

LAST NIGHT OF THE PROMS

Evan Mitchell, *Conductor*
 Kingston Choral Society
 Ian Juby, *Chorus Master*

PROGRAM

Pomp and Circumstance March No. 1	Elgar (1857-1934)
Zadok the Priest	Handel (1685-1759)
English Folk Song Suite <i>Seventeen Come Sunday</i> <i>My Bonny Boy</i> <i>Folk Songs from Somerset</i>	Vaughan Williams (1872-1958)
I Was Glad	Parry (1848-1918)
Selections from West Side Story	Bernstein (1918-1990) Arr. Mason

INTERMISSION

Overture to The Yeomen of the Guard	Sullivan (1842-1900)
Crown Imperial March	Walton (1902-1983)
Nimrod from the Enigma Variations	Elgar
Fantasia on British Sea Songs	Wood (1869-1944)
Jerusalem	Parry

TODAY'S MUSIC

WITH EVAN MITCHELL

It's the 12th of November 1931. The legendary Abbey Road Studio has just opened, and Sir Edward Elgar approaches the podium in front of the fully assembled London Symphony Orchestra. "Good morning, gentlemen!" he calls. "Glad to see you all. Very light program this morning. Please play this tune as though you've never heard it before." An upbeat, and then the orchestra launches into Pomp and Circumstance, beginning the recording session much as we begin this concert.

There's a reason that the world famous Henry Wood Promenade Concerts (The Proms) have become a staple of summer music in the United Kingdom. Eight weeks (!) of spectacular music presented by the BBC Symphony Orchestra in over 70 concerts. The concert series has been described as "the world's largest and most democratic music festival." It has survived nearly 100 years and continued even during the bombing of the Second World War. The Proms is one of the United Kingdom's most cherished institutions.

And while much has changed in Sir Henry Wood's concert format, much has stayed the same. At the heart of The Proms is a deep, unifying love of music, and a well-earned sense of pride in English music, talent, and foresight in making such a gargantuan music festival a national priority. It is a treasure of culture in the United Kingdom, a bedrock foundation of the orchestral scene. A year without The Proms is utterly unthinkable.

With that deep-seated sense of tradition, we come to the Last Night. It's definitely the most overtly British concert in its patriotism, lightheartedness, and humour. And while the whole series is about the audience and their enjoyment of this great art, the Last Night is the concert where they can actively join in on the fun. What a perfect way to end such a magnificent artistic journey! Don't be sad that it's over; smile because it happened.

The Kingston Symphony is presenting its own Last Night and we have been working diligently on making it both excellent and truly authentic. We will play all the expected traditional pieces. Our good friends from the Kingston Choral Society will join us for the merriment. We have gone so far as to secure the original version of the Henry Wood Fantasia on Sea Songs. Get ready to weep at the cello solo, clap along with "Jack's the Lad" and enjoy an all-too-brief clarinet cadenza. We have also observed the tradition of ending the Sea Songs with Malcolm Sargent's full-throated rendition of Rule Britannia.

So drink it all in as we perform in our own "Royal Albert Hall", Kingston's Grand Theatre. Wave a flag, sing a song, and have a jolly good time!