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TOWN HALL MUSIC AND MEETINGS

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Standing in Victoria Square a native Brummie takes for granted that to the left is the Town Hall while ahead is the Council House. In many cities they are one and the same but Birmingham's Town Hall was built before the Council existed and it came into existence primarily as a concert hall and a meeting place. This dual purpose was the reason that it was not called simply a concert hall. While on the question of names, when the Council House was built in the 1870's it was very nearly called "The Guildhall" or "The Municipal Hall".

So the town hall would be a venue for concerts for the delight and edification of the people of the town? Not quite as the concerts were needed originally as a way of raising money primarily for the General Hospital. In November 1765 Dr Ash called a meeting and proposed that a subscription list be set up in order to raise money for the building of a hospital for the poor of the town. This was greeted with great enthusiasm and within two months over £2000 had been given which was enough to buy a site in Summer Row, dig out the foundations and begin building. Unfortunately relying on subscriptions is a dicey way of raising money and when the money stopped so did the building work. In 1768 it was suggested that a concert be organized as a way of raising money and when the money stopped so did the building work. In 1768 it was suggested that a concert be organized as a way of raising money and this expanded into a three day festival held on the 7th, 8th and 9th September. Tickets cost 5/- (25p) and the venues were the local theatre and St Philip's Church where Handel's Messiah was performed. On Friday evening there was a grand ball at the Assembly Rooms in Old Square; the profits, however, were not enough and the hospital remained unfinished. Ten years later the project was becoming a scandal and either it had to be finished or demolished. So another three day festival was held and that and some vigorous fund raising meant that the hospital was completed and opened in 1779 fourteen years after Dr Ash's original proposal. Patients entering the hospital were required to bring two shirts and their own crockery and were fed a diet of bread, cheese, broth, meat and beer. The doctors gave their services free but money was still needed for equipment and upkeep and the payment of nurses/cleaners (although their pay was only £4 per year) so it was decided to continue with the music festivals to be held every three years so the Triennial Festival was born and would continue throughout the next century.

The festival in 1784 celebrated the centenary of Handel's birth and consisted mainly of his music including a performance of Messiah which became standard practice. In 1790 the renowned German singer Madame Mara came and stayed between concerts with Lord Dudley at Himley Castle and the profits of over £900 meant that the hospital could be enlarged. There was no festival in 1793 as the theatre had burnt down and St Philip's was not large enough to accommodate all who wished to come. The festivals, however, put Birmingham on the musical map and even more so when in 1800 Joseph Moore took over the organization. He was a wealthy industrialist and passionate musician who knew many of the leading performers of the day and persuaded them to come to Birmingham. "Persuade" is the right word as, at that time, Birmingham was a small industrial

town in the provinces with a 16 hour journey by stage coach from London. Joseph succeeded, however, and during the early years of the 19th century the profits for the hospital continued to rise, and in 1811 even the date of the sacrosanct onion fair was changed so that it would not clash with the festival. In 1812 Joseph was given a gift of a silver vase and plate in recognition of his contribution to the musical life of the town. After 1815 and the end of the war with France performers from the Continent came and it became obvious that a purpose built concert hall was needed. In March 1827 the Street Commissioners agreed to the proposal and a committee was formed to that end. A special rate would be needed but not everyone agreed including the Quaker Joseph Sturge. His objection to the concerts was the performance of oratorio which he said used the words of Scripture for secular enjoyment and so refused to pay the extra rate. He had a visit from the bailiffs who took goods to the amount owed.

The first task of the town hall committee was to find a suitable site. They wanted to build in the upper part of the town i.e. near to St. Philip's church and there was at that time space from which to choose. Even the area round Digbeth was still open as an advertisement for the sale of a public house in Floodgate Street which had gardens stretching down to the banks of the sparkling River Rea shows. In the same paper beans, peas and potatoes were offered for sale from a large garden in Bradford Street and on the other side of the town there were many gardens round the new hospital in Summer Lane. The committee looked first at a site in Bennetts Hill but the owner asked too high a price so they moved on to Paradise Street. There were two drawbacks to this site in that it had dwelling houses flanking it and at the back in Ann Street and the street itself was little more than a country lane so would need paving. The price was right, however, so they bought not only the land for the hall but also the land round it so that at some point in the future it would be possible to demolish the houses.

The next task was to advertise for an architect and sixty seven designs were submitted and reduced to three. One was Charles Berry at that time rebuilding King Edward's school at the other end of New Street, a local architect Charles Edge and a firm of architects from Liverpool namely Hansom and Welch. Although Joseph Hansom was a young man in his late twenties and had submitted a late bid his design was chosen. Most architects of the time were influenced by the work of an Italian architect called Palladio and Palladian style mansions were springing up all over Britain. He also had designs for civic buildings based on Roman temples and Joseph chose his drawing of the temple of Castor and Pollux which had stood in Rome two thousand years before. The brick built building would be 145ft by 65ft by 65ft and faced with Anglesey marble. This was a free gift and came to Birmingham by sea and canal along with half a dozen Welsh workmen skilled in the use of marble. The bricks came from nearer home namely Selly Oak and some were made on site from the clay dug out of the foundations. The hall would be ornamented with 42 Corinthian columns each 36ft high and a triangular pediment over the main entrance. The work began in April 1832 and one of the fillings in the foundations was oyster

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shells. This sounds wildly extravagant but oysters at that time were 10 a penny so there was plenty of shell going free. There was a slight set back when the men went on an unofficial strike for a day but a worse one later when a pulley on the machinery used for raising the large pieces of stone broke and a falling stone killed two workmen. They were buried in St Philip's churchyard and the stone which had killed them was placed on top of the grave as their memorial. However by early 1834 Joseph Hanson realized that he would not have enough money to complete the hall. He had agreed with the street commissioners that he would be responsible for all expenses so could not appeal to them and instead put a letter in the Gazette asking the people of Birmingham for £500 or he would be bankrupt and the town hall not finished. As there was no response he was declared bankrupt and he and his partner returned to Liverpool. To complete his story in 1835 he designed a two wheeled horse drawn cab which made his name if not his fortune as it became known as a Hansomcab and plied for trade as taxi cabs do today until the early 20th century when it was superseded by the motor car.

Back in Birmingham the committee appointed another architect to make the hall usable for the Festival in October postponed from 1833 although the hall was not actually finished until Charles Edge did so thirty years later in 1862. An organ had been installed commissioned by Joseph Moore from Messrs. Hill and Son of London who had built organs for York Minster, Ely and Worcester. The General Hospital gave £1000 towards its cost and it remained the property of the hospital until 1922 when it was acquired by the City Council. For the 1834 festival the new hall was packed to capacity and there was, according to the Gazette, a superb performance of Messiah. "The audience rose as one man for the Hallelujah Chorus and there was a minute's silence following the last Amen before the thunderous applause". The hall was generally well received and one correspondent to the Gazette said that he liked it for standing near to those humble dwelling houses looking like their magnificent friend rather than their haughty lord. So many came to visit that timed tickets had to be issued. Part of the profits went to the tradesmen out of pocket after Joseph Hanson's bankruptcy. Concerts were held regularly including organ recitals on Thursday mornings and Monday evenings when the cost of 3d per ticket attracted a very wide audience.

Then in 1837 there was a real coup for Birmingham in that the young German composer Felix Mendelssohn came to the festival. He and Joseph Moore had met in Berlin and became friends despite the great disparity in their ages. He was no stranger to Britain and was a favourite of Queen Victoria and, after her marriage, of Prince Albert. He conducted his oratorio St Paul, gave an organ recital and played the first performance of his second piano concerto. He came again in 1840 and at one of these concerts George Eliot made a spectacle of herself by sobbing throughout much to the irritation of everyone around her. In December 1841 the first organist George Hollins died suddenly aged 23. He was replaced by James Stimpson who retained the post for the next 40 years.

Mendelssohn did not come to the 1843 festival but promised to come in 1846 at which he would conduct the first performance of his new oratorio *Elijah*. First performances were important occasions and it would have been expected in either his home country of Germany or in London so Birmingham was greatly privileged and to mark the occasion the festival was extended to four days. The band consisted of violins, violas, cellos, double basses, flutes, oboes, clarinets, horns, bassoons, trumpets, trombones and drums and a now obsolete instrument called an ophicleides (similar to a modern tuba). The choir consisted of sopranos, counter tenors, tenors and basses and four soloists, soprano, contralto, tenor and bass. As both choir and band were made up of musicians from both London and Birmingham they rehearsed separately until the Sunday before the concert when a special train brought them and Mendelssohn to Curzon Street station. There was a full rehearsal on Monday morning and another on Tuesday afternoon before the concert on Wednesday morning. The organist was Dr Henry Gauntlett who was also a composer of many hymn tunes including "Once in Royal David's city". The regular organist Mr Stimpson was choir master. On the morning of the concert the audience began to arrive at about 9.00 for an 11.30 start and found great crowds lining New Street and Ann Street and all round the town hall waiting to see them arrive. Those with numbered seats which cost £1.00 (a week's wages for a working man) came up New Street and went in by the main door and those with unnumbered seats (costing 10/6d) came along Ann Street to a side door. The seats were not individual but long benches with a cushion. Once the seats had been filled others were allowed in to stand and this included both the local and the London press. As some enterprising people had brought small stools with them every available space was taken. The oratorio began at 11.30 and should have lasted about two hours with a fifteen minute interval but as every solo item was encored it must have lasted considerably longer. As there was only one ladies lavatory in the cloakroom and four urinals for the men and little chance of getting to them anyway many must have been feeling very uncomfortable by the end. Mendelssohn did not have far to go as he was staying with Joseph Moore who lived in the Crescent a fine row of houses built behind the present day Broad Street. The original intention had been to build a crescent to rival those in Bath but the canal was put in before they were finished and the noise and dirt of the canal traffic destroyed the desirability of the area. The only memory now is retained in the name of the Crescent Theatre. Felix was overwhelmed with the success of the day and wrote to his brother that no new work of his had gone so well and that it had been received with great enthusiasm. He left Birmingham on Friday promising no doubt to be back. The year ended on a high note as Jenny Lind, the Swedish Nightingale, came to sing on 28th December and over £1000 was raised for the Queen's hospital. Unfortunately Mendelssohn could not return as he died in 1847 aged only 39. The 1849 festival was a memorial to him with a performance of *Elijah* and a bust of the composer stood on the platform. Joseph Moore died in 1851 aged 85. He had organized the festivals for over fifty years

but they were now an integral part of the life of Birmingham and so were able to continue without him.

Throughout the rest of the century many famous composers and performers came and some of them more than once. Grieg and Gunoud both came twice, Dvorak, Saint Suens and Sibelins three times along with Bruch, Hubert Parry and Edward German. In 1873 Arthur Sullivan conducted his oratorio "The Light of the World" hoping that audiences would accept him as a serious composer but most people linked him with Gilbert and such successes as Mikado or H.M.S. Pinafore. Notable performers were Nellie Melba and Clara Butt. The festivals followed the familiar pattern with Messiah always performed but in the 1880's the date was changed from August to October as so many people were going on holiday. In 1900 Edward Elgar came to conduct the first performance of The Dream of Gerontius. Unfortunately it was a disaster having been grossly under-rehearsed. The critics, however, recognized its true worth and it has been repeated many times since. He returned in 1903 with the Apostles which was enthusiastically received as was The Kingdom in 1906. Elgar's last contribution was the Music Makers in 1912 with Henry Wood conducting. This, although no one realized it at the time, was the last triennial festival as there was no heart to organize anything in 1915, the second year of the Great War, and they were not resumed after the war had ended.

Before looking at the town hall in the 20th century it is necessary to go back and look at the other use of the hall namely as a place for meetings. In January 1835 the hall was packed for an historic and momentous occasion. Birmingham, for the first time, had been granted the right to send two members of Parliament to Westminster and the hall was used for the nominations. As the benches had been removed over 10,000 people attended. Unfortunately, those on the balcony pressing forward for a closer look broke the rail and some fell to the ground floor. There were no serious injuries probably because they landed on other people and not the floor itself. The two men who became our first MPs were Attwood and Scholefield.

In 1836 a concert was held to raise funds for the relief of aged and distressed housekeepers and over 2000 benefited. In 1837 a grand ball was held to celebrate Queen Victoria's coronation although for some reason it was not well attended. A month later the Duke of Cambridge had a private organ recital and at the end of July there was a week long temperance conference attended by delegates from all over the country.

In 1838 Birmingham was granted a charter whereby it could elect its own Council so eventually dispensing with the Street Commissioners. To celebrate the first meeting of the Council in December a public dinner was held in the hall although no details are given of who provided the food or where it was prepared. However 500 men sat down to eat while their women folk sat in the balcony and watched them! If that happened often I am not surprised at the suffragette movement. In

1840 the Mayor called a hurried meeting to draft a letter to the Queen following an assassination attempt as the young man was from Birmingham. He was arrested and spent the rest of his life in a lunatic asylum. Later the same year a breakfast for 450 people was held following the laying of the foundation stone of the Queen's hospital in Bath Row. In 1852 Charles Dickens gave a public reading of a Christmas Carol and raised £399 towards the building of the Birmingham and Midland Institute. The town hall was still not completely finished but the area round was changing. Queen's College had been built opposite taking medical and theological students. The old houses were finally removed and a new approach was made and called Ratcliffe Place. Within twenty years the Council House was built with Council Square, later renamed Victoria Square, in front of it.

On 15th June 1858 the Queen and Prince Albert came to Birmingham. They drove up New Street from the railway station to the town hall. After the singing of the National Anthem by the choir a loyal address was given to the Queen who graciously replied "I have received with pleasure your loyal and dutiful address it is most gratifying to me to have this opportunity of visiting this ancient and enterprising town and the centre of so much of our manufacturing industry I desire you will convey to the vast community which you represent my sincere thanks for their cordial welcome". A second address was given to Prince Albert who also replied. The Queen, then, taking the sword from her equerry knighted the Mayor John Ratcliffe. She and the Prince drove to Aston Hall where they had lunch and she declared the Hall and grounds open and then left for London from Aston railway station. Thirty years later in 1887, her Golden Jubilee year, the Queen returned. She lunched in the town hall, knighted the Mayor Thomas Martineau before laying the foundation stone of the new law courts. Another notable Birmingham man had been honoured four years before when a banquet was held in the town hall to celebrate John Bright's twenty five years as a member of Parliament.

The arrival of another politician in December 1901, however, was not such a happy occasion David Lloyd George insisted on coming to speak although advised not to. The country was in the throes of the Boer War and feelings were running high both for and against. Lloyd George was definitely against so had been labeled a pro Boer but this was not what roused the people of Birmingham. Joseph Chamberlain was for the war and Lloyd George called him a war mongerer and worse. He might have been right but this is not the place to argue the rights and wrongs of the war but one did not attack Birmingham's idol and then expect a peaceful reception. The town hall was packed with as many again outside and 400 policemen hoping to keep the peace. There was a brass band playing "Soldiers of the Queen" and "Rule Britannia" and other patriotic songs. Many had come armed with tomatoes and eggs to throw but one enterprising trader sold three half bricks for a penny and they went like the proverbial hot cakes. Lloyd George got into the hall by dint of wearing a peaked cap over his face but once on the platform he hardly said "Ladies and Gentlemen" before the

verbal and physical abuse began. The police begged him to get down not only for his own safety but also for the ladies on the stage. This he did and stayed in the hall for a couple of hours while the police cleared the place. By this time the bricks outside had been put to use and there wasn't a window in the hall left intact. The crowd outside slightly diminished by a sudden snow storm refused to go away so the police decided to smuggle him out wearing a policeman's uniform. He marched out with a body of men and marched down to Ladywood police station. He spent the night with friends in Hagley Road and returned to London the next day. Unfortunately back at the town hall there was a great deal of damage, forty people were injured and one man died. The irony was that in 1920, following the Great War when Lloyd George was prime minister, he was invited to return and given the freedom of the city.

During the first world war the town hall was used as a recruiting centre and also for a variety of fund raising events particularly for the widows and orphans. In 1919 Neville Chamberlain suggested the formation of a City of Birmingham Orchestra. There had been a Birmingham Symphony Orchestra before but that had been formed privately but the C.B.O. would be funded partly by the rates. This was agreed and with Appleby Matthews as the conductor played their first concert in 1920. In 1921 the Kings Heath pianist Edna Iles played her first concert with the orchestra. She was just fifteen. In 1924 Adrian Boult was appointed conductor but in 1927 part of the hall ceiling fell in and for two years the concerts had to find another venue. The city council took the opportunity to remove the one balcony put in by Joseph Hansom and replaced it with two thus increasing the number of seats. Unfortunately this ruined the acoustics and spoilt the interior view of the lovely windows.

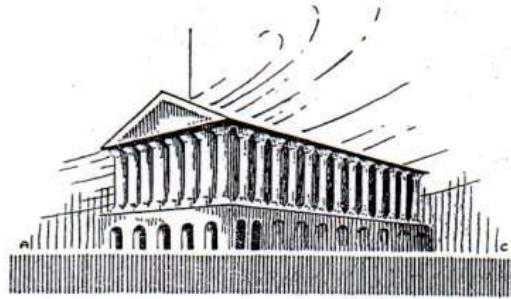
The 1930s were difficult days for the orchestra being the time of the depression although the hall was used every year by the local schools to stage the festival of drama, dance and music. Colmore Road school frequently won prizes in all categories. In 1938, along with other public buildings the town hall was sand bagged but when the second world war started in September 1939 the place was closed along with cinemas and theatres throughout the country. The government, expecting immediate heavy bombing, did not want large numbers of people in one place but by the end of October when the bombing had not started, allowed places of entertainment to reopen. There were no winter evening concerts in the town hall, of course, as it was impossible to black out. The hall was not hit when the bombing did start but it suffered from blast damage. By 1942 when the worst of the bombing was over, the concerts resumed including the summer evenings. These went on as long as possible into the autumn and on occasions the musicians were reduced to fixing bicycle lamps to the music stands to be able to finish the music. The hall was also used by the C.B.O. for recording for HMV and Columbia although before the recording could start someone was sent on the roof with a hooter to scare away the starlings. On one occasion the recording was ruined when the air raid siren on the roof went off.



BIRMINGHAM TOWN HALL

1834-1934

PROGRAMME
OF THE
CENTENARY CELEBRATIONS
4th October, 1934



After the end of the war in 1945 life became more normal and George Weldon, conductor following the premature death of Leslie Howard, began a series of popular promenade concerts even if the roosting starlings could be heard more clearly than the quiet parts of the concert. The hall was also used for the Grammar Schools' Festival when talented pupils played with the C.B.S.O. and the word Symphony was added in 1946.

The hall was in need of renovation but lack of money and building restrictions prevented it and serious consideration was given to its demolition. However it was used for a variety of entertainments although not all in wrestling as the council felt that "that was not seemly in such a dignified setting". There were frequent jazz concerts including one lasting all night – unheard of in a city where everything closed at 11.00 and in the 1960's and 70's pop concerts were held there. Also in the 1970's the Open University used it for their degree ceremonies and I received mine there in 1976. The school where I was teaching also used it for prize giving and I discovered for the first time the maze of passages behind the platform. I'm still astonished we didn't lose a child or two.

1990 the new Symphony Hall opened and most people believed that the town hall would be demolished but we were wrong. The hall is being renovated with the two balconies being replaced by one; with modern acoustics and double glazed windows (against the traffic as the starlings have gone) and better cloakroom facilities. The completion date is Autumn 2007 and I, for one, look forward to seeing it again in all its glory.

Monday, March 14th - - 7-0 p.m.

SCHOOLS' CHOIR

(Chorus Master, Stanley Adams)

and

**CITY OF BIRMINGHAM SYMPHONY
ORCHESTRA**

(Leader, Norris Stanley)

Conductor :

STANFORD ROBINSON

NATIONAL ANTHEM (Orchestra and Audience)

1.—OVERTURE :

THE WASPS *Vaughan Williams*

2.—PIANO CONCERTO IN A MAJOR : K.414

FIRST MOVEMENT *Mozart*

DIANA van GELDEREN (King's Norton G.S.)

3.—CONCERTO FOR TWO VIOLINS :

FIRST MOVEMENT *Bach*

V. S. GARRISON (Saltley G.S.)

J. TITLEY (George Dixon G.S.)

4.—SOPRANO AIR WITH ORCHESTRA :

WITH VERDURE CLAD, from 'The Creation' *Haydn*

ANN PARDOE (K.E.G.S. Camp Hill)

5.—PIANO CONCERTO IN D MINOR : K.466

LAST MOVEMENT *Mozart*

R. C. MASSEY (Moseley G.S.)

INTERVAL

6.—THE BANNER OF ST. GEORGE *Elgar*

The following schools are taking part in the Combined Choir :

K.E.G.S., Aston ; K.E.G.S., Camp Hill, Boys and Girls ;
Erdington, G.S. ; K.E.G.S., Handsworth ; K.E.H.S., Girls ;
King's Norton G.S., Boys and Girls ; Moseley G.S. ; St. Paul's
G.S. ; Saltley G.S. ; Waverley G.S. ; Yardley G.S.

THE BANNER OF ST. GEORGE

SCENE I.

Within Sylen's walls no sound is heard,
Save the sad wail of anguish and despair.
From his dank lair the awful dragon comes,
His breath a pestilence, his glance a sword;
His scales of brass an arm'd host defy;
Each day a maid from home and love is torn,
A pure white sacrifice, to stay his rage;
The women of Sylen⁷ rend their hair
Discomolate, and mourn their daughters
slain.

"No more they charm the passing hours,
The comely daughters of our pride;
No more they twine the laughing
flowers,
Or sing their songs at eventide.
The voice of love no longer cheers—
We listen for its tones in vain;
All mirth, alas! is changed to tears,
And we must weep our dear ones
slain."

Forth from the palace, beautiful as day,
Fair Sabra comes, the daughter of the king;
Night in her eyes, and sunshine in her hair;
She turns her gentle face upon the throng,
And all grows hushed around her, grief itself
Dies sobbing into silence; for she seems
A pale, sweet vision from a purer world;
And tearful faces are upturned in love.
"Fear not," she cries, "the darkest hour of
night
Is oft the harbinger of silver dawn."

The aged monarch, worn and grey,
Beside the lovely princess stands,
No more he sees in fair array
The muster of his warrior bands.
Alas! his bravest knights are slain,
Right well they strove, but strove in vain;
Now only words of anguish flow,
The cry, "O woe, Sylen⁷, woe!
Our daughters are devoured! the dragon
waits
A maiden sacrifice; or ere the night
We all in hideous death shall be o'erwhelmed!
All hope is gone! O woe, Sylen⁷, woe!"

Like charmed music o'er the 'frighted throng
Falls Sabra's voice, pure as an angel's song,
Clear as the throbbing of a silver bell,
It lulls the tumult by its magic spell.
"O calm your hearts," (she cries), "O still
your fears,

And let Hope shine amid the rain of tears;
The foe demands a sacrifice, this day
Your princess, Sabra, will the tribute pay.
A maiden of Sylen⁷ proud am I,
For those I love 'twill not be pain to die;
Beloved sire, O weep thou not for me,
I give my life to set Sylen⁷ free."

O beauteous Love! thou flower of heaven,
Transplanted to a world of care;
O spring thou up in dreary hearts,
With grace divine and beauty rare.
Then shall the desert places bloom,
As glorious as the bowers above,
And earth like Eden's garden smile,
O flower of heaven! O beauteous Love!

SCENE II.

Without a fear beside the dragon's tarn
The princess waits to die! A form of light.
Her robes are spotless as the virgin snow,
And snow-white flies deck her sunny hair,
With sad, sweet smile of innocence and love,
She listens to her father's last lament.
"Beloved sire," she whispers, "dry thine
eyes,
For oft times blessing wears a dark disguise;
And say of me henceforth with love and pride
To give Sylen⁷ peace she lived and died."

Hark! 'tis the ringing hoof of steed,
A warrior comes at foaming speed,
The sunbeams glint with flashing light,
On shining mail and helmet bright.
See! See! his coal-black steed draws nigh.
The shivered stones in sparkles fly!
Whence comest thou, majestic knight,
With spur of fire and sword of might?
With cross of red, and dauntless brow,
Majestic knight, whence comest thou?

Saint George no answer makes, but gives
command:
"Unbind the maiden!" but the princess
cries,
"Nay, I am here a willing sacrifice
To save Sylen⁷. Stand thou back, brave
knight!
The awful dragon stirs beneath the flood!"
The knight of Cappadocia dauntless stands:
"Though all the powers of darkness shall
assail,
At heaven's command, I fall—or I prevail!
My good sword Ascalon is keen and bright

Monday, March 22nd, - - 7-0 p.m.

SCHOOLS' CHOIR
and
CITY OF BIRMINGHAM ORCHESTRA
Leader, Norris Stanley

Conductor :

CHRISTOPHER EDMUNDS, D.Mus.

NATIONAL ANTHEM (Orchestra and Audience)

1.—OVERTURE : " COCKAIGNE " *Elgar*

2.—VIOLIN CONCERTO in E MINOR : *Mendelssohn*
FIRST MOVEMENT
JOHN LUDLOW (K.E.S.)

3.—ARIA WITH ORCHESTRA :
" FLOWN FOR EVER," from the Marriage of Figaro *Mozart*
The Countess of Almaviva is sad because she thinks that her
husband no longer loves her, and wishes that by her constancy,
she might win his love again.
PATRICIA KENT (K.E.H.S.)

4.—PIANO CONCERTO in B. FLAT : *Beethoven*
LAST MOVEMENT
MARJORIE PEARCE (K.E.H.S.)

INTERVAL

5.—THE CREATION : PARTS I AND II *Haydn*
Soloists :
JOAN TAYLOR *Soprano*
CEDRIC LUBBOCK *Tenor*
ROBERT EASTON *Bass*

The following Schools are taking part in the Massed Choir :

K.E.G.S. Aston ; K.E.G.S. Camp Hill, Boys and Girls ;
Central G.S. ; George Dixon G.S. ; K.E.G.S. Handsworth ;
Handsworth G.S. ; K.E.S. ; King's Norton G.S., Boys and Girls ;
Moseley G.S. ; S. Paul's G.S. ; Saltley G.S. ; Waverley G.S. ;
Yardley G.S.

BIRMINGHAM GRAMMAR SCHOOLS

MUSIC FESTIVAL

Adjudicator :

CHRISTOPHER EDMUNDS, D.Mus.

Principal, Birmingham and Midland Institute School of Music

THE TOWN HALL

MARCH 22nd, 1948

The Birmingham Choral Union

presents

A Complete Performance of

“MESSIAH”

(Handel)

With Original Orchestral Accompaniments

The Town Hall . Birmingham

Good Friday . 26th March 1948

At 6.30 p.m.

CONCERT DIRECTION—
DALE FORTY & CO., LTD., 80-84, NEW STREET.

The Birmingham Choral
Union with Orchestra

presents

“MESSIAH”

(HANDEL)

In aid of the Newsvendors'
Benevolent and Provident
Institution.

Sunday, November 28th, 1948

TOWN HALL
BIRMINGHAM

AT SEVEN P.M.

PRINCIPALS:

ELSIE SUDDABY . . .	SOPRANO
MURIEL BRUNSKILL . . .	CONTRALTO
DAVID LLOYD . . .	TENOR
RONALD STEAR . . .	BASS
ARTHUR MATTHEWS . . .	SOLO TRUMPET
LEADER OF ORCHESTRA . . .	ALEX COHEN, M.A.
ORGAN . . .	T. W. NORTH
CONDUCTOR . . .	APPLEBY MATTHEWS

Programme - SIXPENCE