

'Last Night of the Proms' 2010 Concert

Croydon Symphony Orchestra

Vivace Chorus

Conductor – Darrell Davison

Solo Piano – Masa Tayama

Soprano – Susan Parkes

Popular Classics from Stage & Screen

Souvenir Programme £3.00

The Fairfield, Croydon
Saturday, 25th September 2010
at 7.30pm



Guardian

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



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Chairman's Foreword 'L.N.O.P.' 2010



On behalf of the 'L.N.O.P.' Committee, I extend a very warm and most sincere welcome to you all and in particular to The Worshipful the Mayor of Croydon, Councillor Mrs. Avril Slipper and her Consort, Mr. Harry Slipper. We hope both of you will enjoy our Concert.

This year the 'L.N.O.P.' Charity Committee have selected St. Christopher's Hospice as the charity on whose behalf we are raising funds. In particular their very worthy Candle Project. The project supports bereaved children and their families and has, amongst other tasks, been working to train volunteers to facilitate activity holidays for service families bereaved by the war in Afghanistan. We are delighted to welcome to the Fairfield, the Chief Executive of the Hospice, Dame Barbara Monroe DBE accompanied by her husband, Jeremy Monroe and applaud the valuable work of the Hospice. Also with us to-night from St. Christopher's is their Senior Fund Raising Manager, Paul Fennelly with whom we have been working closely over the past few months.

Other guests who are with us to-night include Eileen Causall from Renault Croydon, Lee Davis of Arriva and Emma Smith from Direct Line. We hope you all have an enjoyable evening and thank you for supporting our committee members who have worked so tirelessly on behalf of St. Christopher's Hospice to ensure the success of this evening. I also thank those who have taken advertising space in our Souvenir Programme.

It also gives me tremendous pleasure to welcome back to our concert platform once again, the very talented Vivace Chorus, who, under the direction of their Musical Director Jeremy Backhouse and complimented by our very own Croydon Symphony Orchestra, conducted by Darrell Davison, will provide a wonderful selection of popular classics from Stage and Screen. As always, I would ask you all to help in creating the right atmosphere by resisting the temptation to release party poppers, balloons and streamers until the right moment. Darrell will clearly indicate when audience participation is required and when your appreciation may be shown by the release of various airborne tributes!

There are some marvellous prizes to be won in our Grand Draw and I would ask you to purchase as many tickets as you can realistically afford in the knowledge that you will be helping, in a very practical way, those who are less fortunate than most of us.

On behalf of your Committee, whose names appear elsewhere within the programme, St. Christopher's Hospice, our Soloists and all our Artists, a very sincere 'thank-you' for your generous support.

Now, just sit back and enjoy the programme that has been compiled for your enjoyment!

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

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

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Last Night of the Proms Concert 2010

Saturday 25th September at 7.30pm

A Gala Evening of Popular Classics from Stage & Screen

Introduction to Act III Lohengrin	Wagner
Dies Irae – Requiem	Mozart
Carmen - excerpts	Bizet
Ride of the Valkyrie	Wagner
Adagio	Barber
Chorus of the Hebrew Slaves – Nabucco	Verdi
Grand March – Aida	Verdi
Rhapsody in Blue	Gershwin

INTERVAL

2001 & Star Trek	Strauss/Goldsmith
E.T. – Flying Theme	Williams
Oklahoma, Carousel and the Sound of Music	Rodgers
Can't help lovin' dat man	Kern
I could have danced all night	Loewe
From Broadway to Hollywood	
Bolero	Ravel
Dambusters	Coates
Fantasia on British Sea Songs	Wood
& Songs from the Proms - Rule Britannia, Jerusalem & Land of Hope and Glory	

CROYDON SYMPHONY ORCHESTRA

VIVACE CHORUS

Solo Piano - **Masa Tayama**

Soprano - **Susan Parkes**

Conductor - **Darrell Davison**

The National Anthem

Prelude to Act 3 Lohengrin

Wagner (1813 - 1883)

Wagner's early operas, 'Rienzi', 'The Flying Dutchman' and 'Tannhauser' were first performed at the Royal Theatre, Dresden with varying success. The management, thinking that the risk of presenting another of these rather strange works was too great, postponed the production of 'Lohengrin' indefinitely. Fortunately, Franz Liszt recognised its worth and it made a deep impression on the audience when it was given under his direction in Weimer in 1850. Wagner, who was in political exile at the time, did not hear it until eleven years later, but its production was the turning point in his career. His other great masterpieces followed and the public began to appreciate his tremendous power both as dramatist and composer.

Like the flying Dutchman, the central theme of Lohengrin is a man's search for a woman who trusts him implicitly and is faithful to him to the end. Although the romance of Lohengrin and Elsa ends in tragedy, the brilliant prelude to the last act vividly depicts the colour, gaiety and triumphant grandeur of their wedding celebrations.

Dies Irae - Requiem

Mozart (1756 - 1791)

One of the first people to realise the true genius of the young Mozart was the great Austrian composer Haydn who wrote to his father, Leopold Mozart, saying, 'I tell you before God, and as an honest man, that your son Wolfgang is the greatest composer I know, either personally or by name'. This was indeed a generous compliment from a man who spent his whole life perfecting his own composition techniques.

However, seldom has such a prodigious musical gift been given and used to such magnificent effect. Mozart made great contributions to many musical forms but none more important than his wonderfully imaginative operas - and in his very last work - his Requiem - Mozart brings these formidable dramatic talents to bear on this serious religious form. Nowhere is this more evident than in the section Dies Irae - Day of Anger - which is full of ferocious energy.

In the 1984 Milos Foreman film about Mozart's life 'Amadeus' the director uses this music to great effect in what is the climax of the film.

Carmen - Prelude, Aragonaise, Habanera, Toreadors

Bizet (1838 - 1875)

Georges Bizet did not live to witness the triumph of his most popular opera Carmen for he died at the early age of 37, only a few weeks after its disastrous premiere in Paris, 1875. The opera, based on Prosper Merimee's novel, marks an attempt to break away from the prevailing artificial conventions of Italian opera towards a much greater dramatic realism which is reflected in this tale of primitive, full-blooded jealousies and passions.

Carmen, a gypsy girl working at a Seville tobacco factory, on a chance encounter engages the attention of Don Jose, a corporal of the dragoons. Such is the power of her attraction for him that, after a quarrel in which she has stabbed one of her workmates, he helps her to escape justice, an action for which he receives a term of imprisonment. On his release he seeks her out at a hide-out in the mountains. But already she is tiring of him and he sees her transferring her affections to a well known toreador, Escamillo, though it amuses her not to let him go altogether. Finally, goaded beyond endurance, Don Jose stabs Carmen to death outside the bullring, just at the moment of Escamillo's greatest triumph.

The opening movement of the first suite makes use of that short section of the Prelude to Act I which immediately preceded the rise of the curtain and which skillfully contrives, in the space of a few bars, to create just the right atmosphere of smouldering passions. The Aragonaise which follows is an exciting dance movement in flamenco style. In the famous Habanera, Carmen parades her powers of seduction in front of her friends. The famous Toreador's March is probably the best known music from the opera which ironically Bizet actually intended as a stupid, empty kind of tune suggesting the vanity of the crowd's hero, Escamillo.

Ride of the Valkyrie - Die Valkyrie

Wagner (1813 -1883)

There can be no doubt about the great impact the German composer Richard Wagner had on music during the last century. His epic music dramas/operas which include the great Ring Cycle of four operas revolutionised the whole aspect of staged dramas. Wagner's demand on his singers, orchestra and stage directors was legendary and in the end Wagner even had a special opera house built for him at Bayreuth to stage his own operas.

His Ring Cycle is based to a great extent on German and Norse mythology - a world inhabited by giants, dragons, gods and mortals. The Valkyrie was the second of these operas within this Ring Cycle. The Valkyrie ride through the skies following battles, carrying the slain heroes to their eternal home of Valhalla. Of the nine Valkyrie, Brunnhilde is the leader and her father Wotan's favourite.

This highly descriptive music lends itself to film quite wonderfully and was used in the 1979 film Apocalypse now to very great effect.

Adagio for Strings

Barber (1910-1971)

Originally this Adagio formed one of the central movements of his String Quartet in B minor but was arranged for string orchestra at the request of Arturo Toscanini the famous Italian conductor. This was in 1937 when Toscanini had just become the principal conductor of the newly formed NBC Symphony Orchestra and was eager to programme new American music. The natural simplicity and honesty of the music led to its enormous success and a reputation which has lasted till this day so that the Adagio is now considered a classic of American music.

It is often played at memorial concerts of world renowned figures and was, most suitably, performed by Leonard Bernstein with the New York Philharmonic in observance of the death of Barber himself. The adagio was also used in the 1986 film Platoon.

Hebrew Slaves Chorus – Nabucco

Verdi (1813 – 1901)

When "Nabucco" was first performed early in Verdi's career, there was no Italian state; it was a part of the Austrian Empire. Because the story was about an evil king, the government almost rejected the production and insisted that there be no encores during the performance. When this song ended, the audience stood for an extended ovation, and in defiance of the government's order, demanded an immediate encore.

From that moment on the singing of this song became a public expression of resistance. Later, the Italian resistance forces used Verdi's name as the rallying cry for both independence and for the reinstatement of their king. "Viva V.E.R.D.I." was the cry and the acronym stands for "Victor Emanuel Re d'Italia," the song becoming a covert National Anthem for the Italians.

When Verdi was nearing death, he requested there be no music at his funeral so that no one would fight over the honour of performing at the event. At his funeral, 5,000 people gathered in the rain and spontaneously began to sing this song, which had become so profoundly identified with both Verdi and his beloved Italy.

The Grand March from Aida

Verdi (1813-1901)

Verdi possessed - in abundance - that one natural gift which is an essential skill for an opera composer. He wrote and orchestrated melody lines which stir the audience's emotions to match the dramatic intent of the story line. This final scene from Act 11 of Aida is a perfect example of his wonderful talent. At this point in the opera, Radames (the captain of the guard) returns after his victory over the Ethiopians, and the people greet him exultantly at the Gates of Thebes.

The scene opens with a brilliant fanfare which is immediately followed by a chorus sung by the people "Hail to Egypt". Radames enters the city in a majestic but dignified grand march, bringing with him in his procession the wealth he had seized from Ethiopia, including a number of beautiful slave girls. Their fiery dancing eventually gives way to the "Hail to Egypt" chorus once again, and the second act closes on a

sublime and glorious note. Despite the grandeur of many modern performances Aida was originally composed for the Egyptian Grand Opera House which was in fact a fairly small theatre not much larger than the Ashcroft Theatre!

Rhapsody in Blue

Gershwin (1898- 1937)

Though Gershwin is now primarily remembered for such works as his "Rhapsody in Blue" "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.

Due to the pressure of work he refused but because of a mistake in publicity it was announced that he was going to contribute to this event. Gershwin felt that he was going to have to participate in this event and that he had to accept the challenge. However as he had only three weeks to compose the music, Paul Whiteman had the music orchestrated by his arranger, Ferde Grafe. The music was originally written for a twenty-three piece Jazz Band but was subsequently orchestrated for full symphony orchestra - the form in which it will be performed tonight.

It is amusing to note that some of the other works in that first concert included the popular song, "Yes, we have no Bananas", and a version of Elgar's famous Pomp and Circumstance March which was specially arranged for Jazz Band! Though the work initially divided the critics, the Rhapsody's enduring popularity makes it one of the very few successful fusions between the jazz and classical idiom.

When Woody Allen won the Oscar for writing and directing "Annie Hall," which also won the Oscar for Best Picture, it was assumed the stand-up comic turned auteur had reached the pinnacle of his career. However Allen proceeded to go out and make an even better film with his next effort, "Manhattan". Filmed in glorious black and white the opening sequence combines iconic images of New York City with Gershwin's Rhapsody in Blue to produce a truly memorable piece of film history.

INTERVAL

Also Sprach Zarathustra – Prelude

Strauss (1864-1949)

Based on Arthur C Clarke's story The Sentinel, Stanley Kubrick's landmark 1968 epic film '2001 A Space Odyssey' pushed the limits of film making to new heights. Kubrick thought of the film as a sci-fi symphony and structured the screenplay in four movements. At the Dawn of Man, a group of hominids encounters a mysterious black monolith alien to their surroundings. To the strains of Strauss' Thus Spoke Zarathustra, a hominid discovers the first weapon, using a bone to kill prey. As the hominid tosses the bone in the air, Kubrick cuts to a 21st century spacecraft hovering over the earth, skipping ahead millions of years.

To create the different time dimensions Kubrick uses three very different musical scores. An ultra modern score by Ligetti in sharp contrast to the ever-popular Blue Danube Waltzes of Johann Strauss and the heroic fanfare from Richard Strauss - Also Sprach Zarathustra. The prelude from this last work seems to symbolise the dawning of a new age with its massive orchestral climax after just 50 seconds. This short excerpt is the most famous musical moment from the film.

Star Trek Through the Ages

From the very first TV programme to the nine immensely popular films the Star Trek franchise has been one of the most successful entertainment series ever created. This evening we are performing three famous melodies associated with Star Trek. The title theme to the original 1966 TV series was created by Alexander Courage. With its bold opening horn theme and the following Latino violin melody it is possibly the best known of the Star Trek melodies.

Dennis McCarthy's title theme to Star Trek: Deep Space Nine follows this and we finish with Jerry Goldsmith's music to Star Trek, the Motion Picture. The main title introduces Goldsmith's famous theme that served well for both the Starship Enterprise and Captain Kirk which features throughout the film.

E.T.

John Williams (1932 -)

Perhaps the most prolific writer of film music ever (over 80 original scores), John Williams has included in his triumphs such films as Star Wars, Jaws, Schindler's List and Jurassic Park. Born in New York, he studied at the famous Juilliard School and managed to support himself as a student by working as a jazz pianist. Within five years of leaving Juilliard, he became conductor of the Boston Pops Orchestra. He has won five Oscars, four British Academy Awards and numerous other honours for his brilliantly colourful and perceptive film scores.

E. T. is the charming story about the appearance on Earth of a creature from outer space, an extra-terrestrial (E. T.), who is befriended and protected by a boy called Elliott. The two of them go through the adventures of a lifetime, trying for the most part to escape the curiosity and open hostility of adults.

Of the music, Steven Spielberg said: "In our ten years and six pictures association, John Williams has been an immeasurable creative force. For me, this is John Williams' best work for the movies".

Tribute

Richard Rodgers (1902 – 1979)

Song of the High Seas, Oklahoma, The Sound of Music, Bewitched, The Carousel Waltz & Climb every Mountain

Richard Rodgers was an American composer of music for more than 900 songs and for 43 Broadway musicals. He also composed music for films and television. He is best known for his songwriting partnerships with the lyricists Lorenz Hart and Oscar Hammerstein II. His compositions have had a significant impact on popular music down to the present day, and have an enduring broad appeal.

Rodgers met Hart in 1919 and produced their first musical 'Poor little Ritz Girl' in 1920 to mixed reviews. In fact Rodgers nearly gave up music to sell children's clothes in 1925 when they finally 'broke through' with the hit song Manhattan. Songs from this fruitful collaboration include The Lady is a Tramp and Bewitched, Bothered and Bewildered.

However it was his partnership with Oscar Hammerstein that produced a series of the most famous musicals ever composed including Oklahoma, South Pacific, The King and I, Carousel and the Sound of Music. Today's tribute features some of Rodgers most enduring melodies and is an excellent example of his enduring legacy.

Can't help lovin' dat man – Showboat

Jerome Kern (1885-1945)

Soprano – Susan Parkes

Though there were three films (1929, 1936 & 1951) of this well-known Jerome Kern/Oscar Hamerstein musical, it is the latter that is considered one of the finest examples of the musical/film genre. The story revolves around the "Cotton Blossom" which is owned by the Hawk family. It is the showboat where everyone comes for great musical entertainment down south. Though Julie Laveme and her husband are the stars of the show they are forced to leave after it is discovered that she is half African for interracial marriages were forbidden 'down south.'

Julie sings the song 'Can't help lovin' dat man' as a warning to the new Showboat girl Magnolia Hawk against giving her heart away too freely. Magnolia does not take her advice and ends up destitute.

Without doubt, the song 'Can't help lovin' dat man' has been produced in more arrangements than any other song in the show, most recently in a version sung by Charlotte Church.

I could have danced all night – My Fair Lady

Frederick Loewe (1901- 1998)

This famous musical has been described as 'perfect' by both critics and fans alike. With its brilliantly memorable score and lyrics it has enjoyed success since its first performance in 1955 and the screen adaptation in 1956 with stars Audrey Hepburn and Rex Harrison.

However this musical had had a long gestation period as Bernard Shaw, the author of Pygmalion on which the musical was based refused the rights to create a musical. It was only after his death that the lyricist Alan Jay Lerner and his partner Frederick Loewe began work on the musical only to find that the project was far more difficult than they had first envisaged.

After some major setbacks they realised that "All they had to do was add scenes which described what Shaw had happening offstage". They then excitedly began writing the show about how the bossy Professor Higgins turns cockney Eliza Dolittle into a lady. One of the highlights from the show is the solo in which Eliza sings that she could have danced all night after her triumph at the ambassador's ball.

From Broadway to Hollywood

There has always been a close connection between Broadway and Hollywood with hit musicals going on to become successful films. At no time was this more evident than in the mid twentieth century which many consider to be the golden era for Hollywood.

What better way to start this tribute than with the show-stopping and glitzy Hooray for Hollywood which comes from the 1937 film Hollywood Hotel. Gene Kelly created possibly the most famous of all dance routines in 1952 with the song Dancin' in the Rain while Judy Garland's performance of Over the Rainbow in 1939 remains one of cinema's most famous iconic moments. Casablanca is one of the top cinematic classics of all time which gave us the famous misquote 'Play it again Sam' and of course the beautifully nostalgic song As Time Goes By. This sequence ends with the infectious bossa nova A Day in the Life of a Fool which is the theme tune of the 1959 film Black Orpheus.

Bolero

Maurice Ravel (1875-1937)

'Don't you think this has an insistent quality?' Ravel asked a friend as he picked out a tune on the piano with one finger during a short holiday in Saint-Jean-de-Luz, just as he prepared to go out swimming. 'I'm going to try to repeat it a number of times without any development, gradually increasing the orchestra as best I can'.

On his return home he threw himself into this task, originally calling the work, a ballet, 'Fandango'. It was completed in about five months, by which time it had been renamed Bolero and it was introduced at the Paris Opera in November 1928. The good reception it originally enjoyed was soon transformed into huge and widespread popularity - much to Ravel's astonishment, since he had thought that most orchestras would refuse to programme it.

When Arturo Toscanini conducted a performance of the Bolero with the New York Philharmonic in Paris, uproar ensued when the composer refused to acknowledge Toscanini's applause at the end of the concert. Backstage Ravel accused the Italian of using a ridiculously fast tempo. Toscanini retorted that a bolero is not a funeral march and that, whatever the composer thought, the audience had given his interpretation a standing ovation. From that point on, Bolero became a cause celebre and its popularity soared. In 1934 Paramount released a film called 'Bolero' starring Carole Lombard and George Raft, in which the music featured prominently. Fifty years later, the piece achieved renewed fame through its use by Torvill and Dean in their memorable gold-medal winning performance at the 1984 Winter Olympics, which is still the only ice dancing performance to have received a perfect score from every judge.

March - The Dambusters

Coates (1886 - 1957)

Besides writing much music for the concert hall and radio as well as the new medium of television, Coates also wrote some of the finest film scores of his generation. The most famous of these is his score for the film of the Dambusters which he composed in 1954. This both commemorated and glorified the courageous raid on the Ruhr Dam carried out in May 1943 by the RAF 617 Squadron.

Fantasia on British Sea Songs

Wood (1869-1944)

The Saucy Arethusa Jack's the Lad 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 'Sailor's 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)

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

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VIVACE CHORUS

SOPRANO 1

Helen Beevers
Mary Broughton
Rachel Edmondson
Mo Kfour
Susan Norton
Kate Rayner
Gillian Rix
Carol Terry

SOPRANO 2

Jacqueline Alderton
Anna Arthur
Alison Dawson
Krystyna Marsden
Debbie Morton
Alison Palmer
Kate Peters
Isobel Rooth
Ann Sheppard
Laura Sheppard
Judy Smith
Zowie Sweetland
Philippa Walker
Christine Wilks

ALTO 1

Penny Baxter
Monika Boothby
Jane Brooks
Margaret Dentskevich
Liz Durning
Jane Hedgecock
Sheila Hodson
Pamela Leggatt
Jean Leston
Margaret Mann
Lois McCabe
Clare McKinlay
Christine Medlow
Mary Moon
Lesley Scordellis
Catherine Shacklady
Hilary Trigg

ALTO 2

Marion Arbuckle
Evelyn Beastall
Sylvia Chantler
Christine Curtis
Celia Embleton
Elizabeth Evans
Valerie Garrow
Barbara Hilder
Carol Hobbs
Sheila Rowell
Prue Smith
Rosey Storey
June Windle

TENOR 1

Bob Cowell
Tim Hardyment
Nick Manning
Martin Price

TENOR 2

Bob Bromham
Tony Chantler
Stephen Chowns
John Duke
Geoff Johns
Stephen Linton
Peter Norman
Jon Scott

BASS 1

John Britten
Brian John
Jeremy Johnson
Eric Kennedy
Chris Newbery
Chris Peters
David Ross
Philip Stanford

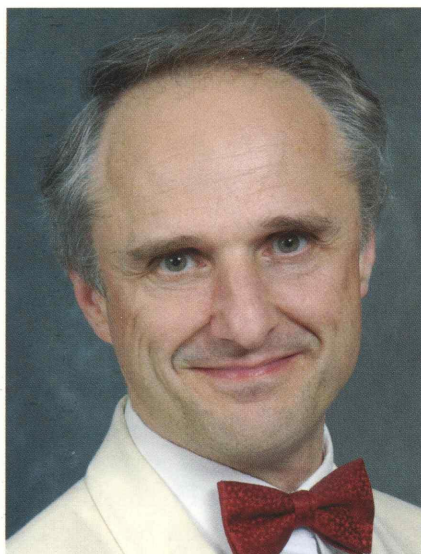
BASS 2

Roger Barrett
Dave Cox
Geoffrey Forster
James Garrow
Nick Gough
Michael Jeffery
Jonathan Long
Mike Osborn
Roger Penny
Clive Perry
Michael Taylor

Thank You

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thank all those advertising
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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 including the Albert Hall and has recently given a number of international concerts and broadcasts.

He is 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 the Royal Philharmonic Orchestra and has also written and orchestrated film scores for The London Symphony Orchestra. Works for orchestra include the ballet score to A Brave New World and concertos for clarinet, violin and cello.



Susan Parkes Susan held a scholarship at the Royal College of Music and has considerable operatic experience with recent roles including: Contessa (Figaro), Cio Cio San, Kate Pinkerton (Madama Butterfly), Donna Anna (Don Giovanni), Erste Dame (Magic Flute), Fedon (Satie's Socrates), Fiordiligi (Cosi Fan Tutte), Ida (Die Fledermaus), Ines (Il Trovatore), Leonore (Fidelio), Michaela (Carmen), Olga (Merry Widow), Santuzza (Cavalleria Rusticana), Silberklang (Der Schauspieldirektor), with companies such as Opera Holland Park, Opera de Baugé (France), Classical Opera Company, Opera London, Enharmonia Lirica (Italy) and the English Opera Singers. Highlights include performances at Sadler's Wells, the Buxton Festival and tours in Italy, Hong Kong and Australia.

Susan has given a number of world premieres, concerts as well as performing many oratorios at venues including the Royal Albert Hall (including the Proms), Salzburg International Festival, I Malatesta Opera festival (Italy), Symphony Hall, St John Smith Square, St James Piccadilly, Cadogan Hall, St Martins in the Field, and the Fairfield Halls. Susan premiered and recorded, as soloist, the No1 selling Karl Jenkins' "Armed Man's Mass for Peace". She has also been interviewed and sung live on BBC Radio, E4 and was featured as soloist and on screen in the Hollywood film 'If Only' with Jennifer Love-Hewitt. Susan is very happy to be the 2010 winner of the "International Umberto Giordano Competition" and recently sang on Italian television (Rai Due).



Masa Tayama Japanese pianist Masa Tayama first came to prominence when he won First Prize in the Takahiro Sonoda International Piano Competition in Japan, followed by numerous top prizes in Europe including the Birmingham International Piano Competition and the Grand Konzertrum International Piano Competition in Greece.

His first recording of the two Rachmaninov sonatas was chosen by Stereo magazine as one of the Best Recordings of the Month, and his second CD of the complete Rachmaninov Etudes-Tableaux has recently been released. During 2010-12 he will be recording the composer's complete works for solo piano.

Tayama now lives in London, where he spent much of his childhood, and performs extensively in Europe, returning regularly to Japan for recital and concerto appearances. His recital at Toppan Hall in Tokyo in 2005 was broadcast on Nikkei National Radio in Japan, and his performances of Rachmaninov Piano Concerto No.3 with Osaka Symphonika at The Symphony Hall in Osaka, twice on the same day in July 2006, were hailed as "re-inventing the image of Rachmaninov". He made his USA debut in 2006 at the Kennedy Center for the Performing Arts in Washington, where the recital was broadcast live on the Internet. Tayama's London debut was in 2002 at the South Bank's Purcell Room, and in 2007 he gave his debut recital to a sell-out audience at the Wigmore Hall. In May 2010 he made a successful return appearance at the Wigmore Hall with a programme including Rachmaninov's complete Etudes-Tableaux Op.39. His recent performances with orchestra, notably at Cadogan Hall, the Fairfield Halls and St. John's Smith Square include Rachmaninov's Piano Concertos Nos.2, 3 and 4 and Rhapsody on a Theme of Paganini, and the two Piano Concertos by Brahms, collaborating with conductors including Stephen Bell, Adrian Brown, Darrell Davison, John Gibbons, Levon Parikian and Vladimir Válek.

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Vicky Gaulter
Christine Hardy
Astrid Harper
Simon Hewitt-Jones
Douglas Knight
Hilary Martin
Paul Rowlands

2nd VIOLINS

Michelle Willis
Elizabeth Deam
Heather Jones
Janice Kirby-Smith
Jackie Love
Lydia Robinson
Linda Willis

VIOLAS

Ian Hargrave
Jo-Anne Chang-Rogers
Isabel Allen
Amanda Boe
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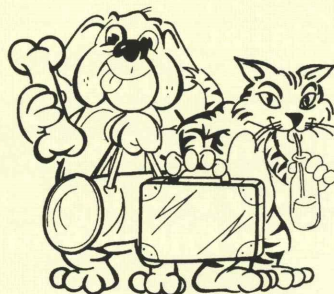
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CROYDON SYMPHONY ORCHESTRA

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, with 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 the Fairfield Halls and in 1983 its members took part in a concert given as part of Croydon's Charter Centenary, a celebration 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, who has conducted the last eighteen seasons.

Our next concert of Autumn Classics takes place at Trinity Hall on Saturday, November 13th at 7.30 and features Sibelius, 2nd Symphony, Elgar's Cello Concerto and Brahms' Tragic Overture. Our Christmas concert takes place on December 4th at 11.00 at Fairfield and our February 12th Concert which is entitled Classics of Love and Romance starts at 7.30pm.



Vivace Chorus Musical Director: Jeremy Backhouse

The choir was founded in 1947 as the Guildford Philharmonic Choir but in May 2005, to reflect its new independent status from the Borough of Guildford, 'rebranded' itself as the Vivace Chorus. We enjoy a challenging and varied repertoire from the 16th century onwards; some pieces are well-known, others are rarities deserving to be heard by a wider audience. In the 2004/5 season, we introduced our Contemporary Choral Classics Cycle, an innovative series of works from the late 20th and 21st centuries. To show the variety of our recent programmes: We started the 2008/9 season with a spectacular performance of Verdi's Requiem, in combination with our twin choir, the Freiburger Bachchor, and Romsey Choral Society. Then as a complete contrast, our Venetian Baroque concert included some of the earliest music we have ever sung. These were masterpieces from Gabrieli, Schütz and Monteverdi, with Vivaldi's uplifting Gloria to end the evening. Finally, and following on from the success of our first ever jazz concert in May 2007 (which included Will Todd's fabulous Mass in Blue), the season finished with Will Todd's Te Deum – a world première and first commission by the choir.

Then during last summer's break, half the choir and Jeremy embarked on what quickly became known as the Tour de France. We gave concerts of music, from the early 16th to late 20th Centuries, in the cathedrals of Paris (Notre-Dame), Rouen and Beauvais. This proved to be both inspiring and emotionally moving – and we had great fun too.

The 2009/10 season started in lively fashion with Haydn's The Creation, to mark the 200th anniversary of the composer's death. Our Italian evening, which followed in March, showed the operatic composers Verdi and Puccini in a light new to many, and we finished the season with an all-Russian evening – sung in Russian, naturally!

The Last Night of the Proms charity concert at The Fairfield, Croydon, has become a regular feature on our concert calendar, as has singing at least once a year in the superb venue of St Martin-in-the-Fields, London, with our good friends the Brandenburg Sinfonia.

Looking ahead, our biggest project to date and marking the centenary of Mahler's death, is a performance of his monumental Symphony No. 8, the Symphony of a Thousand, on 15th May 2011 in the Royal Albert Hall. We are combining with four other choirs, including the London Symphony Chorus, and with the Royal Philharmonic Orchestra for this, one of the greatest and most ambitious of all choral works.

For more information, see our website at www.vivacechorus.org



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To: Mr Trevor Williams
Secretary to Friends of the 'LNOP'
72 Downscourt Road
Purley
Surrey CR8 1BQ

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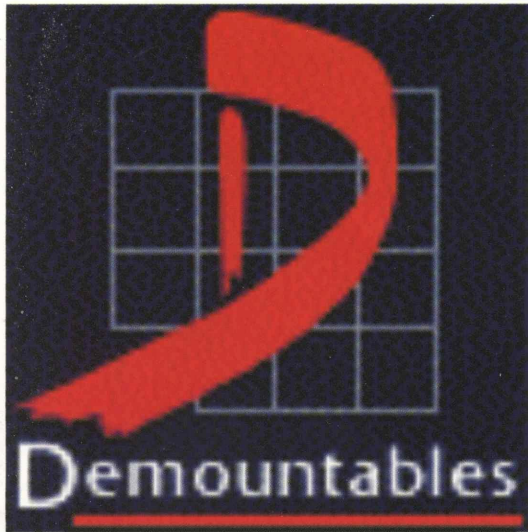
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