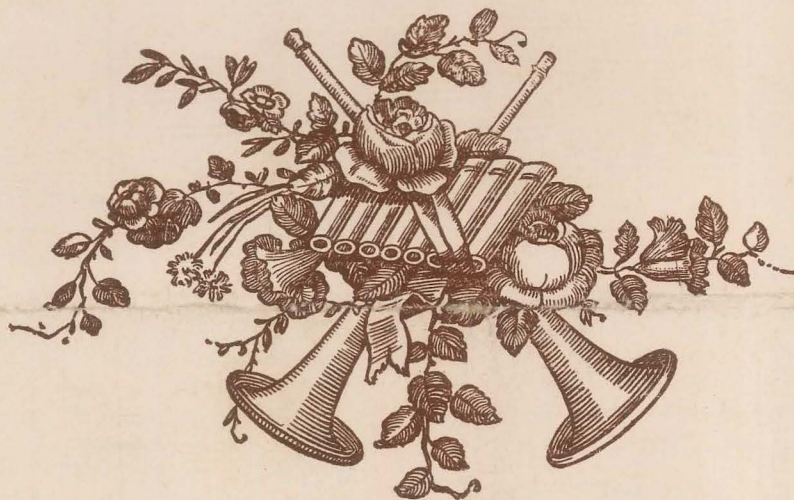


THE NEW JERSEY ORCHESTRA

RENE POLLAIN

Conductor



FIRST CONCERT

SEASON 1932-1933

GUIOMAR NOVAES

Soloist

ORANGE HIGH SCHOOL AUDITORIUM
MONDAY EVENING, DECEMBER FIFTH
NINETEEN HUNDRED AND THIRTY-TWO
AT EIGHT-THIRTY O'CLOCK

The NEW JERSEY ORCHESTRA

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PROGRAM

By MAURICE KAUFMAN

I. SYMPHONY No. 4, Op. 36

- I. Andante sostenuto
- II. Andantino in modo di canzona
- III. Scherzo, Allegro
- IV. Allegro con fuoco

Peter Ilich Tschaikowsky

Born at Wotkinsk in 1840

Died at St. Petersburg in 1893

Tschaikowsky's later symphonies might be construed as music-paintings of the Russian class contrasts and antagonisms of his day, but who may say what was in Tschaikowsky's brain when he wrote these magnificent works. A composer may have snatches of musical thoughts in his head that he means to develop in a certain way and find as he proceeds that he can derive more potent musical effects and psychological meaning out of them than he anticipated. Why else should Tschaikowsky have written in his score at the beginning of the first movement: "In the style of a waltz," began it in a languorous, aristocratic fashion, and then, after a few bars, have changed the whole tone into one of determination and rhythmic vigor, far from the waltz spirit? One can only think that here his temperament ran away with him, that he saw possibilities of intense fervor in this theme and followed this vision. It was his true nature to develop ideas in the grand, dramatic style, and that is the ex-

planation of the great hold his works have on the musical public.

As a great master of musical ideas, he could transform a motive or theme into many shades of tonal expression and this is nowhere seen more lucidly than in the opening measures of this Symphony, in the introduction to the "Waltz" movement. A few notes only, a cutting rhythm—and there you have a stroke of genius. This theme, of great dominance, at first flashes forth like a challenge. It appears at several climatic points in the first movement (and also towards the end of the Symphony) in different aspects to conform to the musical situation. Now it is a menace, again it is the thrust of a bared blade, or a thing of joy that sinks into despondency, as Tschaikowsky's fancy played on these notes with masterful harmonic and dynamic changes. Nothing could exceed the brilliancy and clarity with which this theme is brought in towards the end of the Finale as the termination of a titanic struggle.

It would be futile to attempt to crowd a description of the many emotions of this fine symphony into a limited space. Attention might be called to the tremendous climax of the first movement, when the orchestra returns on a gigantic flood of tonal magnificence to the first theme, which was so soft, sensuous and swaying at its first enunciation, and now is given out with superlative power. But such effects are so evident to an appreciative audience that it is truly a waste of space to speak of them.

PROGRAM—*Continued*

There is something, however, about the second movement which should be mentioned as not being so evident except to the trained musician. Excessive repetitions of the same motive are often used to give an effect of dreariness and monotony, and that is a characteristic of many Russian melodies. In this movement Tschaiowsky makes use of such melodies, but by his skilful presentation they are made pleasurable; suspense and interest are aroused. There is a "graceful simplicity" (again prescribed in the score) which is remarkable when presented, as here, in a minor key. But there is also much manliness and a certain weighty joviality, which give relief to the predominant sentiment.

The third movement brings the ingenious novelty of massed pizzicato effects thrown against the massed body of wind instruments. There is a tipsy quality in those weird little figures in the winds, that always reminds me of the antics of a set of drunken soldiers.

The opening of the Finale is one of dashing, massed orchestral writing. It is virtuosity incarnate. The subordinate melodies of this movement have all the breadth and poetry to which Russian music lends itself so well, and which show Tschaiowsky as a superlative master in the use of his nation's strains and rhythms. As was said before, the introductory theme enters towards the close as might a colossal figure, to settle all conflicts, and leads on to a finish that is one blaze of powerful, joyous vitality.

INTERMISSION

II. VARIATIONS SYMPHONIQUES

For Pianoforte and Orchestra

Mme. Novaes

César Franck

Born at Liege in 1822

Died at Paris in 1890

There have been variations for piano; there have been variations for orchestra; but I think it was reserved for César Franck, reaching out for new forms of expressiveness, to conceive of this unique example; a work for piano solo, completely in variation form, that would share the honors with the orchestra.

Some of the older variation-types are boresome in their formality to modern ears. But when one hears the Brahms Orchestral Variations on a Haydn Theme, or "Istar," the Orchestral Variations of d'Indy—Franck's disciple—the sensation of boredom vanishes, for these masters have recast the form into works of great interest through their freedom of treatment.

The César Franck Symphonic Variations stand in the same class. There is a nobility, gaiety—at times a very beautiful sentiment—and besides, he has set himself a difficult constructive problem, admirably solved.

The piano often dominates the stage, with that rare brilliancy that can also be highly musical and with finely expressive interludes. But the orchestra also comes in for its full rights as a close participant in the musical values.

The opening is given to the orchestra in a motive of strong, incisive rhythm on low notes, to which the piano responds with an antithesis in a higher register, a phrase of great spiritual significance. The two constitute the nucleus of the whole composition. The motives gradually unfold and blossom out into a sheaf of most beautiful flowers. There is vigor, there is fervency, sweetness and sympathy—the light and the dark intermingled—and all accomplished by metamorphosis from those several opening tones.

César Franck has given us, in this, a splendid exposition of his fine insight into human questions, both subtle and grandiose.

III. MARCHÉ HONGROISE (FROM THE "DAMNATION DE FAUST") OP. 24

Hector Berlioz

Born at Côte-Saint-André in 1803

Died at Paris in 1869

This is a curious piece of music in more ways than one. Prince Rakoczy, a valiant soldier, was the author of some very popular Hungarian folk music, but this particular march was "invented" and played by ear by someone else, and then actually written out by a third person. The March was used by Berlioz when, in 1846, he was arranging for a concert in Hungary, at that time seething with seditious ideas.

Berlioz calls it a march but, as he paraphrased it, it is not a march at all. It is a picture, the outcome of an idea that came to his ingenious mind of using this popular tune to be in accord with the emotions of the public he was to face, to paint with it a musico-political canvas of an imaginary revolution. This pictured uprising, strangely enough, actually came to be attempted by the masses two years later under Kossuth's banner.

The effect of this piece at its production in Hungary was tremendous. Berlioz himself was overwhelmed by its intensity. The audience was literally carried off its feet in tumultuous rapture, and its repetition stirred them to even mightier acclaims.

THE NEW JERSEY ORCHESTRA

RENE POLLAIN, *Conductor*



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P. Q. Bessey	J. M. Efross	E. C. Norton	J. A. Walter
A. Boyington	J. H. Frey	L. P. Schell	E. Wick
F. R. Bradner	L. Gage	M. M. Semel	A. R. Witek
G. A. S. Cooper	E. Hantman	M. A. Sheets	O. F. Bensinger
F. J. Daniels	C. Jackson	H. Swartz	

Second Violins

M. N. Robb	E. G. Ferriss	H. Nagel	M. V. Reynolds
L. L. Blue	B. C. Green	C. Newman, Jr.	D. Stehle
E. R. Burt	H. Hartwell	B. Pizzolato	B. B. Strell
C. G. Cummings	A. Klomberg	D. M. Post	W. J. Thayer
P. Felak	L. P. Mansfield	A. Price	L. Torrey
			I. Zickel

Violas

A. S. Aue	J. M. Cuviallo	R. B. Griesenbeck	C. Shaw
A. C. Bato	W. Eastes	G. Imperato	O. K. Schill
T. C. Cummings	F. Greyer	C. Schoner	R. Schmidt

Cellos

R. B. Kingman } *Principal 'Cellists*
C. F. Aue }

W. Berce	F. F. Fenwick, Jr.	W. S. Hayford	M. Mills
T. B. Couper	U. Gossweiler	E. Kosinski	C. Nuzzetti
R. P. Dyckman			W. Schill

Double Basses

A. Fortier	M. Decruck	P. E. Mills
V. Carano	H. Fleming	W. Prestwich
J. H. Clute	J. E. Lay	

Flutes

T. R. Amos G. H. Teller

Piccolo

E. Myers

Oboes

L. M. Nazzi G. Apchain

Clarinets

A. Williams A. Vista

Bassoons

A. del Busto A. Mesnard O. Sage

Horns

N. Pertchonok S. Richart A. Schulze R. Schulze M. Falcone P. Innarone S. Tilkin

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A. Frieze

Percussion

A. Frieze

Tuba

V. Vanni

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THE STEINWAY PIANO IS THE OFFICIAL PIANO OF THE NEW JERSEY ORCHESTRA

Mme. Novaes uses the Steinway Piano