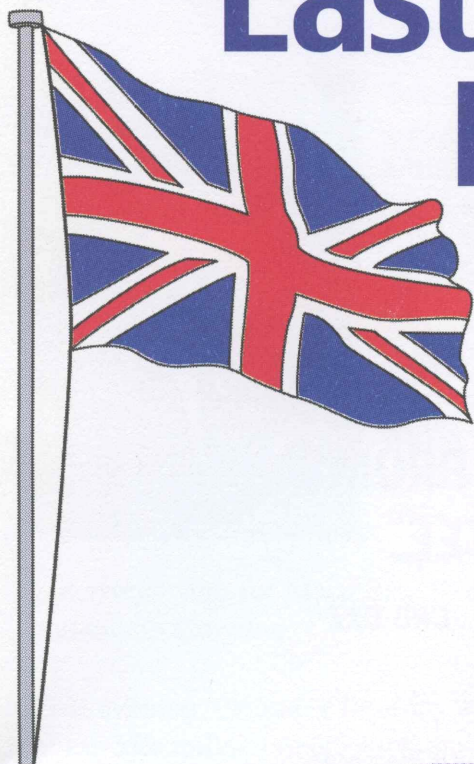


'Last Night of the Proms' 2007 Concert



Croydon Symphony Orchestra
Vivace Chorus
Conductor – Darrell Davison
Mezzo-Soprano – Juliette Pochin
Piano – Madalina Rusu

A Gala Evening of Popular Classics

Souvenir Programme £2.50

The Fairfield, Croydon
Saturday, 29th September 2007
at 7.30pm



Guardian

RAISING
FUNDS FOR
MACMILLAN
CANCER
SUPPORT

MACMILLAN.
CANCER SUPPORT

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



'LAST NIGHT OF THE PROMS' CHARITY COMMITTEE.

Airport House, Purley Way, Croydon. CRO 0XZ

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

Mr. Stan Marshall – Vice Chairman

Mrs. Pam Peters – Secretary

Mrs. Elsie Best – Treasurer

Mr. Trevor Williams – Secretary of Friends of 'LNOP'

Mrs. Nicki Armstrong

Mr. Stan Best

Miss Faye Dawson

Mr. Anthony Gopaul – JCI Croydon

Mrs. Pat Greenfield

Mrs. Jean Smith

Mrs. Judy Spence

Chairman's Foreword 'L.N.O.P.' 2007



I am delighted, on behalf of all of you, to extend a very warm welcome this evening to The Worshipful the Mayor of Croydon, Cllr. Derek Millard and his wife Mrs. Bunty Millard, the Mayoress of Croydon.

This year the 'LNOP' Charity Committee have teamed up with Macmillan Cancer Support and have worked exceptionally hard to raise a bumper donation to help Cancer Sufferers in Croydon. Unfortunately, those suffering with Cancer very often experience the added stress of financial problems brought about by their inability to work and provide for their families. I would ask you to particularly show your appreciation of the excellent programme, presented for your enjoyment tonight, by generously supporting our efforts to provide a

substantial sum for Macmillan to distribute and so help relieve the financial burden felt by many patients in Croydon.

This evening, the many families who have experienced the love, concern and practical assistance of the Macmillan organisation are represented by Jackie Coupland. Jackie was diagnosed with breast cancer a few years ago and has gone on to create a telephone support group for breast cancer patients – sometimes to talk to someone who has been through the trauma of a breast cancer diagnosis and treatment themselves really helps. I wish Jackie a most enjoyable evening and the very best of fortune, strength and happiness in the future.

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 complemented by our very own Croydon Symphony Orchestra, conducted by Darrell Davison, will provide a wonderful selection of popular classics and choral masterpieces.

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 within the programme, Macmillan Cancer Support and all our Artists, a very sincere 'thank-you' for your generous support. We all hope you enjoy the programme that will be presented to you.

A handwritten signature in blue ink, appearing to read 'B.G. Smith'. The signature is stylized and cursive.

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

SOUTHERN RAILWAY

CONGRATULATE THE
'LAST NIGHT OF THE PROMS'
CHARITY COMMITTEE
ON THEIR EFFORTS TO RAISE
FUNDS FOR MACMILLAN
CANCER SUPPORT
AND WISH EVERYONE A
MOST ENJOYABLE EVENING.

**Programme for LNOP Concert
September 29th at
The Fairfield, Croydon**

A gala evening of Popular Classics

William Tell – March (Overture)	Rossini
Voi Che Sapete – The Marriage of Figaro	Mozart
Une Voce Poco Fa – The Barber of Seville	Rossini
Messiah – Choruses	Handel
Finlandia	Sibelius
Dies Irae – Requiem	Verdi
Piano Concerto No. 1	Liszt

INTERVAL

Marche Joyeuse	Chabrier
Hungarian Dance in G Minor	Brahms
Blue Danube Waltzes	Strauss
Mon Coeur S'ouvre a ta Voix – Samson and Delilah	Saint-Saens
Habanera and Seguidilla – Carmen	Bizet
Polovtsian Dances	Borodin
Thunder and Lightning Polka	Strauss
Fantasia on British Sea songs	<i>arr.</i> Wood
Jerusalem	Parry
Pomp and Circumstance March No. 1	Elgar

CROYDON SYMPHONY ORCHESTRA

VIVACE CHORUS

Conductor - **Darrell Davison**

Mezzo-Soprano – **Juliette Pochin**

Solo Piano – **Madalina Rusu**

William Tell – March (Overture)

Rossini (1792-1868)

Born in Pesaro, Italy in 1792 Gioachino Rossini was destined to become one of the most famous and prolific of all opera composers. By the age of 37, he had written 36 operas in the space of 19 years – a prodigious feat of composition in itself – and a number of which have proved to be so popular that they are still regularly performed.

William Tell was the last of his operas to be composed and was written in 1829. The overtures to these operas are still concert favourites and especially the overture to this last opera. This evening we are going to perform the March from this overture which describes a call to arms as William Tell rouses his fellow Swiss countrymen to fight and defeat the Austrian invaders.

Voi Che Sapete – The Marriage of Figaro

Mozart (1756-1791)

Mezzo Soprano – **Juliette Pochin**

Mozart lived in an era when a reputation as a composer was built on operatic successes. His opera *The Marriage of Figaro*, based on Beaumarchais' political satire, *The Barber of Seville*, is one of the greatest ever composed. It was an immediate success with so many encores at the first performance that the opera took almost twice as long to perform.

The story tells of how a crafty barber, Figaro, outwits his scheming master. Possibly this was a risky subject at the time because of the recent French Revolution but despite this, or indeed because of it, the opera was immediately popular. However, in many ways Figaro marks the pinnacle of Mozart's success for barely five years after the first performance, Mozart was to die impoverished and buried in an unmarked grave, his problems of poor health, money worries and declining popularity having finally overtaken him. But there is not the slightest trace of this in Figaro and the opera sparkles with confidence and vitality.

In this aria from Act 1 the excitable teenager Cherubino describes to the Contessa and Susanna the pleasure and pain of being in love. Though Cherubino is a boy the part is sung by a soprano.

Una Voce Poco Fa – The Barber of Seville

Rossini (1792-868)

The Barber of Seville is a comic opera in two Acts by Gioacchino Rossini. This comedy formed part of a trio of plays all featuring the servant Figaro and the Count Almaviva. This play was the first in the series and a prequel to the equally well-known '*The Marriage of Figaro*'. The play written in 1775, was banned initially by the French King but once performed became very popular and a number of attempts to turn it into opera were made. Rossini's has proved to be far and away the most popular. The first performance was in 1816 in Rome and it has remained one of the most popular in the comic opera repertoire ever since.

In this aria, which is a wonderful example of Rossini's witty style – Rosina reads a letter that she has just written to her lover Lindoro.

Messiah - Choruses

Handel (1685-1759)

- 1 *For unto us a Child is born*
- 2 *Surely, He has borne our griefs*
- 3 *And with His stripes we are healed*
- 4 *Halleluia*

George Frideric Handel was born in Halle, Saxony, 85 miles southwest of Berlin. Although his family was not musical, his talents were so obvious that his barber-surgeon father begrudgingly allowed him to take lessons from the director of music at the principal church in the town. However he learnt rapidly and quickly became an accomplished organist, harpsichordist, as well as an able violinist and oboist. By the age of 25 he had become Music Director at the Court of Hanover but almost immediately took leave from his new position and went to London where his opera Rinaldo caused a popular sensation.

For the next 20 years Handel's operas in the 'Italian style' were enormously successful but as they began to fall out of favour in the 1730's Handel turned to a kind of composition that could be mounted at less expense - oratorio. All in all, he produced 26 oratorios, the most famous being Messiah, which was first performed in Dublin in 1742. The rapid composition of Messiah, which was completed in a little over three weeks, has become the stuff of legend. The libretto was compiled by Charles Jennens, an eccentric but well-connected Englishman with a passion for literature and music.

Between December 1741 and April 1742, Handel gave two successful series of subscription concerts in Dublin. However the highlight of his stay there was the premiere of Messiah at a benefit concert, in collaboration with the Charitable Musical Society, for "the Relief of the Prisoners in the several Gaols, and for the Support of Mercer's Hospital and of the Charitable Infirmary on the Inns Quay." A public rehearsal on April 12, 1742 and the official premiere the next day drew large and enthusiastic audiences, and earned overwhelmingly positive reviews. "It gave universal Satisfaction to all present," one local newspaper wrote, "and was allowed by the greatest Judges to be the finest Composition of Music that ever was heard."

Handel introduced Messiah to London in March 1743, though not before weathering some controversy instigated by religious authorities – however these objections were short-lived and the Messiah quickly assumed a position as one of Handel's most beloved works. Indeed performances in both size and number increased over the next century with larger orchestral arrangements being created by Mozart and Prout.

The choruses provide many of the finest moments in this musical version of the life of Christ and the choruses that we will perform tonight follow His birth, death and resurrection culminating in the inspirational Halleluia Chorus.

Finlandia

Sibelius (1865-1957)

The Tone Poem Finlandia is probably more famous as the musical symbol of Finland than its national anthem. As it was composed during a trying period in Finland's lifelong struggle against oppression. In 1899, Imperial Russia – then ruling Finland with an iron discipline – issued its famous 'February manifesto' which deprived Finland of her autonomy. Worse still, the Tsarist regime severely curtailed freedom of speech and closed one Finnish newspaper after another. As a symbol of protest against this tyranny, the Finnish people planned a series of seemingly harmless events, the proceeds of which were to go to the Finnish Press Pension Fund. For these entertainments Sibelius wrote an orchestral suite, Finland Awakes, the finale of which was later to become the tone-poem Finlandia. Sibelius revised the score in 1900.

The work has no specific programme but it is so complete a musical realisation of the Finnish character, soul and spirit that Tsarist Russia tried to suppress its performance. It was not until 1905, when Russia was compelled to make far-reaching concessions to Finland, that the tone-poem was allowed to be performed in its native country under its real name – Finlandia. During the next twelve years – until the Russian Revolution gave the Finns their independence in 1917 – it was the national expression of a people fighting stubbornly for their freedom.

Requiem – Dies Irae

Verdi (1813-1901)

Mezzo Soprano – **Juliette Pochin**

Verdi's Requiem is one of the most profound Requiems ever composed. The work combines Verdi's brilliant theatrical flair with his own feelings of grief at the death of his great friend the Poet, Novelist and political leader Alessandro Manzoni in 1873. Verdi started work on the composition in the same year and assembled over 200 musicians the following May for the premiere of the Requiem at the Church of San Marco in Milan.

Special permission from the Archbishop was required for women to participate in this church performance and the female choristers were made to hide behind grating and required to wear a full black dress and cover their heads with "an ample mourning veil"!

Three days later a repeat performance was scheduled at the La Scala Opera House in which the capacity crowd received the work with an enthusiastic and prolonged ovation. Impresarios around Europe quickly made arrangements for Verdi to conduct performances abroad: seven in Paris and four each in London and Vienna. Verdi's London performance at Royal Albert Hall (May, 1875) used a chorus of 1200 and an orchestra of 150.

One of the most striking and memorable sections is the dramatic Dies Irae (Day of Wrath) with its bass drum thunderclaps and apocalyptic visions of the day of judgement which he painted with thrilling brass calls.

However there are many moments of reflection in this movement and the music ends with in a mood of resigned resolution and a prayer for the dead: dona eis requiem (give them rest and peace).

Piano Concerto No.1

Liszt (1811-1886)

Solo Piano – **Madalina Rusu**

Franz Liszt was a legend in his own lifetime, first as a prodigy pianist then as a dynamic conductor and finally as an influential composer. In all of those spheres he developed new techniques and stretched boundaries. However it is in his works for piano and orchestra that he combines his talents in all three of those disciplines. He composed his first and second piano concertos in 1849, to considerable acclaim and followed this later with his Totentanz (Dance of Death) and his Hungarian Rhapsodies.

His first concerto is a brilliant exposition of piano technique with the solo pianist launching into a Cadenza after just five bars. Though the concerto is conceived as a unified whole with the movements following on fairly seamlessly – there are very specific moods which are not dissimilar to a symphonic structure. The Scherzo (3rd section) caused no end of controversy with Liszt's use of the triangle – which gave several critics the ammunition to nickname it the triangle concerto! However the concerto has long outlasted those critics with the reputation as being one of Liszt's finest works.

INTERVAL

Marche Joyeuse

Chabrier (1841-1894)

Chabrier studied Law and became a civil servant, during which time he continued to study music. 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 Espana* in 1883. The brilliance of his orchestration and the exciting rhythms and melodies ensured its immediate success and popularity to this day.

Marche Joyeuse was originally written as a piece of sight reading for a piano exam in 1888. However, the work proved too difficult for the students, so Chabrier arranged it for orchestra. It is meant to represent the not too steady walk of two revellers as they stagger back from the local inn to their lodgings.

As you might imagine, Chabrier combines a mood of suppressed gaiety with that of wild abandonment.

Hungarian Dance in G minor

Brahms (1833-1897)

It has been said that Brahms carried on developing the tradition of symphonic music from the point where Beethoven left off. He had a great admiration for Beethoven and remarked, "You have no idea how it feels when we hear the tramp of a giant like Beethoven behind us!" This great respect for Beethoven's music, coupled with his own great desire for perfection led him to be incredibly critical of his own composition; indeed he was said to have destroyed at least two thirds of his entire output. This was also the reason that he took so long to compose his first symphony.

However this next work sees Brahms in a very much more relaxed mood as he demonstrates his ability to write music in a more popular style. This robust and colourful dance which gained much popularity as both a piano duet and a symphonic work is in the style of a Hungarian gypsy dance.

The Beautiful Blue Danube – Waltzes

J. 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 his father *Johann Strauss I's* death in 1849 Johann 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 write pieces which reminded him of his homeland with such works as his *Tales of the Vienna woods*, the *Cuckoo Polka* and of course his *Blue Danube Waltzes*. This evening we will be performing the choral version of this most popular of works.

Mon Coeur S'ouvre a ta Voix – Samson and Delilah

Saint-Saens (1835-1921)

Mezzo Soprano – **Juliette Pochin**

Camille Saint-Saens was one of the greatest musicians of his day. He had an enviable international reputation not only as a wonderful concert pianist and organist, but also as an inspiring conductor and, of course, as one of the most prolific composers of his day. His greatest successes as a composer include his beautiful opera 'Samson and Delilah', his exciting symphonic poem 'Dance Macabre', his triumphal 'Organ' Symphony and his amusing chamber work 'The Carnival of Animals'.

Samson and Delilah was composed in 1877 and follows the biblical story of how Samson is seduced by Delilah into telling her the secret of his strength. At the third attempt she succeeds and betrays him to the Philistines. She uses this aria 'Softly Awakes my Heart' to seduce him.

'Habanera' and 'Seguidilla – 'Carmen'

Bizet (1838-1875)

Mezzo Soprano - **Juliette Pochin**

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 Merimée'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.

However 'Carmen' has become one of the most popular operas of all time. Its dramatic story revolves around the bold gypsy girl Carmen and her flirtatious love life. In the Habanera she tells her suitors that if they fall in love with her – beware. After a fight she is arrested by Don Jose who takes her to jail. However she promises him 'a good time' if he releases her. Tragically he falls for her charms – an action which not only leads to his own imprisonment but in the end to his murdering the faithless Carmen.

Polovtsian Dances – Prince Igor

Borodin (1833-1887)

During his lifetime Borodin had an enviable reputation as both a chemist and a musician. However, it is as a composer that he is remembered today and for such works as his symphonies and his opera Prince Igor from which the Polovtsian Dances are taken. He was an influential member of a group of five Russian composers which included Mussorgsky and Rimsky-Korsakov and which sought to further the interests of Russian folk music.

This aspect is certainly evident in Borodin's music and especially in his opera Prince Igor. The plot of this opera concerns the tribal wars of a Tartar race in Central Asia in the 12th century. During the second act, Prince Igor is captured by the Tartar chief, Khan Konchak and in his honour the Khan arranges a series of wild dances characteristic of his tribe. In these impressive Polovtsian Dances, women slaves, men and boys take turns to dance before their king, only joining together in the final exciting dance which is a superb combination of brilliant orchestral colours, 'brutal rhythms' and 'appealing melodies'.

Thunder and Lightning Polka

J. Strauss II (1825-1899)

Besides his many popular waltzes Strauss is also famous for his lively polkas. The polka was a more risqué dance which allowed Strauss the opportunity for some 'fun and games', with polkas such as the Champagne Polka, the Jockey Polka and the Kissing Polka. Strauss uses the bass drum and cymbals to create the effect of thunder and lightning in this exciting and descriptive polka.

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 a 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

Chilli Lima Seafood Restaurant

Specialising in Indian & Bangladeshi Cuisine
 All dishes are free from artificial colouring
 and flavouring

Opening 2nd October

Separate take-away menu available
 Free home delivery on orders over £12
 within a 4 mile radius

15% discount on takeaway orders over £12
 (collections only)



Open 7 days a week
 5.30-11.30pm

Book now to avoid disappointment

220 Addington Road, Selsdon
 Telephone 020 8657 0070/020 8657 7800
 Manager mobile: 07958 49 8262

Panahar

Experience The True Taste of India ...
 Prepare To Indulge

Our Skilled Chefs Will Prepare a
 Wide Range of Dishes from Around
 the Regions of India & Bangladesh

Open 7 days – Lunchtime & till Late

Panahar introducing SUNDAY BUFFET

*a taste sensation, a plethora of genuine spices
 authentic Indian vegetables - authentic Indian
 method of cooking*

Adults £7.95 Children £3.95

12.00pm to 5.00pm

316 Limpsfield Road, Hamsey Green,
 South Croydon CR2 9BX
 Telephone: 020 8651 9662

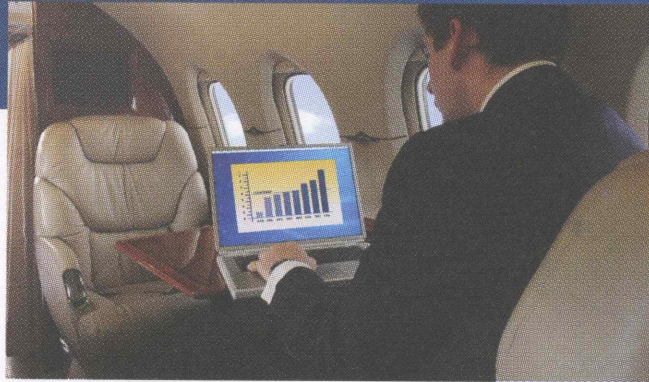
LOCAL BUSINESS TAKES OFF AT BIGGIN HILL

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.

As more and more businesses see the advantages of having such an effective transport link on their doorstep, Croydon's future prosperity can only be enhanced by the success of its local airport.



www.bigginhillairport.com

CLOSE TO THE HEART OF LONDON

Catherine Johnstone RECRUITMENT

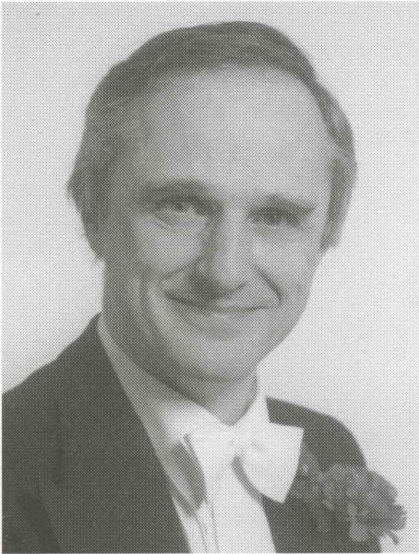
people can easily be
misunderstood

*...for smooth,
well orchestrated
recruitment
talk to*

Catherine Johnstone Recruitment

Saffron House, 15 Park Street,
Croydon CR0 1YD
Telephone: 020 8680 5777
Fax: 020 8681 0292
Email: ask@cjrecruitment.co.uk
www.cjrecruitment.co.uk





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 for 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 lakeside 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.



Madalina Rusu was born in 1985 in Constanta, Romania, and started to study the piano at the age of 8 at the Music High School from Constanta, under the guidance of Iuliana Carlig. She also studied with professor Constantin Ionescu-Vovu and Cristian Dumitrescu from the National University of Music in Bucharest. Since September 2004, she has been studying the piano with professor Joan Havill at the Guildhall School of Music & Drama. She participated in many masterclasses at Dartington Summer School and at the Guildhall School of Music & Drama, studying with Stephen Kovacevich, Paul Lewis, Pascal Roge, Bryce Morrison, Ronan O'Hora, Alfredo Perl, Joanna MacGregor, Douglas Finch, Daniel Adni and Andrew Zolinsky.

During these years she won many prizes at National and International Competitions, including the 4th Prize at the International Piano Competition "Konzerteum" in Athens (2000), the 1st Prize at the International Piano Competition Pro - Piano (Bucharest, 2002), and in 2005 she won the 2nd Prize at the Oxford Music Festival, the Beethoven Piano Prize from the Guildhall Internal Competition and in January 2007 she won the 3rd Prize at the Oxford Music Festival and First Prize at the Croydon Concerto Competition.

She gave many recitals in Romania, Greece, and Hungary and throughout the United Kingdom in London (at Barbican Hall, Cadogan Hall, St. Martin's in the Fields, Regent Hall), Oxford, Dorset, Somerset, Lincolnshire and the Isle of Man.

Future plans include recitals in Romania and in England (Dorset, Worcestershire, London). She is also invited to perform in the next season Liszt Piano Concerto no.1 at the Fairfield Hall with the Croydon Symphony Orchestra, Strauss -Burleske at LSO St. Lukes with the Guildhall Symphony Orchestra and Beethoven Piano Concerto no.2 in Bridport, Dorset, with the Dorset Chamber Orchestra.

Madalina is very grateful for the awards she has received from Philharmonia Orchestra/Martin Musical Scholarship Fund (April 2006, 2007) and for the scholarships supported by the City of London Corporation (2004-2007).



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 *Eugene 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 the 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. As a record producer, she has worked with artists as diverse as Julian Lloyd Webber and Elton John. Juliette's debut album, Venezia, was released in 2006 to great acclaim.

Croydon's Local Interflora® Florists

*Telephone Your Order & Quote Your Card Number & We Will
Send Flowers & Gifts Anywhere In The UK or Worldwide*

<p>Maurice Hyde</p> <p>FREEPHONE</p> <p>0800 7312178</p> <p>020 8688 9401</p> <p>18c Selsdon Road, South Croydon</p> <p>Mon-Sat 8.30-5.30, Sun 10-2</p> <p>www.maurice-hyde.com</p>	<p>Kingswood Florist</p> <p>FREEPHONE</p> <p>0800 319090</p> <p>020 8657 1360</p> <p>318 Limpsfield Road, Hamsey Green, Sanderstead</p> <p>Mon-Sat 9.00 - 5.30</p> <p>www.kingswoodflorist.co.uk</p>
--	---

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.*

*The sponsorship of Nestlé
(U.K.) Ltd, Lampons
Estate Agents and Regal
Signs is also
acknowledged with
sincere thanks.*

THE CROYDON SYMPHONY ORCHESTRA

1st VIOLINS

Catherine Smart (*Leader*)
Richard Allen
Vicky Gaulter
Astrid Harper
Bridgit Hirst
Douglas Knight
Sarah Lansdale
Lawrie Lea
Madelaine Male
Hilary Martin
Alain Petitchlerc
Paul Rowlands

2nd VIOLINS

Michelle Willis
Heather Bennie
Elizabeth Dean
Janice Kirby-Smith
Jacqueline Love
Lydia Robinson
Linda Willis

VIOLAS

Ian Hargrave
Carol Eller
Pauline Dixon
Jennifer Owen

CELLOS

Alan Brown
Alma Burcombe
Rachel Kelly
Phil Myers
Christopher Pontin
Richard Strange
Veronica Watts

CONTRA BASSES

Gill Allen
Jan Kiernan

FLUTES & PICCOLO

Sue Cooper
Linda Penn
Sue Ogilvie

OBOES & COR ANGLAIS

Elizabeth Davison
Stephanie Mott
Claire Slade

CLARINETS

Moira Purkiss
David Sheldrake

BASSOONS

Elizabeth Trigg
Diane Da'Costa

HORNS

Jonathan Wood
Sylvia Pullen
Alan Jones
Jonathan Heaton

TRUMPETS

Alex Cromwell
Ed Pascall
Richard Cousens
Rob Love

TROMBONES

Richard Pywell
Richard Cross
Steve Browning

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 10th at 7.30 pm and includes Stauss' Oboe Concerto, Mendelssohn Scottish Symphony and Beethoven's Egmont Overture. On February 9th our concert of Russian Classics at Fairfield will include Rimsky-Korsakov's Scheherazade and Tchaikovsky's Romeo and Juliet.



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. Jeremy Backhouse became its Music Director and Conductor in 1996. The Choir is fully auditioned and presents a varied repertoire each year. In May 2005 the Vivace Chorus gave the first concert of its Contemporary Choral Classic Cycle (4Cs), 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.

The Vivace Chorus 4Cs concert this year entitled 'And All That JAZZ' accompanied by Will Todd's jazz band for his 'Mass in Blue' and Bob Chilcott's 'A Little Jazz Mass' was a resounding success. Other recent performances have included Dvorak's Requiem (Guildford and Freiburg), Verdi's Requiem, Mahler's Symphony no. 8, Borodin's Polovtsian Dances and Prokofiev's Alexander Nevsky (both in Russian), Elgar's Dream of Gerontius and The Music Makers, Haydn's Nelson Mass and Mozart's Requiem in July 2006 and January 2007, at Guildford Cathedral and St Martin-in-the-Fields.

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

VIVACE CHORUS

SOPRANO 1

Helen Beevers
Mary Broughton
Elaine Chapman
Sheila Gray
Cheryl Humphrey
Mo Kfour
Lorna Mann
Hilary Minor
Robin Onslow
Sarah Palmer
Gillian Rix
Judy Smith
Carol Terry
Nikki Vale
Vanessa Wheeler
Frances Worpe
Miranda Champion

SOPRANO 2

Jacqueline Alderton
Barbara Barklem
Josephine Field
Mandy Freeman
Catherine McAulay
Lois McCabe
Krystyna Marsden
Alison Newbery
Alison Palmer
Gill Paul
Kate Peters
Susannah Priede
Vivien Rieden
Yvette Smith
Kathy Stickland
Paula Sutton
Christine Wilks

ALTO 1

Penny Baxter
Monika Boothby
Jane Brooks
Jane Crane
Liz Durning
Celia Embleton
Ingrid Hardiman
Kay McManus
Christine Medlow
Rosalind Milton
Mary Moon
Jacqueline Norman
Penny Overton
Isobel Rooth
Lesley Scordellis
Catherine Shacklady
Hilary Trigg

ALTO 2

Marion Arbuckle
Sally Bailey
Evelyn Beastall
Mary Clayton
Carolyn Edis
Valerie Edwards
Barbara Hilder
Susan Hinton
Carol Hobbs
Sheila Hodson
Yvonne Hungerford
Brenda Moore
Beryl Northam
Prue Smith
Rosey Storey
June Windle
Elisabeth Yates

TENOR 1

Bob Cowell
Tim Hardymont
John Trigg
James Weaver

TENOR 2

Brian Bailey
Bob Bromham
Tony Chantler
Stephen Linton

BASS 1

Robert Benton
John Britten
Michael Golden
Keith Hester
Keith Paul
Chris Peters
Robin Privett
David Ross
Philip Stanford

BASS 2

Peter Andrews
Roger Barrett
Alan Batterbury
Norman Carpenter
Geoffrey Forster
James Garrow
Michael Jeffery
Roy Miles
Maxwell New
Roger Penny
Michael Taylor



Welcome to the UK's 3rd Largest Department Store

Whatever you're looking for, you'll find it at Alders. Over a hundred ladieswear fashion brands, extensive menswear and childrenswear departments, a massive furniture hall, beds, the UK's 5th largest Perfumery and Roland Musical Instruments! Come to Alders, at the heart of Croydon.

Alders is delighted to support the "Last Night of the Proms" and wish you a wonderful evening



Alders

Styling You and Your Home

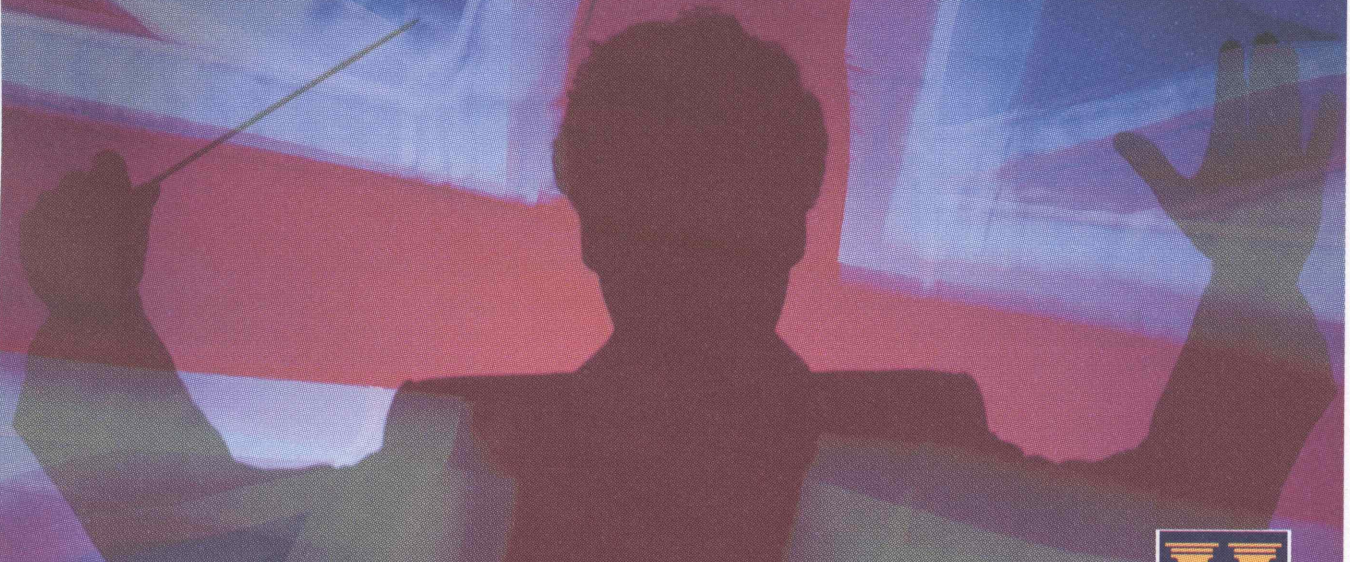
Finalist
Independent Department Store
of the Year 06/07



www.alders.com or call 0208 603 7400

*Subject to status. Applicants must be aged 18 or over and UK resident. Alders Privilege Card is issued by Creation Financial Services Ltd, Equipoint, Coventry Road, Yardley, Birmingham B25 3FE

We always give a great performance!



Howard Holdings wishes the 'Last Night of the Proms' every success.

www.howardholdingsplc.com

Join us on our journey



Always in tune with our clients...

Mondial UK wish you a successful and enjoyable evening!

Mondial UK is an international company providing customer assistance services to some of the world's best known motor manufacturers, insurance and travel organisations.

If you are interested in joining us, then we would like to hear from you.

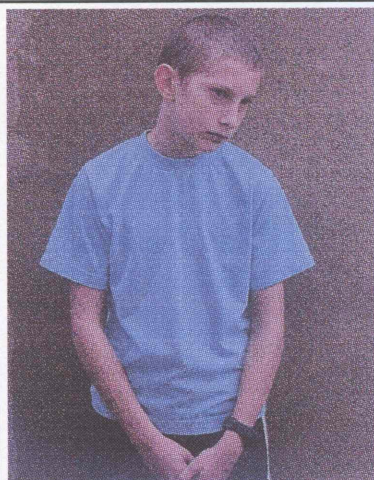
For further information:

visit: www.mondial-assistance.co.uk

email: recruitment@mondial-assistance.co.uk

address: 102 George Street, Croydon CR9 1AJ

 **MONDIAL UK**



Patron: HER MAJESTY THE QUEEN

Charity No 312433

In 1844, Reedham was founded as an orphanage in London by the Rev Dr Andrew Reed. The orphanage moved to a site in Purley, near Croydon, in 1856 and was renamed Reedham School in 1950.

When the Orphanage closed in 1979 the land and buildings were sold and the proceeds invested to provide an income that The Reedham Trust could use to assist vulnerable children in difficult, dysfunctional or chaotic home circumstances.

Today grants continue to be made to children who have been orphaned or are from single parent families whose lives have been devastated by problems within the home such as family breakdown, domestic violence and drug abuse. In some cases children have become carers for a chronically ill parent. Our help enables them to board at state or independent boarding schools throughout the UK providing them with the stability and care they so desperately need.

The Trust always has more applications from needy families than we are able to fund.

There are a number of ways in which you can help the Trust:

- By remembering the Trust in your Will**
- By making a one off or regular donation to the Trust.**
- By assisting with Fundraising Events.**

For further information please contact:

The Secretary, The Reedham Trust, The Lodge, 23 Old Lodge Lane, Purley, Surrey CR8 4DJ
Tel: 020 8660 1461 Fax: 020 8763 1293 email info@reedham-trust.org.uk www.reedham-trust.org.uk



atkinshope.co.uk



Atkins Hope have great pleasure in supporting "Last Night of the Proms"

ATKINS
H O P E
SOLICITORS

First Floor
North End Chambers
74-78 North End
Croydon CR9 1SD

Telephone 020 8680 5018

Injury Compensation

Conveyancing

Wills & Probate

Family Break Up

Child Care

Raworth Moss & Cook

*are delighted to support The Last Night of the Proms
and look forward to a successful and enjoyable evening*

Raworth Moss & Cook

have been specialising in Intellectual Property matters for over a century. Situated in the centre of Croydon, with our own parking facilities, we are here to answer your questions in relation to Patents, Trade Marks, Designs, Copyright and domain names.

Businesses large or small, in an increasingly competitive world, need to be aware of their assets, and an area sometimes overlooked is the development and protection of new products, ideas and trade marks.

We give half-an-hour's advice free to new clients.



In the first instance please telephone Graham Feakins

Raworth Moss & Cook

Raworth House,
36 Sydenham Road,
Croydon, Surrey
CR0 2EF, England

Telephone: 020 8688 8318

Facsimile: 020 8760 0055

E-mail: rmc@raworth.co.uk

web site: www.raworth.co.uk



REGAL

SIGNS & GRAPHICS

020 8835 2332

sales@regalsigns.co.uk

We will beat any genuine written quote!

*We are proud to support
The Special Care Baby Unit at Mayday Hospital*



Friends of the 'LNOP' Charity Committee

The 'LNOP' Charity Committee hope that you are enjoying tonight's annual Charity Concert and invite you to become a 'Friend of the 'LNOP' Charity Committee'.

As a friend you will receive the following benefits:

- Membership Card
- 10% off ticket prices for the annual concert
- Advance notice of the Concert
- Purchase of tickets before they go on sale to the general public
- Entry into a Members' Draw for a dinner for two in the Fairfield Halls Green Room restaurant and to attend the VIP reception after the concert.

.....

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

NAME:

ADDRESS:

POSTCODE:

TELEPHONE

NUMBER:

EMAIL:

10 ways to make a good deal better

Car Insurance

0845 246 2856

Breakdown Cover

0845 246 0929

Home Insurance

0845 246 3541

Home Emergencies

0845 246 1730

Travel Insurance

0845 301 0255

Pet Insurance

0845 300 7863

Life Insurance

0845 246 0841

Critical Illness Cover

0845 300 0233

Van Insurance

0845 246 1802

Mortgages

0800 051 0953

YOUR HOME MAY BE REPOSSESSED IF YOU DO NOT KEEP UP REPAYMENTS ON YOUR MORTGAGE



directline.com

A GOOD DEAL BETTER

Maximum call charge from a BT landline is 3p per minute. Calls from other networks may vary. Home Emergency not available in Northern Ireland.

Only available direct