

"I began the *Trio* on April 30, 1993 and completed it on April 2, 1994 in Rochester, New York. It was my intention to consider the three instruments as virtuoso vehicles for the kind of material I had invented for the formal structures. Each instrument is shown to full advantage technically, and together, I have tried to produce homophonic and polyphonic textures of special seniority, particularly the ending to the last movement in which the piano has a surprising and rather startling ascent from the bottom to the top of the keyboard. With such brilliant instrumentalists, the challenge was irresistible.

*Trio* is a large scale work in four movements. The first movement, a lyrical *Allegretto*, is in sonata-allegro form with extended recapitulations of the two major thematic ideas but varied both in the musical treatment and in the instrumentation. The development section is divided into several sections so that the overall structure of the movement functions as a kind of rondo variant as well.

The second movement is a brilliant *Scherzo* with fast staccato notes passed from instrument to instrument. The trio section is interpolated throughout the scherzo proper. This gives the same kind of unity that is in the first movement.

The third movement, marked *Adagio assai*, is a large-canvased expressive slow movement in which a rhythmic motive heard in the first two movements is fully emphasized from the start and used in building up to the intense climax. It is in A-B-A form.

The final movement is a powerful *Rondo*, a Devil's dance with strongly accented rhythmic propulsion. It has, as does the first movement, a relationship to movements two and three, being essentially a combination of a rondo/sonata-allegro structure with fugal materials introduced throughout the movement. The movement ends with an exciting sixteenth note upward run in the piano against triplet figures in the other instruments."

—David Diamond

The world premiere of *Trio* was on October 22, 1995 in a Library of Congress Concert at the Kennedy Center in Washington, D.C. The work was commissioned by the Library of Congress.

David Diamond (1915–2005) was born in Rochester, New York and began his compositional studies with Bernard Rogers at the Eastman School of Music while still a teenager. He continued his studies at the Cleveland Institute of Music and later had lessons with Roger Sessions in New York City and Nadia Boulanger in Paris.

Diamond won numerous awards including the Juilliard Publication Award, three Guggenheim Fellowships, the American Academy in Rome Award, the Paderewski Prize, a grant from the National Academy of Arts and Letters, and the 1944 New York Music Critic's Circle Award for *Rounds*, his composition for string orchestra. In 1995, he was awarded the National Medal of Arts.

Diamond is considered one of the preeminent American composers of his generation. Many of his works are tonal or modestly modal. His early compositions are typically triadic, often with widely spaced harmonies, giving them a distinctly American tone, but some of his works are consciously French in style. His later style became more chromatic. Diamond's music is known for its sense of pitch even within the realm of twelve-tone music, which he employed without conforming to strict dodecaphonic rules. This aspect has enabled his works to enjoy tremendous success with musicians and audiences alike.

In addition to *Rounds*, his most popular work, Diamond wrote eleven symphonies, nine concertos (three for violin), eleven string quartets, and music for wind ensemble, chamber ensemble, piano,

and voice. He composed the musical theme heard on the CBS radio network broadcast *Hear it Now* (1950-1951) and its television successor *See it Now* (1951-1958).

According to an obituary in *The Guardian*, "He enjoyed enormous success in the 1940s and early '50s with champions that included Koussevitzky, Bernstein, Munch, Ormandy, and Mitropoulos but, in the 1960s and '70s, the serial and modernist schools pushed him into the shadows." *The New York Times* similarly referred to Diamond as "a major American composer whose early brilliance in the 1940s was eclipsed by the dominance of atonal music...He was part of what some considered a forgotten generation of great American symphonists, including Howard Hanson, Roy Harris, William Schuman, Walter Piston, and Peter Minnin."

Diamond taught at Columbia University and was a long time member of the Juilliard School faculty. He was an honorary Composer-in Residence with the Seattle Symphony.