

# 'Last Night of the Proms' 2009 Concert

Croydon Symphony Orchestra  
Vivace Chorus  
Conductor – Darrell Davison  
Solo Violin – Joo Yeon Sir  
Soprano – Fiona Hammacott

## Popular Classics from London & Vienna

**Souvenir Programme £3.00**

***The Fairfield, Croydon***  
**Saturday, 26th September 2009**  
**at 7.30pm**



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



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† IN MEMORIAM †  
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Passed away 24<sup>th</sup> October 2008  
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## **'LAST NIGHT OF THE PROMS' CHARITY COMMITTEE.**

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## Chairman's Foreword 'L.N.O.P.' 2009



I extend a very warm welcome to you all and in particular to the Worshipful the Mayor of Croydon, Councillor Margaret Mead and her husband, Councillor Dudley Mead who join us this evening. Thank you all for supporting our efforts to raise funds for an extremely good cause –

### Macmillan Cancer Support

We all know of the splendid work undertaken by the Macmillan Nurses and there are still some 4,000 of them working throughout the U.K. giving comfort, reassurance, emotional support and reliable information on treatment. These nurses, along with the whole Macmillan organisation rely entirely on voluntary funding.

The Macmillan Organisation has now become more widely involved with supporting patients and their families, hence the change in title to **Macmillan Cancer Support**.

Unfortunately, the cold hard facts are that 1 in 3 of us will get Cancer in some form or other during our lives. 2 million are living with the disease and we are all affected by it. The net proceeds from to-nights Concert will be distributed to Cancer Patients living in the Croydon area so as to relieve the worry and financial stress caused by being incapacitated by their illness. I am sure you will wish to show your support in a practical way and would urge you to do so this evening by buying as many Grand Draw Tickets as you feel you can afford. This year 50% of the money raised through the Grand Draw will go to the Sutton & Croydon Multiple Sclerosis Therapy Centre at Coulsdon. Another way in which you can help is by becoming a 'Friend of LNOP'. The annual membership fee is only £5 and brings you several benefits. Full details and an application form may be found within this programme. Please read the details and send us your application form as soon as possible.

Turning now to the Concert this evening, I am sure you will enjoy the programme and enjoy the professionalism of the artists. We are delighted to welcome back to the Fairfield the Vivace Chorus and our own Croydon Symphony Orchestra conducted by the ever youthful Darrell Davison. The programme also includes the exciting soprano Fiona Hammacott, and the exceptionally talented young Korean violinist, Joo Yeon Sir who will be performing Vaughan Williams beautiful and moving masterpiece 'The Lark Ascending'.

I am so pleased that in these days of the 'Credit Crunch' you have decided to treat yourselves to an evening of relaxation and enjoyment. Put any concerns you may have to the back of your mind, sit back and just let the wonderful sounds created by our talented artists transport you to new realms of pleasure.



Hon. Alderman Brian G. Smith MBE; FCIM  
Chairman, 'Last Night of the Proms' Charity Committee.

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# Last Night of the Proms Concert 2009

Saturday 26th September at 7.30pm

## A Gala Evening of Popular Classics from London & Vienna

Coronation March – Orb and Sceptre	Walton
Zadok the Priest	Handel
Largo ( Xerxes )	Handel
Rejoice Greatly ( Messiah )	Handel
I was glad	Parry
The Lark Ascending	Vaughan-Williams
Knightsbridge March	Coates
Praise to the Holiest ( Gerontius )	Elgar

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## INTERVAL

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The Magic Flute – Finale	Mozart
Hungarian Dance in G Minor	Brahms
Die Fledermaus – Excerpts	Strauss
Cuckoo Polka	Strauss
Voices of Spring Waltzes	Strauss
Galop from the Overture – Light Cavalry	Suppé
Radetsky March	Strauss
Thunder and Lightning Polka	Strauss
Fantasia on British Sea Songs & Rule Britannia, Jerusalem and Land of Hope and Glory	Wood

### **CROYDON SYMPHONY ORCHESTRA**

#### **VIVACE CHORUS**

Solo Violin - **Joo Yeon Sir**  
Soprano - **Fiona Hammacott**  
Conductor - **Darrell Davison**

## **The National Anthem**

### **Coronation March - Orb and Sceptre**

***Walton (1902 - 1983)***

Walton is one of the most original and important creative figures in modern English music. Although he has 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, *Facade* caught the public eye and launched 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 a march for the Coronation of George VI. The resulting work, written for full orchestra and in the style and tradition of Elgar's *Pomp and Circumstance Marches*, was a great success. It was a natural choice therefore for the newly formed Arts Council of Great Britain to ask Walton to compose a march for the Coronation of Queen Elizabeth II in 1953- the result being 'Orb and Sceptre'.

### **Zadok the Priest**

***Handel (1685-1759)***

Handel was one of the most famous and versatile composers of all time. Though he is remembered today for oratorios such as the *Messiah* and incidental music such as the *Water Music* and *Music for the Royal Fireworks*, he earned his reputation with the many operas he composed. In his day the key to success was royal patronage and thus it is not surprising to learn that he was asked to write four noble anthems for use during the Coronation Service of King George II and Queen Caroline in Westminster Abbey on 11th October 1727. He specified a choir of almost fifty singers, plus soloists from the Chapel Royal and a large orchestra. In *Zadok the Priest*, Handel sets the story of the anointing of Solomon - and the anthem, from its orchestral introduction to the cries of "God save the King", was presumably performed just before, or during, the actual anointing ceremony. This work features in many coronations to this day.

### **Ombra mai fu (Largo) and Rejoice Greatly O Daughter of Zion Solo Soprano – Fiona Hammacott**

***Handel***

'Ombra mai fu' translates from the Italian as 'Never has there been a shade' and is the first aria of the opera. It is sung by the main character Xerxes in praise of a tree's shade as he sits underneath it. It is commonly known as Handel's 'Largo', although the original tempo was *larghetto*.

The opera was a commercial failure, lasting only five performances in London after its premiere. In the 19th century however, the aria was rediscovered and became one of Handel's best-known pieces. Originally composed to be sung by a soprano castrato, it has often been arranged for other voice types and instruments- including solo organ, solo piano, violin and piano, and string ensembles, often with the full title *Largo from Xerxes*.

Without doubt Handel's Oratorio *The Messiah* was his most famous creation. Its first performance in Dublin in 1742 was a great success and it was given the Royal seal of approval at its subsequent London performance in 1743. The aria 'Rejoice Greatly' comes near the end of the first part and is a wonderfully joyful display of the soprano's virtuosity.

## **I was Glad - Coronation Ode**

**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, and as an administrator.

This stirring anthem was composed for the coronation of Edward VII in 1902. Parry's setting is a large scale and grand work employing full choir. It was and has been performed at all of the coronations since then, being sung at the arrival of the monarch. After the instrumental fanfare and introduction, the choir enters emphatically repeating the word "glad", then each section in the choir sings "our feet shall stand" in a passage which grows in intensity to its climax on "O Jerusalem". There follows an antiphonal two-choir exchange ("Jerusalem is builded as a city") which again builds slowly to a substantial climax. This is followed by a reflective setting of "Oh Pray for the Peace of Jerusalem", after which the final crescendo builds up to the sopranos' top B flat and the brass finish the piece with grandiose fanfares.

## **The Lark Ascending Solo Violin - Joo Yeon Sir**

**Vaughan Williams (1887-1958)**

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 thing which characterised these composers was their involvement in English folk music. Though Vaughan Williams was a pupil of Ravel, his approach to his work revealed a more defined view of music than that of his tutor. Vaughan Williams once observed, "The art of music - above all other arts - is the expression of the soul of a nation. The composer must love the tunes of his country and they must become an integral part of him."

Certainly Vaughan Williams often used folk melodies in his compositions and this gives his music a most English character. His beautiful work for solo violin and orchestra entitled The Lark Ascending which was composed in 1914 captures this 'English' spirit quite wonderfully. The solo violin describes the flight of the lark and you can easily imagine the scene at dusk with which the work ends.

## **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.

## **The Dream of Gerontius – Praise to the Holiest**

***Elgar (1857-1934)***

Cardinal Newman's poem *The Dream of Gerontius* was a well-known and much-loved work in its own right by the time Elgar was commissioned to set it to music in 1900. Indeed he had owned a copy of the poem since 1885 and he was given a further copy as a wedding present in 1889. In early 1900 he set about preparing a libretto for *Gerontius*, later revealing that the poem had been "soaking in my mind for at least eight years". Newman's poem falls into seven sections: the first is a prologue on earth showing the dying dreamer surrounded by priests and assistants, and the other six parts trace the Soul's progress through Judgement to Purgatory.

It is important to remember that in 1900 Elgar had been struggling for recognition for years, and had only recently enjoyed his first major success when the *Enigma Variations* were premiered and instantly lauded in 1899. He thus came to *The Dream of Gerontius* with a new assurance and he worked steadily on it through the first half of 1900, finishing the full score on 3rd August with the premiere in Birmingham in October. However, as there was consequently very little time for the choral parts to be prepared and the chorus to learn the music, the premiere was under-rehearsed and somewhat chaotic.

However the work was then premiered in Germany, conducted by Hans Richter to considerable acclaim. Certainly the great hymn-like chorus 'Praise to the Holiest' which is one of the climaxes of Part Two added to its popularity and acceptance as one of the great choral works.

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## **INTERVAL**

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## **The Magic Flute- Finale**

***Mozart (1756-1791)***

Only Mozart's genius could have transformed into a great work of art the medley of nonsense, disorder, comedy, farce and serious Oriental and Masonic symbolism which the librettist, Schikaneder, built up from a tale by Wieland. Despite the frequently unintelligible text, Mozart composed music that melts the heart with its beauty, nobility and grandeur.

Mozart completed the last pages of his opera on September 28th, 1791, only two days before the first performance which Mozart conducted himself! The opera was an immediate success which belied the financial turmoil in which he was embroiled. Indeed he was to die a penniless pauper within months. It is thus all the more amazing that the finale is so full of joyfully good-natured optimism.

## **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.

## **Fledermaus – Excerpts from Act 2**

***J. Strauss II (1825 – 1899)***

Overture, Opening chorus, Laughing Song, Bohemian Polka, Czardas, Finale

Solo Soprano Fiona Hammacott

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

After Johann Strauss I's death in 1849 his son, Johann II, amalgamated their orchestras and consolidated his own already growing reputation as the 'Waltz King'. His fame spread far and wide and by 1860 he was performing all over the world. It was Strauss' wife who suggested that Johann should 'try his hand' at composing an operetta. The result was the phenomenally successful *Fledermaus* which was first performed in Vienna in 1874. The light-hearted mood of the work was designed to take people's minds off the recent stock market crash and the deprivations which had been caused by successive wars.

The second Act details some of the exceedingly complex shenanigans taking place at Prince Orlovsky's glittering ball. Tonight we are performing two of the most famous soprano arias from the operetta as well as three lively choruses.

## **Cuckoo Polka**

***J. Strauss II***

Despite his world-wide success Strauss was always homesick for his native Vienna and loved to return home and visit the beautiful forests which surround the city. He captured the beauty of these forests in such works as his *Tales of the Vienna Woods* waltzes and his lively *Cuckoo Polka*. In this last work he uses many effective bird-sounds – which on this occasion the audience will be asked to join!

## **Voices of Spring Waltzes**

***J. Strauss II***

*Frühlingsstimmen* (Voices of Spring) is one of the most famous waltzes ever created by Strauss. However, its Viennese debut was poorly received and it wasn't until the waltz was performed in Russia that it gained its much-deserved attention. Composed in 1882, Strauss' *Voices of Spring* Waltzes were originally written to include a soprano solo; however, he arranged them for many different combinations and it is the popular orchestral arrangement that we will perform tonight.

## **Overture - Light Cavalry Galop**

***Suppé (1819-1895)***

Born into the Viennese music traditions of the nineteenth century, Franz Von Suppé earned an impressive reputation as a composer of Operas and Operettas. However it is for three overtures; *Poet and Peasant*, *Morning, Noon and Night* and *Light Cavalry* that he is remembered today.

His music is very descriptive and his *Light Cavalry* overture, written in 1866, captures the pomp and ceremony of the Austrian Cavalry who were considered to be the finest and best dressed regiments in Europe at the time.

## Radetzky March

**J. Strauss I (1804 – 49)**

This lively march was composed by Johann Strauss Senior in 1848. It was dedicated to the Austrian Field Marshal Joseph Radetzky von Radetz, and was a popular march among soldiers.

Indeed when it was first played, in front of Austrian officers in attendance, they promptly clapped and stomped their feet when they heard the chorus. This tradition is carried over today when the march is played in classical music venues in Vienna, among members of the audience who are familiar with the tradition. It is almost always played as the last piece of music at the Neujahrskonzert, the Vienna New Year Concert.

## Thunder and Lightning Polka

**J. Strauss II**

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. Tonight Strauss uses the bass drum and cymbals to create the effect of thunder & lightning.

## 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**

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.*

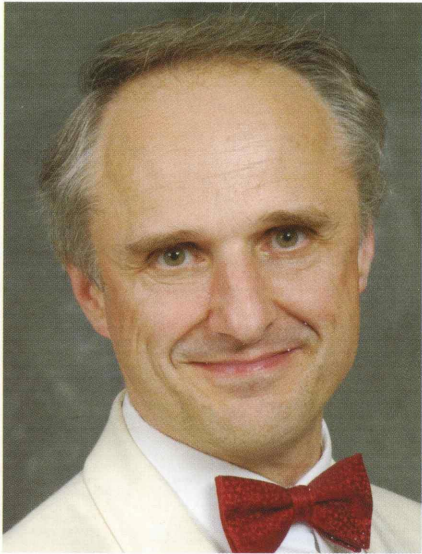
*William Blake*

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

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*



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

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



**Joo Yeon Sir** Born in Korea in 1990, violinist Joo Yeon Sir is a Scholar at the Royal College of Music, where she studies with Dr. Felix Andreivsky and has previously studied at the Purcell School of Music. During her studies in Korea, she has been major prize winner at numerous national competitions, including the First Prize at the prestigious Eumyoun Music Magazine Piano Competition at the age of six. Before moving to the UK, she performed at Mozart Spring Festival on the piano on national TV and appeared as soloist with Korean Philharmonic Orchestra at the age of seven, as result of winning First Prize at Korean Philharmonic Orchestra Competition.

At the age of sixteen she became the overall Grand Prix Laureate at Nadjalka Simeonova International Violin Competition in Haskovo, Bulgaria, where her gala performance and interview were broadcast on Radio Bulgaria (BNR). At the age of seventeen, she received Royal Philharmonic Society Emily Anderson Prize Award 2007 and most recently she received Second Prize at Windsor Festival International String Competition, as the youngest competitor and highest placed violinist. She has performed at various venues across the UK and abroad, including solo and chamber recitals at the Wigmore Hall, Bishopsgate Great Hall and in the presence of HRH Prince of Wales for the Elgar Society at St. James' Palace.

Joo Yeon is also a composer and has won the First Prize and the title of BBC/Guardian Young Composer of the Year 2005, at the age of fourteen for her composition Conflict in Time which has been performed at the Wigmore Hall, Cadogan Hall by Endymion and has been broadcast on BBC Radio 3.



**Fiona Hammacott** Fiona won a scholarship to study at the Guildhall School of Music and Drama after gaining a 1st Class honours degree in music. She has been the subject of a BBC documentary and has won numerous awards and scholarships, most notably the Countess of Munster Musical Trust. Fiona was chosen by Kate Rothschild and Ben Goldsmith to be the soloist at their wedding, a review in *The Spectator* deemed her performance 'worthy of Callas'.

Fiona has given several acclaimed performances of Canteloube's *Songs of the Auvergne* and Richard Strauss' *Four Last Songs*. She has appeared with the London Gala Orchestra and has sung at the prom concerts alongside Aled Jones. Most recently she performed Verdi arias with The Oxford Philomusica.

Operatic roles include: *Nedda Pagliacci* (Hanoi Opera House); *Fiordiligi Così fan Tutte* (Zeist, Music Festival, Holland); *The Aunt Madam Butterfly*, *Musetta* (cover) *La Bohème* and *Santuzza* (cover) *Cavalleria Rusticana* for Raymond Gubbay and the Royal Albert Hall; *The Mother Hansel and Gretel* (Buxton Festival Opera); *Mercédès Carmen* (Garden Opera); *Santuzza Cavalleria Rusticana* for Kentish Opera; *Elle la voix humaine* (GSMD); *Dido Dido & Aeneas* (GSMD); *Josephine HMS Pinafore* (Opera della Luna, The Buxton Gilbert and Sullivan Festival) and *Venus Thésée* (William Christie at The Barbican).

Recent performances include Beethoven's *Mass in C*, Haydn's *Harmonie Mass*, Fauré and Duruflé *Requiems*, *Annina* (*La Traviata*) for Longborough Festival Opera and a return to *Josephine HMS Pinafore* at Buxton Opera House.



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# THE CROYDON SYMPHONY ORCHESTRA

## 1st VIOLINS

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Julia Burkert  
Aaron Curling  
Vicky Gaulter  
Christine Hardy  
Astrid Harper  
Bridgit Hirst  
Douglas Knight  
Hilary Martin  
Paul Rowlands  
Jeannie Whiting

## 2nd VIOLINS

Michelle Willis  
Lisa Boerstler  
Elizabeth Deam  
Heather Jones  
Janice Kirby-Smith  
Lydia Robinson  
Linda Willis

## VIOLAS

Ian Hargrave  
Jo-Anne Chang-Rogers  
Isabel Allen  
Amanda Boe  
Paulne Dixon  
Sam Pierce

## CELLOS

Alan Brown  
Alma Burcombe  
Rachel Kelly  
Phil Myers  
Christopher Pontin  
Ricard Strange  
Marius Vasilescu

## CONTRA BASSES

Lesley Green  
Jan Kiernan

## FLUTES & PICCOLO

Sue Cooper  
Linda Penn

## OBOES & COR ANGLAIS

Elizabeth Davison  
Stephanie Mott  
Claire Slade

## CLARINETS

Moira Roach  
David Sheldrake  
David Floyd

## BASSOONS

Caroline Glicksman  
Diane Da'Costa

## HORNS

Jonathan Wood  
Bradley Strauchen  
Alan Jones  
Miles Rackowe

## TRUMPETS

Alex Calden  
Ed Pascall  
Richard Cousens  
Rob Love

## TROMBONES

Danny Scott  
Charlotte Whiting  
Nick Allen

## TUBA

Hiro Kitagawa

## TIMPANI

Chris Kimber

## PERCUSSION

Chris Woodham  
Roger Griffin  
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, 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 Fairfield Hall 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, 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 7th at 7.30 pm and includes Brahms Symphony no.2 and Dvorak's Cello Concerto. On February 6th our concert of Russian Classics at Fairfield will include Tchaikovsky's 1812 Overture, Borodin's Polovtsian Dances and Rachmaninov's 2nd Piano Concerto.



### Vivace Chorus

The chorus was founded over 60 years ago as the Guildford Philharmonic Choir but in May 2005, 'rebranded' itself to become the Vivace Chorus. We enjoy a challenging and varied concert repertoire from the 16th century onwards – some well-known, but also many 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.

The 2007/8 season had an enormously varied selection of programmes ranging from Mahler, Faure, Bruckner, Jenkins, Britten to Barber.

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 incorporating 215 singers. 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.

We also regularly sing with the Brandenburg Sinfonia in the inspiring venue of St Martin-in-the-Fields, Trafalgar Square performing works such as Mozart's Requiem and Vivaldi's Gloria.

In 2010 the choir is planning to follow up its commission of Will Todd's Te Deum with a commercial recording. In 2011 we are planning a performance of Mahler's remarkable '8th Symphony' using over 400 singers at the Royal Albert Hall to coincide with the 10th anniversary of the composer's death.

During this summer's break, the choir embarked on a 5-day Tour de France, performing concerts in the cathedrals of Paris (Notre-Dame), Rouen and Beauvais. This proved to be an inspiring, emotionally moving experience – and great fun too.

If you are interested in singing with us, please contact Jane Brooks, [membership@vivacechorus.org](mailto:membership@vivacechorus.org). Rehearsals are held on Monday evenings in central Guildford. Prospective members are most welcome to attend rehearsals on an informal basis before committing to an audition. For more information, please visit our website at [www.VivaceChorus.org](http://www.VivaceChorus.org).

# VIVACE CHORUS

## SOPRANO 1

Helen Beevers  
Mary Broughton  
Elaine Chapman  
Rachel Edmondson  
Marion Hughes  
Mo Kfourri  
Susan Norton  
Robin Onslow  
Gillian Rix  
Judy Smith  
Rosemary Spalding  
Carol Terry

## SOPRANO 2

Jacqueline Alderton  
Anna Arthur  
Barbara Barklem  
Anna Durning  
Krystyna Marsden  
Enid Millinger  
Debbie Morton  
Alison Newbery  
Alison Palmer  
Kate Peters  
Claire Protherough  
Vivien Rieden  
Isobel Rooth  
Ann Sheppard  
Kathy Stickland  
Paula Sutton  
Christine Wilks  
Frances Worpe

## ALTO 1

Monika Boothby  
Jane Brooks  
Liz Durning  
Celia Embleton  
Sue Fletcher  
Jane Hedgecock  
Sheila Hodson  
Pamela Leggatt  
Lois McCabe  
Christine Medlow  
Rosalind Milton  
Mary Moon  
Penny Muray  
Gillian Paul  
Gill Perkins  
Marjory Rollo  
Lesley Scordellis  
Catherine Shacklady  
Hilary Trigg  
Maggie Woolcock

## ALTO 2

Geraldine Allen  
Evelyn Beastall  
Sylvia Chantler  
Mary Clayton  
Andrea Dombrowe  
Elizabeth Evans  
Valerie Garrow  
Claire Hann  
Carol Hobbs  
Yvonne Hungerford  
Brenda Moore  
Beryl Northam  
Prue Smith  
Rosey Storey  
June Windle  
Elisabeth Yates

## TENOR 1

Bob Cowell  
Tim Hardyment  
Nick Manning  
Martin Price  
John Trigg

## TENOR 2

Phil Beastall  
Bob Bromham  
Tony Chantler  
Geoff Johns  
Stephen Linton  
Jon Scott

## BASS 1

John Britten  
Michael Golden  
Malcolm Hoare  
Brian John  
Jeremy Johnson  
Eric Kennedy  
Alec Leggatt  
Chris Newbery  
Chris Peters  
David Ross  
Philip Stanford  
Kieron Walsh

## BASS 2

Peter Andrews  
Roger Barrett  
Alan Batterbury  
Norman Carpenter  
Geoffrey Forster  
James Garrow  
Nick Gough  
Michael Jeffery  
Maxwell New  
Keith Paul  
Chris Short  
Michael Taylor

*Thank You*

*The 'LNOF' Charity Committee wishes to  
thank all those advertising  
in this programme and all those who so generously  
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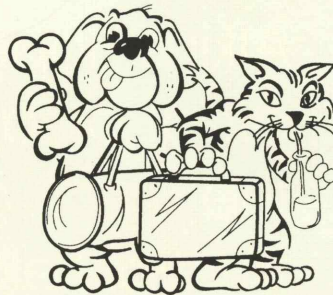
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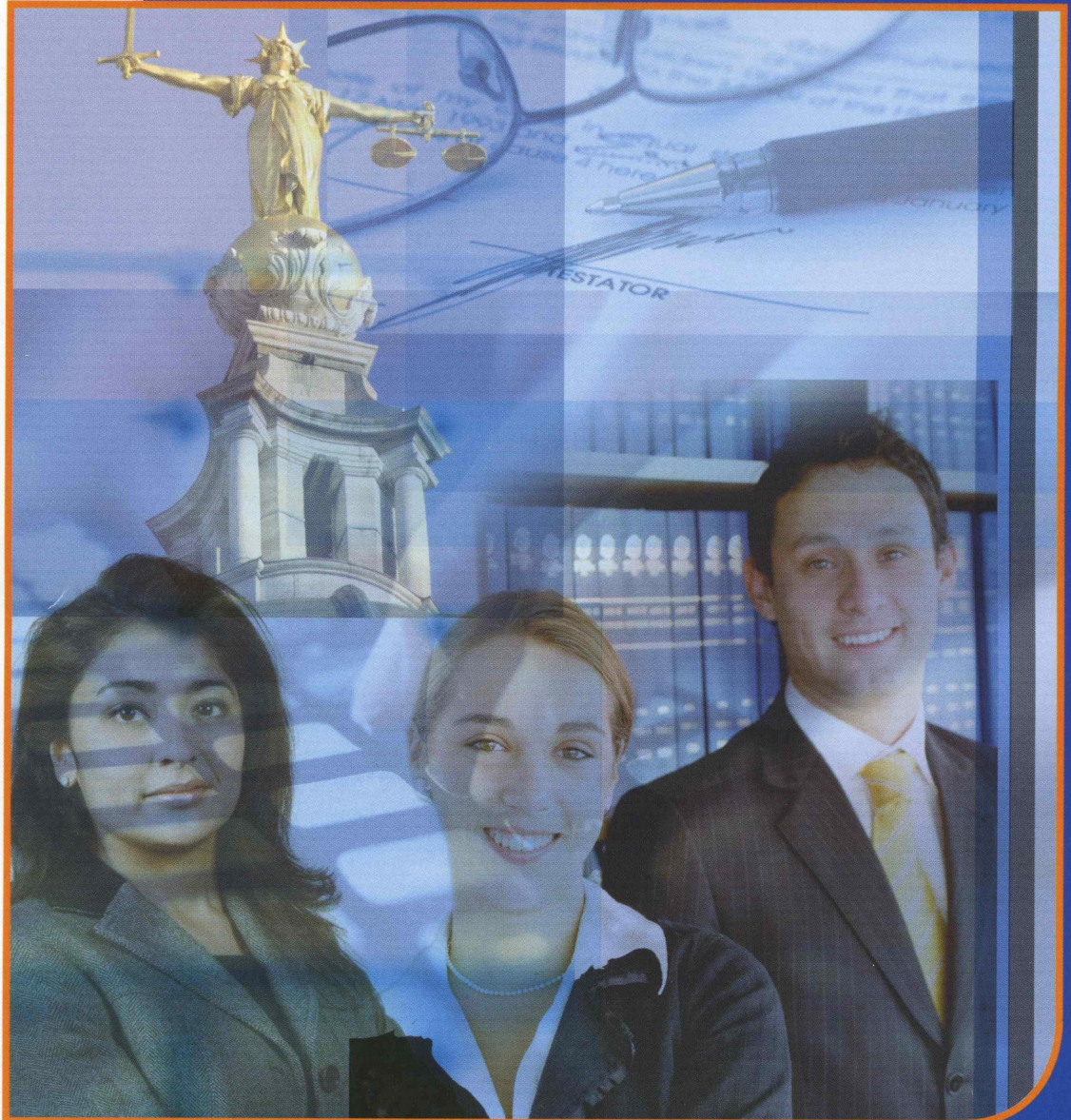
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- Entry into a Members' Draw for a dinner for two in the Fairfield Halls Green Room restaurant and to attend the VIP reception after the concert.

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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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