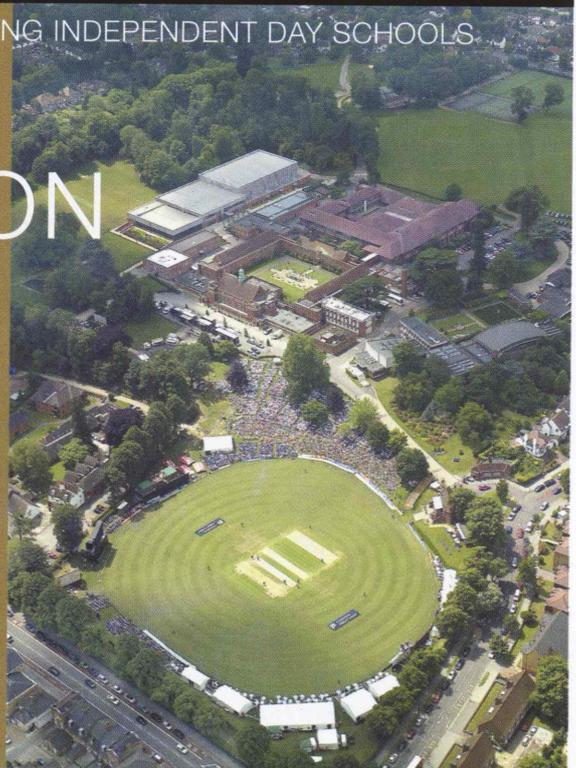
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THE CROYDON SYMPHONY ORCHESTRA

1st VIOLINS

Catherine Smart (Leader)
Julia Burkert
Louise Camby
Astrid Harper
Bridgit Hirst
Douglas Knight
Sarah Lansdale
Lawrie Lea
Hilary Martin
Alain Petitclerc
Paul Rowlands

2nd VIOLINS

Michelle Willis
Heather Bennie
Elizabeth Dean
Chris Morley
Janice Kirby-Smith
Lydia Robinon
Linda Willis

VIOLAS

Ian Hargrave
Isabel Allen
Amanda Boe
Carol Eller
Paulne Dixon
Jennifer Owen
Sam Pierce

CELLOS

Christopher Pontin
Alma Burcombe
Tracy Fitzgerald
Rachel Kelly
Phil Myers
Ricard Strange
Veronica Watts

CONTRA BASSES

Gill Allen
Jan Kiernan

FLUTES & PICCOLO

Sue Cooper
Linda Penn
Helen Hopkins

OBOES & COR ANGLAIS

Elizabeth Davison
Stephanie Mott
Claire Slade

CLARINETS

Moira Roach
David Sheldrake
David Floyd

BASSOONS

Rosemary Cow
Diane Da'Costa

HORNS

Jonathan Wood
Jonathan Heaton
Renee Barns
Miles Rackowe

TRUMPETS

Alex Calden
Ed Pascall
Richard Cousens
Rob Love

TROMBONES

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Richard Cross
Nick Allen

TUBA

Alex Kidston

TIMPANI

Chris Kimber

PERCUSSION

Chris Woodham
Roger Griffin
Rebecca Goddard
Mark Rogers

CROYDON SYMPHONY ORCHESTRA

The Society was founded in 1920 by W.H.Reed from the String Players Club formed in 1905 by Coleridge - Taylor. For the first few years, in addition to purely orchestral concerts being given, an amalgamation with the Croydon Philharmonic Society produced performances of many choral works under the direction of Alan Kirby, Dr Reed leading the orchestra. The partnership was dissolved in 1928. After the founder's death in 1942 no permanent Musical Director was found until Norman Del Mar was appointed in 1947. This marked an expansion in the work and repertoire of the orchestra with emphasis on contemporary music. Following Mr Del Mar's resignation, Arthur Davison was appointed in 1958 and under his brilliant guidance the standards and status of the orchestra rapidly rose and many first performances of modern British works were given.

Together with the Croydon Philharmonic Choir the Acoustic Test Concert was given in the new Fairfield Hall in 1962 followed two years later by the Fairfield Hall Organ Inaugural Concert. Both were conducted by Arthur Davison.

In 1972, the CSO joined with local choirs and instrumentalists in a Gala Concert, directed by Mr Davison, given to celebrate ten years of music in Fairfield Hall and in 1983 its members took part in a concert given as part of Croydon's Charter Centenary ~ celebrations in the presence of Her Majesty the Queen. We were saddened by Arthur Davison's death in the summer of 1992 but were fortunate to secure the services of his son, Darrell, an appointment that met with the unanimous acclaim of the orchestra.

Our next concert of Autumn Classics takes place at Trinity Great Hall on Saturday, November 15th at 7.30 pm and includes Sibelius' Violin Concerto and Dvorak's Symphony no. 7. On February 14th our concert of Valentine Classics at Fairfield will include Tchaikovsky's 1st Piano Concerto and Prokofiev's Romeo and Juliet suite.



Vivace Chorus

Vivace Chorus came into being in May 2005, when to reflect its independent status, the former Guildford Philharmonic Choir 'rebranded' itself. The choir was founded in 1947 and recently celebrated the completion of its 60th season. We enjoy a challenging and varied concert repertoire, performing works spanning the last five centuries – some well-known, but also many rarities deserving to be heard by a wider audience. In the 2004/05 season, we introduced our Contemporary Choral Classics Cycle (CCCC), an innovative series of works from the late 20th and 21st century. By way of recent demonstration:

Our first concert of the 2006/7 season included three delightful choral works by Hugo Wolf, virtually unknown repertoire in the UK. The Music Makers, which followed, was quintessentially English – well-loved works by Elgar, Parry and Vaughan Williams. But the highlight of the year was undoubtedly our third CCCC concert and first-ever foray into the world of jazz. Here we sang and swung to the music of Bob Chilcott, John Rutter and especially to Will Todd's Mass in Blue, accompanied by the composer, complete with his jazz trio, jazz band and his outstanding soloist wife, the soprano Bethany Halliday. The audience loved it too – we had a standing ovation! Following on from this successful collaboration, we have commissioned a new work from Will Todd, which will be premiered at our next CCCC concert, in May 2009.

To start the 2007/8 season (and to test our nerves) our programme by French composers was sung only with organ or unaccompanied; this was followed by our Viennese Masters concert, which included more a cappella singing (three Bruckner motets and a 16-part arrangement of Mahler's Ich bin der Welt abhanden gekommen), together with works by Haydn and Mozart, and orchestral accompaniment. The centrepiece of the CCCC concert which followed was Karl Jenkins' Requiem, with other works by Britten, Fauré, Elgar, Barber and Mahler.

We now regularly sing in a 'Last Night of the Proms' charity concert to a packed Fairfield Halls, Croydon. With our good friends the Brandenburg Sinfonia, we also sing at least once a year in the inspiring venue of St Martin-in-the-Fields, performing works such as Mozart's Requiem.

If you are interested in singing with us, please contact Jane Brooks, membership@vivacechorus.org. Rehearsals are held on Monday evenings throughout term time in central Guildford and prospective members are most welcome to attend rehearsals on an informal basis before committing to an audition. For more information, see our website at www.vivacechorus.org.

VIVACE CHORUS

SOPRANOS

Joanna Andrews
Helen Beevers
Mary Broughton
Miranda Champion
Elaine Chapman
Rachel Edmondson
Mo Kfourri
Hilary Minor
Robin Onslow
Gillian Rix
Judy Smith
Carol Terry
Jacqueline Alderton
Barbara Barklem
Anna Durning
Mandy Freeman
Judith Lewy
Krystyna Marsden
Elizabeth Massey
Lois McCabe
Alison Newbery
Alison Palmer
Kate Peters
Susannah Priede
Vivien Rieden
Isobel Rooth
Yvette Smith
Kathy Stickland
Pauline Wakeford
Christine Wilks

ALTOS

Penny Baxter
Monika Boothby
Jane Brooks
Liz Durning
Celia Embleton
Kate Emerson
Sue Fletcher
Ingrid Hardiman
Kay McManus
Christine Medlow
Rosalind Milton
Marjory Rollo
Lesley Scordellis
Catherine Shacklady
Claire Taylor
Hilary Trigg
Pamela Woodroffe

Marion Arbuckle
Deborah Bayliss
Evelyn Beastall
Sylvia Chantler
Mary Clayton
Valerie Garrow
Claire Hann
Carol Hobbs
Sheila Hodson
Brenda Moore
Beryl Northam
Prue Smith
Rosey Storey
June Windle

TENORS

Bob Cowell
Tim Hardymont
Nick Manning
John McClean
John Trigg
John Bawden
Phil Beastall
Bob Bromham
Tony Chantler
Stephen Linton

BASSES

Tom Bayliss
Michael Golden
Malcolm Hoare
Chris Newbery
Chris Peters
Robin Privett
David Ross
Steve Sage
Philip Stanford
Kieron Walsh
Roger Barrett
Alan Batterbury
Norman Carpenter
Dave Cox
Geoffrey Forster
James Garrow
Michael Jeffery
Neil Martin
Roger Penny
Chris Short
Michael Taylor

Thank You

*The 'LNOP' Charity Committee wishes to
thank all those advertising
in this programme and all those who so generously
donated prizes in our Grand Draw.*

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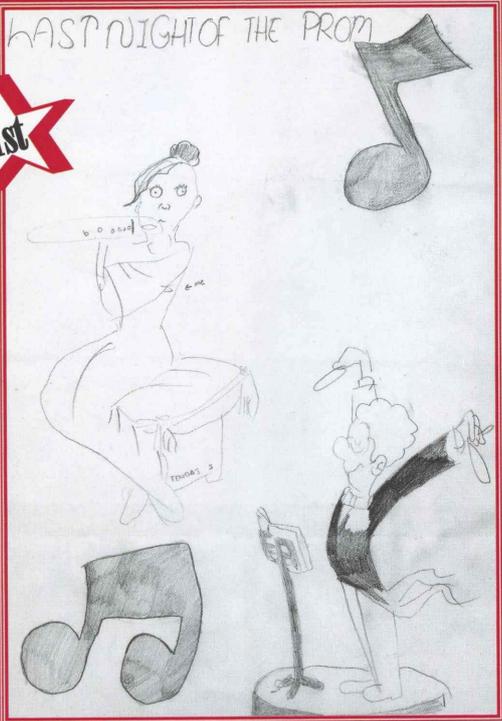
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Macmillan Art Competition

LAST NIGHT OF THE PROMS



Tendai Stephens (13yrs)



Tessa Pilbeam (5yrs)

Winners of the Drawing Competition for the Last Night of the Proms

Drawing Workshops took place during the summer in Libraries in Croydon and the winners were chosen by Benny Miller from the Macmillan Cancer Information Centre at the Mayday Hospital. Children were invited to draw or paint a picture of either a musical instrument or an image of the Last Night of the Proms Concert.

First prize in the 5-11 category of a Build a Bear voucher valued at £10, a certificate and Macmillan t-shirt went to 5 year old Tessa Pilbeam from South Croydon. The 12-16 category was won by 13 year old Tendai Stephens from Selsdon who received 2 complimentary tickets to the Last Night of the Proms Concert, a certificate and a Macmillan t-shirt.

Well done to everyone who took part in the drawing competition, the standard was extremely high which made the decision making very difficult!



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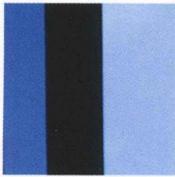
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