

PROGRAM
SEASON 1956-57

Juilliard School of Music

presents

THE JUILLIARD ORCHESTRA

Friday evening, January 25, 1957 at 8:30
Juilliard Concert Hall
130 Claremont Avenue, New York City

Jean Morel, *conductor*

PROGRAM

Adagio for String Orchestra (from String Quartet in B Minor),
Op. 11 (1938) *Samuel Barber*

*Performed in memory of Arturo Toscanini (1867-1957).
The audience is requested to refrain from applause at the conclusion of this work.*

Symphony for Strings, Op. 61 (1953) *Vincent Persichetti*
Sostenuto—Allegro agitato—Adagio sereno—Adante—Allegro agitato

Concerto in A Minor for Piano and Orchestra, Op. 54 (1841-45)
Robert Schumann

*Allegro affettuoso
Intermezzo: Andantino grazioso
Allegro vivace*

Armenta Adams, soloist

INTERMISSION

Third Symphony in C Minor, Op. 78 (1886) *Camille Saint-Saëns*

*Adagio—Allegro moderato—Poco adagio
Allegro moderato—Presto—Maestoso—Allegro*

*Lalan Parrott and Mary Lou Wesley, pianos
Kenneth Kroth, organ*

PROGRAM NOTES

Vincent Persichetti's *Symphony for Strings*, his Fifth Symphony, was commissioned by the Louisville Philharmonic Society. It was completed in December of 1953 and first performed by the Louisville Orchestra, Robert Whitney conducting, on August 28, 1954.

The Fifth Symphony is scored for the conventional orchestral string choir with the first two desks of violins, the first desk of violas and the first chair cello appearing from time to time as solo instruments and as a flexible and shifting concertino.

The first sixteen measures of the symphony, an extended melody for violas ascending three octaves from *c* to *C*², serve as an exposition for the entire work: the subsequent melodic developments are based entirely upon the thematic fragments which make up this opening line; the harmonic material, where it is not simply a contrapuntal outgrowth, is evolved from the intervalic relationships of the melodic line; and all of the significant rhythmic figures except one are stated in the opening sixteen measures, the one exception, a repeated note figure, appearing in the violas as the initial notes of that instrument's first entry following its opening solo.

In the construction of the expository melody there are certain passing references to the technique of composition in the twelve tones. All of the twelve notes of a row, for instance, are exposed before the first repetition of the basic melodic element of the line. The more obvious devices of the tone-row discipline, however, are not prominent among the techniques utilized in this work, unless one accepts as a tone-row device the consistent development, both melodically and harmonically, of certain recurrent intervalic relationships — in the case of the *Symphony for Strings*, particularly the various sevenths and ninths which appear as contractions and expansions of the octave. And in all of the sections of the work there is a clearcut, if complexly stated, tonal center, each integrally related to the tonal center, *C*, of the beginning and ending sections. Significantly enough, the work ends, as the expanded and contracted octaves resolve into the perfect interval, on the distinctly non-twelve-tone triad of *C* major.

This utilization of techniques from various (supposedly) mutually exclusive disciplines is one of the recurring characteristics of all of Persichetti's work. "One of those composers who believes that technique is where you find it, or, to put it another way, that techniques are meant to be used, he does not hesitate to employ whatever technical devices his musical intentions seem to require," is how Robert Evett expressed it in a recent article in "The Juilliard Review."

The *Symphony for Strings* is a single continuous movement which may be divided into five broad sections: *Sostenuto*, forming the exposition and preliminary development of the material of the work; *Allegro agitato*, in which the rhythmic material of the work is ex-

tensively developed by the tutti strings, with a transition for solo violin leading into a section marked *Adagio sereno*, for a concertino of four violins, two violas and cello with brief interjections by the tutti strings; *Andante*, in which the concertino and the tutti are used almost in the style of the Concerto Grosso; and, finally, *Allegro agitato*, in which the tutti strings, with a brief passage for solo violin, recapitulate the various thematic developments of the previous sections.

Armenta Adams was born in Cleveland, Ohio, twenty years ago. She attended the New England Conservatory and entered Juilliard School of Music in the fall of 1953 as a student of Sascha Gorodnitzki. Miss Adams, who holds the Frida Loewenthal Eising Scholarship at Juilliard, is a student in the Bachelor of Science course.

Miss Adams has been the winner of the New England District competition of the National Federation of Music Clubs and in 1955 was a scholarship student at the Aspen Music School.

Miss Adams was selected for this evening's performance in competitive auditions held at the School, as are all solo performers with the Juilliard Orchestra.

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