

MUSIC IN THE UNION CHAPEL

CHORAL EVENING

WITH

THE LONDON CONCORD SINGERS

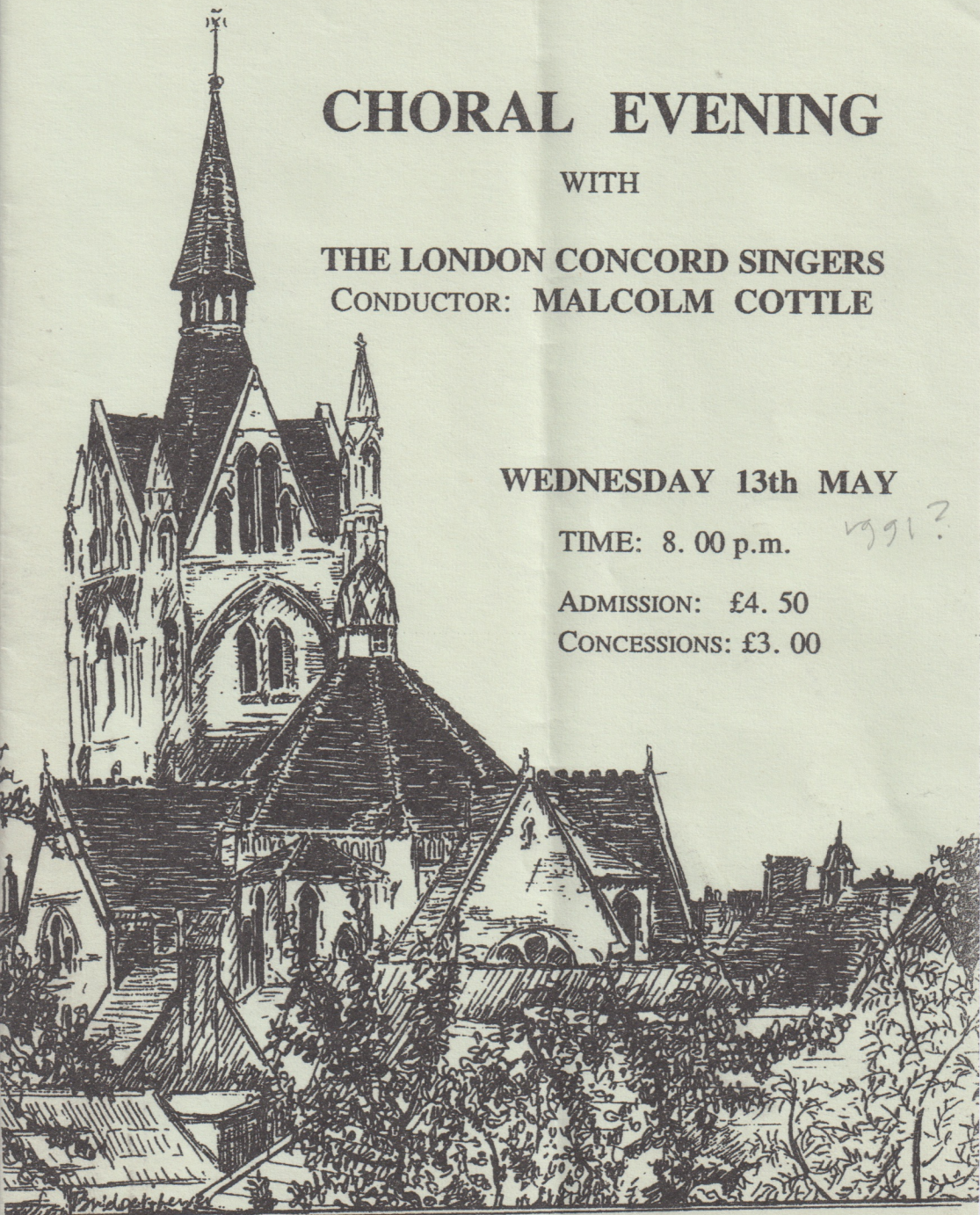
CONDUCTOR: MALCOLM COTTLE

WEDNESDAY 13th MAY

TIME: 8.00 p.m. 1991?

ADMISSION: £4.50

CONCESSIONS: £3.00



Union Chapel is in Compton Terrace, Highbury Corner, Islington, London N1 - 071.226.1686

Tube: Victoria Line/Highbury & Islington - 2 minutes walk up Upper Street: Buses:

43, 279, 30, 4, 19, 277, 271: There are no facilities for disabled people, but they will be more than welcome.

A licensed bar will be open during the interval

UNION CHAPEL

The congregation was founded in 1799 and worshipped at a house in Highbury Grove before the first chapel on the present site in Compton Terrace was opened in 1806. It was called Union Chapel because it combined Anglican and nonconformist worship. As time went on the Anglican connection declined, and in 1847 the congregation joined the Congregational Union of self-governing nonconformist churches; it is now a member of the Congregational Federation. Although it became formally less ecumenical in the 1840s, it remained liberal in outlook and free of narrow sectarianism.

The original chapel was enlarged in the 1850s, but it was still found to be too small for the expanding congregation, which by this time had as its minister Dr Henry Allon, one of the great figures of Victorian church life. In 1875 it was decided to build a new chapel, and the present building (as well as the lecture hall, Sunday school hall and other ancillary buildings) was inaugurated in December 1877. The tower was completed later, in 1889.

The architect (chosen in a competition) was James Cubitt, the son of a Baptist minister and something of a specialist in designing nonconformist churches, who had in 1870 published a book on nonconformist church design. In that book he argued against traditional nave and aisle design for congregational worship, and proposed instead the use of an octagonal form; the important thing was that the congregation should be able to see and hear whoever was in the pulpit. His design for Union Chapel very much follows the ideas in a book, which were shared by Dr Allon.

It is not the only Victorian nonconformist chapel to have been planned in this way, but it is an exceptionally thoroughgoing example of the type, with many details such as the octagonal plan, the layout of the gangways, and the sloping ground-floor pews, contributing to a design in which out of 1,650 or so places only from 6 was it not possible to see the pulpit. It is also one of the few large examples of the type to have survived, and with virtually all its original fittings complete, from the umbrella stands and the ventilation system up to the richly-decorated pulpit and the fine Willis organ.

The organ is a lasting reminder of the enthusiasm for music of Dr Allon and his congregation, as are the excellent acoustics and the stained glass in the rose window depicting angels playing musical instruments (by Frederick Drake of Exeter, 1877). Union Chapel was famous in Dr Allon's time for the high standards of its congregational singing, led by a well-trained choir, causing a visitor to note that "the audible participation of a thousand worshippers induces a sense of communion which appeals most powerfully to the religious emotions".

In Congregationalism, Union Chapel inherits a tradition of religious dissent, going back to the radicalism and rejection of the established church in 16th and 17th century England. A relic of this is the piece of the Plymouth Rock, on which the Pilgrim Fathers are supposed to have landed, when they fled from persecution in this country, and which is proudly displayed over a doorway of Union Chapel. It was sent by the Pilgrim Society of Plymouth Mass. in January 1883, with a letter (still in the Church's possession) saying that it is the first - and therefore now possibly the only - piece to cross the Atlantic.

LONDON CONCORD SINGERS

Conductor : Malcolm Cottle

The London Concord Singers is this year celebrating its 25th anniversary. During that time it has given concerts all over the U.K. as well as visiting Switzerland, Yugoslavia and Holland. It performed at St. John's, Smith Square, the Albert Hall and all three South Bank Halls, as well as recording with the London Symphony Orchestra.

The choir consists of some 25-30 members who come from all walks of life and who live in and around London. They have given first performances of many new works and have, on several occasions received awards from the Performing Rights Society for 'Choral Enterprise'

Malcolm Cottle has conducted the choir since its formation in 1966. As a boy he sang with the choir of St. Paul's Cathedral during which time he sang at the Queen's Coronation in 1953. He has worked with several Opera companies including Beaufort Opera and Orpheus Opera. He has directed the music for Musicals and Pantomimes at several provincial theatres and is currently to be found working at the London Studio Centre for Dance and Drama at King's Cross, for whom he has been Musical Director for many shows, most notably Show Boat and West Side Story. He is also organist of St. Mary's Church, Cadogan Street in Chelsea and the North London Progressive Synagogue.

Mass for two choirs

Frank Martin

Frank Martin was born in Geneva in 1890, the tenth and last child of a Calvinist pastor. His first teacher of composition was Joseph Lauber, a truly Swiss product of two civilisations: German, as a pupil of Hegar and Rheinberger, and French through Massenet. As a result of this, Martin has always been receptive to different influences, initially Cesar Franck, Faure and Ravel, he later embraced serialism as propounded by the Viennese school of Schoenberg and Webern, eventually combining this with tonality to create his own individual style.

Although written in 1922, when the composer was 32 years old, the Mass must be regarded as an early work and displays those early French and German influences, combining typical French melodic fluidity with German richness of harmonic texture. Martin sets the usual five sections of the Mass.

1. *Kyrie*
2. *Gloria*
3. *Credo*
4. *Sanctus/Benedictus*
5. *Agnus Dei*

INTERVAL

Sept Chansons

Francis Poulenc

The seven chansons are something of a turning point in Poulenc's artistic development. Before 1936 most of his music had been light-weight, witty and urbane, the music of the salon and music hall. It is with this - his first venture into unaccompanied choral writing - that the more serious side of Poulenc's nature emerges, brought out by the somewhat abstract poems of Guillaume Apollinaire and Paul Eluard, although it must be admitted that, as with most of his music, the music hall is not very far away.

1. *La blanche neige (White snow) (GA)*
2. *A peine defiguree (Hardly disfigured) (PE)*
3. *Par une nuit nouvelle (On a new night) (PE)*
4. *Tous les droits (All the rights) (PE)*
5. *Belle et ressemblante (Beautiful and alike) (PE)*
6. *Marie (GA)*
7. *Luire (To shine) (PE)*

Owls O Wild West Wind

Edward Elgar

The Evening Primrose Ballad of Green Broom

Benjamin Britten

It was a Lover and his Lass Ye Banks and Braes

John Rutter
Percy Grainger

Shenandoah De Battle ob Jericho

arr. James Erb
arr. C.S. Lang

PROGRAMME OF EVENTS

FESTIVAL OF MUSIC 12th to 22nd MAY

- Tue. 12th 1.30 to 4.30 pm TEA DANCE (Sunday Sch.Hall) Compton Avenue
entrance at the rear of the Chapel. *Tickets £1.50 (includes refreshments)*
8.00 to 10.30 pm OLD TIME MUSIC HALL *Tickets £3.50 (£2.50
concessions) Senior Citizens £1.00*
- Wed. 13th 12.45 SERVICE.
1.15 to 2.15 pm OBOE RECITAL by SARAH JANE MEASURES,
PIANIST - NICOLA MEECHAM
8.00 to 10.00 pm CHORAL EVENING WITH THE LONDON
CONCORD SINGERS. Conductor-MALCOLM COTTLE *Tickets £4.50
 (£3.00 concessions)*
- Thur. 14th 8.00 to 10.00 pm LADIES CHORAL EVENING WITH THE DYLAN
SINGERS. with JANINE BUTTON *Tickets £4.00 (£2.50 concessions)*
- Fri. 15th 7.30 to Midnight. FIESTA LATINA "A Night of Latin Excitement"
(Sunday School Hall - entrance through Chapel). *Tickets £4.50/£5.00*
- Sat. 16th 7.30 to 9.30 pm ORGAN RECITAL (Mr John Hooker) *Tickets £3.00
(concessions £2.50)*
- Mon. 18th 8.00 to 10.00 pm INFORMAL CHAMBER ORCHESTRA Conductor
EDWARD KAY, Leader and Soloist - DAVID BARTON *Tickets £4.50
 (£3.00 concessions)*
- Tue. 19th 7.30 to 9.30 pm CELEBRATION OF MUSIC OF ISLINGTON
CHURCHES (A bringing together of all churches to celebrate music)
- Wed. 20th 12.45 SERVICE.
1.15 to 2.15 pm STRING QUARTET RECITAL *Tickets £1.50*
8.00 to 10.00 pm GWALIA (WELSH) MALE VOICE CHOIR. *Tickets
£5.00 (£3.00 concessions)*
- Thur 21st 7.30 to 9.30 pm ORGAN RECITAL (Mr Richard Baker) *Tickets £3.00
(concessions £2.50)*
- Fri. 22nd 8.00 to 10.30 pm EVENING OF IRISH MUSIC AND DANCE *Tickets
£4.00 (concessions £3.00) Family £6.00*

UNION CHAPEL ISLINGTON

Compton Terrace, Islington, London N1

Postal Address:

Union Chapel Project, The Vestry, Compton Avenue, Islington, London N1
2XD. Telephone: 071.226.1686

The Festival Co-ordinators - Mr John Hooker and Mrs Rosemary Jeakins would like to thank all the artistes and performers who have given their services at little or no expense to make the Festival one to remember. We would especially extend our thanks to Mr. Ted Sellick of Jay Signs, Upper Street N1 for the magnificent signs and banner he made and presented to the Chapel. To all the members of the Chapel who have been brow beaten into extra duties, to the Friends of Union Chapel for their support and thank you for the forbearance of the members of Union Chapel for patiently putting up with the upheaval within the Chapel environment.

All proceeds from the Festival, after expenses have been met, will be going towards the setting up of a Childcare Centre at Union Chapel.