

'LAST NIGHT OF THE PROMS'



**CELEBRATING
ANNIVERSARIES
V.E. DAY 60
YEARS
TRAFALGAR 200
YEARS**



**SATURDAY
17TH SEPT 2005
7.30 PM
FAIRFIELD
CROYDON**

Souvenir Programme £2.50

CHASE
hospice care for children

**RAISING FUNDS
FOR CHASE
CHILDREN'S
HOSPICE**

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



Chairman's Foreword 'L.N.O.P.' 2005



Good evening and welcome. Welcome to what is being heralded as our best and most ambitious concert during the 11 years the 'Last Night of the Proms' has been presented here at Fairfield.

This evening we celebrate the 60th Anniversary of V.E. Day, the 200th of the Battle of Trafalgar (1812 Overture complete with Napoleonic Style Cannon) the addition of three extra soloists and the 80 strong Vivace Chorus, plus many popular songs from the second World War. Wow! What an extraordinary evening of music and entertainment! Six war veterans have also been invited to take their seats in one of the boxes. These brave men will be representing the many thousands from Croydon who fought for our freedom and in many cases paid the ultimate sacrifice.

I fully appreciate the high excitement that will be generated by such a programme but must make my usual annual plea to you all to 'keep your powder dry' in the party poppers, to be found in the Goodie Bags and only to 'fire' them when invited so to do by our conductor, Darrell Davison. Failure to do so may evoke a few return cannon balls from Darrell!

This year your Committee are asking for your usual splendid support in their efforts to raise sufficient funds to provide a much-needed Quiet Room for CHASE. This hospice association for children does not receive any funding from central government and is solely dependent upon voluntary donations. Currently, CHASE is helping many families in the Croydon area who are experiencing the emotional difficulties of living with life-limited children. Please help us to make their lives more like ours by being as generous as possible when buying Draw Tickets this evening. The first of numerous quality prizes will be a cash prize of £1,000.

When the evening is over and, I hope, you are reflecting upon how much you have enjoyed the concert, perhaps you would care to turn again to page 24 and consider joining us as a Friend of the 'LNOP'.

I wish to thank all those who have worked so hard in compiling this evening, members of the committee, our marvellous orchestra, the excellent Vivace Chorus, our sponsors who have advertised in this programme and donated prizes for the Grand Draw, the staff here at the Fairfield and (like the old time musical compères used to say) mainly yourselves!

Thank you all for your splendid support.

Best Wishes
B.G. Smith

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

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LAST NIGHT OF THE PROMS CONCERT
Celebrating the 200th Anniversary of Trafalgar
& the 60th Anniversary of V.E. Day

Saturday 17th September at 7.30 pm

Coronation March - Crown Imperial	Walton
Nelson Mass - Kyrie & Gloria	Haydn
Symphony no. 5 - Ist Movement	Beethoven
Nimrod	Elgar
Knightsbridge March	Coates
World War II songs	
Warsaw Concerto	Addinsell

INTERVAL

Sea Song - March	Vaughan-Williams
Fantasia on British Sea Songs	Wood
1812 Overture	Tchaikovsky
Dambusters March	Coates
Colonel Bogey	Alford
World War II songs	
'Jerusalem'	Parry
'Land of hope and glory'	Elgar

Conductor Darrell Davison
Solo Piano Alan Brown
Soprano Susie Parkes
Contralto Juliette Pochin
Tenor Philip O'Brien
Bass Jonathan Brown

Celebration of Trafalgar 200th Anniversary & V.E. Day 60th Anniversary

Over the past thousand years the two greatest threats of invasion came during the Napoleonic War and World War II. In 1805 this threat was lifted by Nelson's defeat of the French and Spanish navies at the Battle of Trafalgar. Though it was to cost him his life, Nelson's bold and decisive attack - with his Flagship Victory leading the way and bearing much of the brunt of the enemies fire - was to break the spirit of the French and Spanish foes. This allowed his less well-armed war ships to create the mayhem among the opposing navies that Nelson believed to be vital in achieving the victory that Britain so badly needed. Though it was to be another ten years before Napoleon was finally defeated, Nelson's brilliant tactics had nullified any threat from the sea.

Though the 'Battle of Britain' had discouraged Hitler from invading Britain during the early stages of World War II there was always the threat that through technical advances such as the V2 rocket bombs and nuclear developments that Hitler might wreak a terrible revenge on Britain. Certainly it was only after his downfall in May of 1945 that this threat was finally lifted.

To celebrate these events of national importance we are presenting a programme of music which will capture the sounds and character of these momentous occasions.

Overture, Crown Imperial

Walton (1902-1983)

Walton is one of the most original and important creative figures in modern English music. Although he had composed comparatively little music, his works have moved from the exuberant cleverness of his youth to the unashamed romanticism of his maturity. After failing his exams at Oxford he went to seek his fortune in London. Here he met the famous poet Dame Edith Sitwell and their innovative, if not infamous venture, *Façade* caught the public eye and started Walton on an illustrious career. This was to culminate in works such as *Belshazzar's Feast* and his Shakespearean film scores. By 1937 his reputation was such that he was asked to write an overture for the coronation of George VII. The resulting work, written for full orchestra, was in the style and tradition of Elgar's *Pomp and Circumstance Marches*. There can be no doubt about the success and effectiveness of the music for it really does create a truly regal atmosphere.

"Nelson Mass" in D minor

Haydn (1732-1809)

Kyrie & Gloria

Soprano - Susie Parkes Contralto - Juliette Pochin

Tenor - Philip O'Brien Bass - Jonathan Brown

Precisely how the Nelson Mass became so called, when and by whom shall probably never be known. What is at least clear is that within a month of the Battle of the Nile (1st August 1798) Haydn had completed a Mass in D Minor, and within months of the Battle of Trafalgar (21st October 1805) this mass had become known as the 'Nelson' Mass.

In 1800 Nelson had so arranged matters to travel overland with Sir William and Lady Hamilton (Nelson's mistress) via Austria and Germany. The route included Vienna, and from there, Nelson and the Hamiltons visited Prince Esterhazy at Eisenstadt and so met Haydn. This Mass in D Minor was performed to honour Nelson during his visit, together with a brief cantata, Lines from the Battle of the Nile, which Haydn composed for Lady Hamilton. Nelson and Haydn apparently became friends - some accounts tell that Nelson gave Haydn a gold watch he had won at Aboukir Bay, in return for the pen that was used to compose Lady Hamilton's cantata. It is likely that the name Nelson Mass began being applied to this piece some time after this event, although the name was never used by Haydn himself.

This is Haydn's largest mass, and one of his most well-known and beloved choral works. It is also his only minor-key mass and is notable for the 'fireworks' demanded of the soprano soloist, in the tragic, war-torn Kyrie through the D major Gloria and beyond.

Symphony no. 5 - 1st Movement

Beethoven (1770-1827)

Beethoven played a very important role in the growth and evolution of music. Not only did he develop all the accepted ways in which to write his music, but he introduced a means of expression which was so powerful that it was to affect most other composers in the nineteenth century. Perhaps his power as a composer was actually enhanced by the terrible tragedy of his deafness which began to afflict him at the age of thirty. Certainly there is in his music, an element of 'triumph against the winds of fate' - a quality which makes itself felt to all listeners.

Despite his great success as a composer he never found the process of composition easy - as a look at some of his manuscripts and sketch books will demonstrate. Though these sketches often seem little more than a jumble of ink scratches and blotches with many alterations and crossings out, one soon realises that through this apparent chaos came some of the finest music ever written. An undisputed master of composition, it is considered that Beethoven's greatest single contribution to music is his symphonies. Though he composed only nine symphonies, each of these works has a totally unique character which explores differing aspects of the classical symphony orchestra. He also developed this form to such an extent that on his ninth and final symphony he felt able to include a chorus and four soloists.

cont...

However, the opening to his fifth symphony is perhaps the most famous piece of music ever composed. This represented 'fate' knocking at the door of Beethoven's life - and by the triumphant finale you believe that he has managed to overcome his terrible fate. It was used by Britain in World War II to signify their determined resistance against an implacable and deadly foe.

Nimrod - Enigma Variations

Elgar (1857-1934)

No Remembrance Day is complete without Elgar's "Nimrod", the stately and evocative melody which is the ninth of his Enigma Variations. Nimrod (the hunter) refers to Elgar's friend A.J. Jaeger (Jaeger being German for hunter) of Novello & Co (Elgar's publishers). Elgar himself explained: "During an evening walk Nimrod discoursed eloquently on the slow movements of Beethoven, said that no-one could approach Beethoven at his best in this field, a view with which I cordially concurred". It will be noticed that the opening bars are made to suggest the slow movement of the Pathétique Sonata. Jaeger was for years a dear friend, valued adviser and stern critic of many musicians besides the writer: his place has been occupied but never filled".

Knightsbridge March

Coates (1886-1957)

Eric Coates showed great musical facility from an early age and later played in orchestras under the batons of both Sir Henry Wood and Sir Thomas Beecham. Though he had written a number of serious compositions before enrolling in the Royal Academy of Music he found himself increasingly attracted to composing 'Light Music'. This brought attention from the newly formed B.B.C. as well as British film studios and he soon found himself in great demand as both a composer and arranger.

Over the years this led to his composing some of the most famous Radio melodies ever written such as **Sleepy Lagoon** (which is still used as the signature melody to Desert Island Discs), **Music while you Work** and the signature tune to **In Town Tonight**. The Knightsbridge March was taken from his popular London Suite which was already enjoyed by concert audiences. When you consider his wide and varied output there can be no denying that he deserved his reputation as the Father of Light Music.

World War II Songs

I'll be seeing you Solo singers - Juliette Pochin and Jonathan Brown

We're gonna hang out the washing on the Siegfried Line Solo singer - Philip O'Brien

The White Cliffs of Dover Solo singer - Susie Parkes

These famous songs helped to keep up the morale of our troops and civilian population during the dark days of the war. Sometimes cheeky, sometimes sentimental the mood was always positive - encapsulating the belief that however hard times were, that somehow in the end we would survive, prevail and ultimately win. Probably the most famous British singer of this time was the Force's Sweetheart Vera Lynn and possibly her most memorable performances were that of *The White Cliffs of Dover* and *We'll meet again*.

Warsaw Concerto

Solo Piano - Alan Brown

Richard Addinsell (1909- 1981)

Richard Addinsell wrote some of the most effective British film music of the 1940s and 1950s. Many of his scores were for war films, such as **The Lion Has Wings** and **The Big Blockade** as well as scores for almost twenty wartime propaganda films.

His first film success came with **Goodbye, Mr. Chips** in 1939 and also included such notable films such as **Blythe Spirit** (1945) and **Tom Brown's Schooldays** (1951). However, it was '**The Warsaw Concerto**' that he wrote for **Dangerous Moonlight** (1941) that he is best remembered. A love story set during WWII about a Polish pianist who feels that he must leave his American lover to return home to fight the Nazis. The film called for an outstanding piano theme and Richard Addinsell's music matched the passionate nature of the film. Unlike much film music, this memorable, short piano concerto has enjoyed life in the concert hall and has remained a concert favourite.

INTERVAL

Sea Songs - March

Vaughan Williams (1872- 1958)

It was composers such as Holst, Elgar and Vaughan Williams who were to lead a revival of English composition which had lain dormant since Handel's day. One important feature of these composers was their love of English folk music and the use of actual folk melodies in their compositions. This four minute work is based on the sea songs *Princess Royal*, *Admiral Benbow* and *Portsmouth*. Vaughan Williams originally arranged this march for brass and military bands in 1923 and it was not until 1942 that he created the version for full orchestra. The first performance of the band version was at Wembley during the 1924 British Empire Exhibition.

Fantasia on British Sea Songs

Wood (1869-1944)

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 very rare performance of the original Sea Songs.

Fantasia on British Sea Songs

- I. Admiral's Salute
- II. The Anchor's Weighed
- III. The Saucy Arethusa
- IV. Tom Bowling
- V. Jack's the Lad
- VI. Spanish Ladies
- VII. Home Sweet Home
- VIII. See the Conquering Hero Comes
- IX. Rule Britannia

Chorus:

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

1812 Overture

Tchaikovsky (1840 - 1893)

On the 12th of October 1880, Tchaikovsky set about writing a piece for the consecration of the new cathedral which was being built to commemorate the events of 1812. This was when Napoleon's army had occupied Moscow for a month before being forced to retreat in the "terrible Russian winter". The overture was completed by 19th of November and has proved to be not only immensely popular but also a brilliant example of 'programme' music.

The overture starts quietly, depicting the peace of rural life in Holy Russia with Tchaikovsky quoting the Russian hymn God Preserve Thy People. However, the menacing clouds of war sweep this all away and you soon hear the warlike trumpets of the invading French army. Tchaikovsky uses both the French National Anthem 'La Marseillaise' and the Russian National Anthem to depict the two sides in the ensuing battle. The central part of the overture depicts the Battle of Borodino in which the French army is forced to retreat.

In victory, the end of the overture is full of joy, with church bells ringing, a triumphant 'singing' of the original hymn and the symbolic firing of the cannon.

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 which 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.

Colonel Bogey

Alford (1880-1945)

For many years Britain has boasted that it's Military Bands are amongst the finest in the world - if not the finest. This has inspired a number of composers to write marches for them and there have been none more famous than the jaunty 'Colonel Bogey'. Colonel H Ricketts under his nom de plume Kenneth Alford composed this march for his band of the Argyll and Sutherland Highlanders just weeks before the outbreak of the First World War. Legend has it that the melody was inspired by someone whistling on a golf course - so we will be expecting some lively whistling tonight!

World War II Songs

A Nightingale Sang in Berkeley Square Solo singer - Jonathan Brown

We'll Meet Again Solo singers - Susie Parkes & Philip O'Brien

There'll Always be an England Solo singer - Juliette Pochin

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, 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

Elgar(1857-1934)

'Land of Hope and Glory'

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

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.

Susie Parkes



Susie Parkes gained a BMus(Hons and a Postgraduate Diploma (with distinction) at the Royal College of Music where she was a scholar. Recent operatic London performances include *Madama Butterfly* (Kate Pinkerton), *La Boheme*, *Tosca*, *La Rondine*, *Die Fledermaus* (Ida) Pearl Fishers, *Wether* (Katchen), *Lucia di Lammermoor* and *Un Ballo in Maschera*, at Opera Holland Park. King Roger with Sir Simon Rattle at Salzburg International Music Festival,

Les Noces at Bath Festival, *Peer Gynt* (Solveig/Anita), *Fidelio* (Leonora), *Orfeo* (Euridice) at the Royal College of Music, *The Cunning Little Vixen* (Young vixen) for British Youth Opera and the British premiere of *Socrates* (Fedon) for Sevenoaks Opera. *Carmina Burana* and *Judith Weir's Storm* at the BBC Proms, *Les nuits d'été* at Symphony Hall and soloist in the world premiere of Karl Jenkins' *Armed Man* at the Albert Hall, also later recorded for Virgin Records and featured on Classic FM. She has been interviewed and sung live on BBC Radio and has performed Gounod's *Je Veux Vivre* in a major Hollywood film called *If Only* released later this year.

Juliette Pochin

Juliette Pochin initially trained as a violinist at the RAM before reading music at Trinity College, Cambridge. She went on to study singing at the GSMD graduating with distinction and the highest mark of her year. Operatic roles include *Tisbe La Cenerentola* (Grange Park), *Olga Onegin* (Pimlico Opera), *Annina Traviata* (European Chamber Opera) and the *Sorceress Dido* (Purcell Room) (English Chamber Opera). Recent concert work includes Brighton Dome/RPO (*Messiah*), St. Andrew's Hall, Norwich (Elgar, *The Kingdom*), Jonathan Harvey's *Passion and Resurrection* (Brighton Festival) and Janacek's *Glagolitic Mass* at last year's Brighton Festival (Philharmonia /Thierry Fischer). As part of



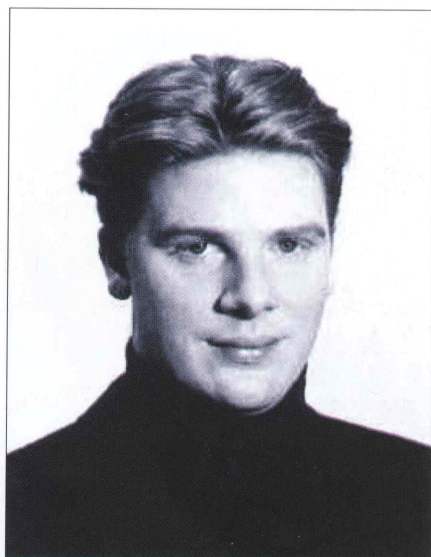
the composing partnership Morgan Pochin, she wrote the music for the Emmy awarded *Kumars* at no.42 and *According to Bex* currently showing on BBCtv. As a record producer, she has worked with artists as diverse as Julian Lloyd Webber and Elton John. Juliette's debut album, *Venezia* will be released this October.

Philip O'Brien

Philip O'Brien studied on the A.G.S.M. and Opera courses at the Guildhall School of Music and Drama, becoming a Wolfson Scholar and winning the Patrick Libby prize for Acting. Since leaving college, Philip has sung with Glyndebourne, Savonlinna Festival, Carl Rosa, Opera Omnibus and many others.

His recent operatic roles have included: Florestan, Fidelio (Beethoven) Scottish Opera, Radames, Aida (Verdi) Kentish Opera and Peter Grimes (Britten) Surrey Opera. Other roles include Lenski, Nemorino, Samson, Turrida and Florestan

Future engagements include: The Prince, Rusalka (Dvorak), Iford Festival and Froh, Das Rheingold (Wagner), Northern Wagner Orchestra.



Jonathan Brown



Jonathan Brown was born and raised in Toronto. He has studied at the RCM, the University of Western Ontario and the University of Cambridge, England as well as the Britten-Pears School in Aldeburgh with Sir Thomas Allen and Anthony Rolfe Johnson. He now lives in London where he studies privately with Nicholas Powell.

Operatic roles include Marcello (La Boheme, Royal Albert Hall), Belcore (L'Elisir d'Amore), Count Almaviva, Don Giovanni, Silvio (I Pagliacci), Malatesta (Don Pasquale), Masetto (Don Giovanni), Shepherd (Venus and Adonis), Aeneas (Dido and Aeneas). He recently performed the role of Trojan (Idomeneo) for Sir Simon Rattle with the Berlin Philharmonic in the Salzburg Easter Festival. In September of last year he joined the Glyndebourne chorus and covered the role of Shepherd in Pelléas et Mélisande on the tour. Future plans include Orfeo (Pastori 4) at Lille Opera and Le Chatelet with Emmanuelle Haim.

He made his debut with Sir John Eliot Gardiner in Holland (Naarden) in 2000 as the baritone soloist in a concert of Bach cantatas and thereafter was a regular soloist with performances in Zurich, Brussels and Paris. Recent concert work has included a tour of St Matthew Passion (arias) across Europe.

He featured as a soloist on the Harmonia Mundi recordings of Purcell's Dido and Aeneas and Blow's Venus and Adonis under the direction of René Jacobs. He has recorded the baritone solos in the Fauré Requiem with the London Festival Orchestra for BMG and recently recorded the role of the Forester in Sullivan's The Golden Legend for Hyperion.

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, The New Philharmonic Orchestra 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.

THE REASON WHY

Why do you march, old man, with medals on your chest?
Why to you grieve, old man, for those friends you laid to rest?
Why do your eyes gleam, old man, when you hear the bugles blow?
Tell me, why do you cry, old man, for those days so long ago?

I'll tell you why I march, young man, with medals on my chest,
I'll tell you why I grieve, young man, for those friends I laid to rest,
Through misty fields of gossamer silk come visions of distant times,
When boys of such a tender age marched forth to battle lines.

We buried them in blanket shroud, their young flesh scorched and blackened,
In a communal grave so newly dug in blood-stained gorse and bracken.
And you ask me why I march, young man, - I march to remind you all,
That but for those apple-blossomed youths, you'd never know freedom at all.

THE CROYDON SYMPHONY ORCHESTRA

1st VIOLINS

Catherine Smart (Leader)
Richard Allen
Astrid Harper
Bridgit Hirst
Douglas Knight
Sarah Lansdale
Lawrie Lea
Madelaine Male
Hilary Martin
Martin Smith
Jeannie Whiting

2nd VIOLINS

Michelle Willis
Heather Bennie
Janice Kirby-Smith
Gilda Lake
Jacqueline Love
Lydia Robinson
Sonja Vogt
Linda Willis

VIOLAS

Richard Cartwright
Pauline Dixon
Jennie Dunn
Duncan Forbes
Ian Hargrave

CELLOS

Emma Denton
Alma Burcombe
Beryl Gilliate
Phil Myers
Christopher Pontin
Richard Strange
Veronica Watts

CONTRA BASSES

Gillian Allen
Carole Hibberd
Jan Kiernan

FLUTES & PICCOLO

Sue Cooper
Linda Penn

OBOES & COR ANGLAIS

Elizabeth Davison
Claire Slade

CLARINETS

Moira Purkiss
David Sheldrake

BASSOONS

Wendy Montague
Ian Forbes

HORNS

Jonathan Wood
Garry Copnall
Alan Jones
Silvia Pullen

TRUMPETS

Alex Caldon
Richard Cousens
Rob Love
Ed Pascal

TROMBONES

Richard Pywell
Lorraine Temple
Nick Allen

TUBA

Duncan Penkey

TIMPANI

Simon Williams

PERCUSSION

Roger Griffin
Mark Rogers
Chris Woodham

THE CROYDON SYMPHONY ORCHESTRA

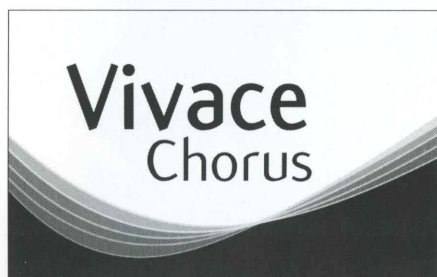
The Society was founded in 1920 by WH. Reed from the String Players Club formed in 1905 by Coleridge - Taylor. For the first few years, in addition to purely orchestral concerts being given, an amalgamation with the Croydon Philharmonic Society produced performances of many choral works under the direction 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.

VIVACE CHORUS

(Formally Guildford Philharmonic Choir)



The Guildford Philharmonic Choir was founded in 1947 by the Borough of Guildford to perform major works from the choral repertoire with the Guildford Philharmonic Orchestra. During this time the choir has grown both in stature and reputation and can now rightly claim its place as one of the foremost choruses in the country. The choir grew to prominence under the batons of such eminent musicians as Sir Charles Groves, Vernon Handley and Sir David Willcocks. Sir David remains in close contact with the choir as its President. The choir became independent of the Borough of Guildford in 1997 and to reflect this change, it changed its name to the Vivace Chorus.

In May the Vivace Chorus gave the first concert of its Contemporary Choral Classic Cycle, an innovative series of choral concerts comprising works from the 20th and 21st century – classics of the future paired with established masterpieces. The concert included Karl Jenkins' 'The Armed Man' in which the Muezzin from the Woking Mosque performed the Muslim Call to Prayer in Guildford Cathedral. Next year's CCCC concert will be Walton's 'Belshazzar's Feast' and Francis Pott's 'A Song on the End of the World'. The Chorus will be accompanied by 'The Philharmonia'.

Other recent performances have included Dvorak's Requiem (Guildford and Freiburg), Verdi Requiem, Mahler's Symphony no. 8, Borodin's Polovtsian Dances and Prokofiev's Alexander Nevsky (both in Russian), Elgar's Dream of Gerontius and Vivaldi's 'Gloria' in St Martin-in-the-Fields (June '05).

Next season, as well as Vivace Chorus's usual performances in Guildford Cathedral, they will be performing in the Freiburg Konzerthaus in Germany and giving a carol concert in aid of 'Chase' on 15th December at Charterhouse Chapel, Godalming.

**The Vivace Chorus website can be found at
www.VivaceChorus.org.**



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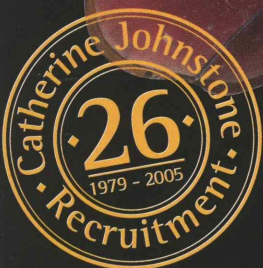
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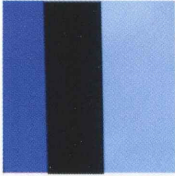
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.....

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

Please enrol me as a 'Friend of the 'LNOP' Charity Committee'. I enclose my annual membership fee of £5.00 in the form of a cheque made payable to 'LNOP' and I understand that this membership fee may be renewed annually from the 1st of January each year

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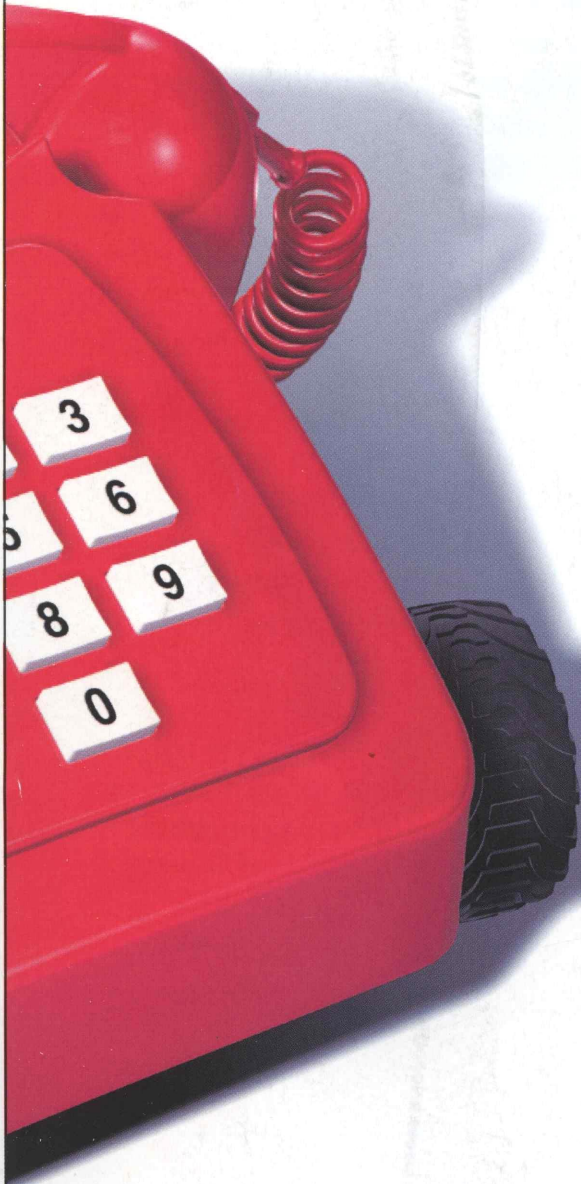
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