

# OLDHAM MUSICAL SOCIETY

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ERNEST LORD, Esq.

ERNEST CRAIG, Esq., A.R.C.M.

FRED THOMPSON, Esq.

Chairman :

FRANK WHITTAKER, Esq.

PRESENT A

## Grand Concert

In the CO-OPERATIVE HALL, KING STREET,

ON SATURDAY, 9th MARCH, 1946, at 7-0 p.m.

Under the gracious patronage of  
the Mayor and Mayoress, Coun. and Mrs. S. T. Marron,  
and the Chief Constable, W. E. Schofield, Esq., O.B.E.

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PROGRAMME—MISCELLANEOUS.

*Artistes:*

**LOUIS KENTNER**

PIANO.

**JOAN CROSS**

SOPRANO.

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**THE OLDHAM MUSICAL SOCIETY CHORUS**

Conductor - **ERNEST CRAIG, A.R.C.M**

Accompanist: **ARNOLD EASTWOOD, A.T.C.L.**

Hon. Secy.: **FRANK HOLLAND, 31 Crete Street, Oldham.**

**PROGRAMME - TWOPENCE**

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F. Schofield, Acme Press, Oldham Road, Royton.

11 MARCH 1945

Oldham Musical Society

**HIGH STANDARD  
OF CHOIR, PIANIST  
AND SINGER**

The chorus of Oldham Musical Society gave an excellent concert on Saturday evening in the King Street Co-operative Hall, with Louis Kentner (piano and Joan Cross (soprano) as soloists. The polished work of the chorus is a striking testimony to Mr. Ernest Craig, under whose direction they have reached so high a standard of performance.

The society has not had for many years, and perhaps never will have, enough male voices, but the choir is so well handled that the question of ill-balanced performances never seems to arise. When the basses or tenors had melodies of their own, their parts were made to stand out clearly and without straining, as, for instance, in Granville Bantock's "Awake, Awake," which was excellently sung.

One of the choir's most outstanding pieces was the Dramatic Scene, "Liberty," by Eaton Fanning, in which the work of the basses calls for special mention. All sections of the chorus were good, and the solo part was well sung by Miss Leah Taylor in a soprano voice of great purity. The unaccompanied piece, almost always an outstanding feature of these concerts, was the sentimental "When Hands Meet," by Pinsuti, which was a finished and polished piece of work.

**Former Conductor's Piece**

The choir were also at their best in "Where Lies the Land," by Maurice Blower, the intricate "Nymphs and Shepherds," arranged by McNaught, a choral arrangement of Rachmaninoff's famous Prelude, and "In the Twilight," by Dr. H. Brookes, a former conductor of the society. The concert began with "My Love's Like a Lily," by Alec Rowley, and ended with the vigorous waltz rhythm of "Empire of the Sea," by Charles Harriss.

Louis Kentner's programme was, except for his encores, not one which pandered to popular taste. His major item was a Chopin Sonata (B flat major), little known except for the familiar slow movement, "Funeral March." The scherzo, with its entrancing slow middle section, and the brilliant presto of the finale were particularly well played. Kentner's second appearance was devoted to modern works—Ravel's exhilarating "Ondine," in which the great technical difficulties were made to appear non-existent, Bela Bartok's dreary "Four Pieces for Children," and the brilliant showpiece, "Islamey," by Balakirev. The pianist's two encores, Chopin's "Minute" Waltz and "Black Keys" Etude, could hardly have been better chosen from the point of view of popularity. Here the audience were on familiar ground, and there was no difficulty in recognising the technique of the master.

**Polished Artistry**

Joan Cross was outstanding for her polished artistry. Her songs were all, except perhaps for Handel's "Angels Ever Bright and Fair," of the light type which suits her style of singing so well. She sang "With Verdure Clad," from Haydn's "Creation," and "Say Ye Who Borrow," from Mozart's "Figaro," but made her greatest impression in Zerlina's Cavatina from Auber's "Fra Diavolo." Her encores were an ingenious arrangement of "Polly Oliver," by Benjamin Britten, "The Water is Wide," and "My Mother Bids Me Bind My Hair."

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