



AMERICAN CLASSICS



# DAVID DIAMOND

## Symphony No. 8

Suite from the Ballet TOM • This Sacred Ground

**Seattle Symphony • Gerard Schwarz**



## Suite from the Ballet TOM

23:11

<b>1</b>	Fanfare	1:01
<b>2</b>	Prelude to Episode I	2:18
<b>3</b>	Introduction and Dance of the Benevolent Master & Mistress	2:14
<b>4</b>	Eliza's Supplication	0:58
<b>5</b>	The Mortgage	1:04
<b>6</b>	Dance of the Slavetraders and Human Bloodhounds	1:09
<b>7</b>	Dance of Thankfulness for Freedom	3:40
<b>8</b>	Dance of New England and New Orleans	2:21
<b>9</b>	Entrance of Eva	2:20
<b>10</b>	Tom's Dance of Revelation Through The Eternal Word	1:26
<b>11</b>	Music Accompanying Eva's Departure and Ascent into Heaven Accompanied by Angels	2:54
<b>12</b>	Choral Spiritual—Conclusion	1:46
<b>13</b>	<b>This Sacred Ground</b>	<b>15:30</b>

## Symphony No. 8

30:13

<b>14</b>	Moderato—Adagio—Allegro vivo	13:24
<b>15</b>	Theme (Adagio), Variations and Double Fugue	16:49

## David Diamond (b. 1915)

### Suite from the Ballet TOM • This Sacred Ground • Symphony No. 8

*“It is my strong feeling that a romantically inspired contemporary music, tempered by reinvigorated classical technical formulas, is the way out of the present period of creativity chaos in music...To me, the romantic spirit in music is important because it is timeless.”*

These words by Seattle Symphony Honorary Composer in Residence David Diamond capture the essence not only of the composer himself, but of an entire generation of American composers whose heartfelt music was born during the Great Depression and World War II. Yet rather than merely characterize a past era, the “romantic spirit” has been re-kindled during the past quarter-century. For some thirty years following World War II, the apostles of post-Webernian serialism and its offshoots determined the course of contemporary classical music. Diamond—and other such neo-Romantic voices as Roy Harris, Samuel Barber, Howard Hanson, William Schuman and Walter Piston, to name only American composers of that persuasion—was dismissed with an imperious wave of the academic hand and a curt “irrelevant” from the lips—or pen—of the ideologically purist Pierre Boulez.

While in no way demeaning the many fine works that have come from Boulez and gifted composers who trod the chaste path of serialism, time has proven them wrong in consigning Diamond and his gloriously unrepentant Romantics to the trash-bin of music history. In music, as in life itself, there are many roads to truth, many different drums whose rhythms attract some and repel others. One thing is very clear. Many composers and audiences have either re-embraced the Romantic spirit or never left its enveloping warmth in the first place.

David Diamond’s patience and determination have served him well, and it is a blessing that he has survived attack and neglect for many decades. He is now considered, with ample reason, to be a national treasure whose music taps into an American psyche hungering for a musical experience analogous or equivalent to spiritual

satisfaction.

Diamond’s ballet *TOM* had to endure a difficult and confusing gestation period that could have profited from a printed cast of characters. In 1935, the twenty-year-old composer was still a student of Roger Sessions but was nonetheless approached by the writer Cary Ross to compose music for *TOM*, e.e. cummings’s scenario for a “ballet in four episodes” based on the famous anti-slavery novel, *Uncle Tom’s Cabin* by Harriet Beecher Stowe, among the most influential writings in American history. Ballet impresario Lincoln Kirstein had asked cummings to produce the scenario in 1933, and approached Stravinsky, Virgil Thomson and Paul Bowles to provide the music. Each composer turned down the request. On top of that series of rejections, George Balanchine, who was to choreograph the proposed work, begged off, as did Kirstein, effectively leaving the project up in the air. Diamond wrote to cummings and asked for permission to go ahead with the composition. The poet acceded to Diamond’s request and suggested that the composer go to Paris to discuss the project with Léonide Massine, newly chosen as choreographer. Disagreements ensued and ultimately *TOM* was never performed as a ballet. In 1937, Diamond extracted music from the complete score and produced this suite. Despite interest shown by Copland and Bernstein, the music had to wait 44 years for its first performance under Gerard Schwarz on 4th July, 1981 at the Waterloo Festival in New Jersey.

In twelve sections that relate to both action and character portrayals of the protagonists, one could easily take many of the American-sounding tunes to be part of the heritage of our country’s folk-music, yet Diamond had fashioned them all from his fertile imagination. Like Dvořák, Tchaikovsky and Bartók in their respective homelands, Diamond thoroughly absorbed the “language” of our culture (the composer referred to this process as “osmosis”), and the homespun melodies sound utterly natural and folk-like. cummings was delighted with Diamond’s efforts, writing, “David

Diamond not only did the job, but created—strictly on his own initiative—a musical original which is also a musical equivalent. If you don't consider that an achievement beyond any mere 'abilities,' read *TOM*; then get Diamond to play you a piano version of *TOM*, stand at the piano, and follow my script which he has copied over his score."

Like *TOM*, *This Sacred Ground* relates as well to our nation's still-resonating encounter with the institution of slavery. The eminent conductor Josef Krips had expressed a wish that Lincoln's "Gettysburg Address" be set to music. As a student in Vienna years earlier, Krips had memorized the justly famed speech and continued to be inspired by its ringing truths and great humanity. During his tenure as conductor of the Buffalo Symphony, he arranged for the *Buffalo Evening News* and radio station WBEN to co-commission the score, which received its première under Lukas Foss and the Buffalo Symphony on 17th November, 1963. Diamond dedicated his new work to Krips, who was unavailable to lead the première because of scheduled duties with his new orchestra, the San Francisco Symphony (with whom he eventually conducted *This Sacred Ground*).

The work is scored for mixed chorus, children's chorus, baritone solo and orchestra. A 43-bar orchestral introduction sets the tone for the powerful text. As is typical, Diamond's harmonic vocabulary is tonal/modal, with judicious use of piquant dissonances to heighten emotional impact. It is always a challenge for a composer to set prose, rather than the customary poetry, in a song cycle, and Diamond's imaginative setting balances the rhythmic freedom of recitative with the structured cadence of an aria.

Diamond dedicated his *Symphony No. 8* to his friend and mentor, composer Aaron Copland on the occasion of his sixtieth birthday. The work was completed in November 1960 and received its première with Leonard Bernstein and the New York Philharmonic on 27th October, 1961. While essentially tonal in harmonic language, Diamond incorporated highly chromatic elements and even a twelve-note tone row, not unlike what the Symphony's dedicatee was doing during this same period in his *Connotations*, though Diamond's

work is far less aggressively dissonant in overall sound.

The composer provided these notes for the première performance:

I. *Moderato—Adagio—Allegro vivo*. The basic row is proclaimed in the very opening bars of the introduction; it is in two halves. The first, a forceful rhythmic theme of five notes (4/4), is thundered out by the orchestra *tutti*. The second, a more lyric theme of seven notes (3/4), is sung softly by a single clarinet. Thematically, the second phrase is destined to be the more important; in fact, the row is immediately rearranged and presented by a solo horn, which starts with this second phrase in an even more lyric version, and concludes with a lyric transformation of the thundering five-note opening.

The fast body of the movement, a free sonata-allegro structure, starts with a heavily syncopated version of the row as presented by the French horn. This is the principal theme; a contrasting second theme is presented at a more relaxed tempo by a solo clarinet, *ben cantando*, over a soft counterpart of strings. Both themes are developed, and return in very nearly their original form during the course of this long but highly concentrated movement. The conclusion is a stunning climax compounded of the essence of both themes.

II. Theme (*Adagio*), Variations and Double Fugue. After a two-measure introduction, which turns into a sequential accompaniment, the first violins begin a high, flowing melody that is the theme (3/4). Soon the orchestral basses and cellos enter with this same melody, while the violins continue the forty-measure theme. Variation No. 1 is a canon, in which the violins lead and cellos follow with the same melody, always at a distance of one measure. There are seven variations in all, the last of which repeats a long section from No. 1, and then leads without pause into the lively double-fugue. The first principal theme of this is derived from the principal theme of the first movement. Other themes from the first movement make their appearance, too, as the Symphony moves on to its climax and conclusion.

Steven Lowe

© 2004 Seattle Symphony

## Seattle Symphony

Founded in 1903 the Seattle Symphony ([www.seattlesymphony.org](http://www.seattlesymphony.org)) is one of the oldest and largest cultural institutions in the Pacific Northwest. Gerard Schwarz has been Music Director since 1985. In 1998 the Orchestra began performing in the acoustically superb Benaroya Hall in downtown Seattle. The Symphony is recognized for its adventurous programming and tradition of performing music by contemporary composers. Since the 1980s, Gerard Schwarz and the Seattle Symphony have released nearly ninety compact discs for Artek, Delos, EMI, Koch International, CRI, New World, JVC, Nonesuch, Reference Recordings and RCA. From September through July, the Orchestra is heard live by more than 300,000 people annually in its main concert series and by over a quarter of a million in its broadcasts on Classical KING FM 98.1 and at [www.king.org](http://www.king.org).

## Gerard Schwarz

Gerard Schwarz, Music Director of Seattle Symphony since 1985 and Music Director of the Royal Liverpool Philharmonic Orchestra since 2001, is also Conductor Emeritus of New York's Mostly Mozart Festival, having served there as Music Director from 1984 to 2001. He stepped down as Music Director of the New York Chamber Symphony in 2002, taking the orchestra he founded in 1977 through its 25th anniversary. A graduate of the Juilliard School, Gerard Schwarz began his conducting career in 1966. Within ten years, he was appointed Music Director of the Erick Hawkins Dance Company, the Eliot Feld Dance Company, the Waterloo Festival and the New York Chamber Symphony as well as the Los Angeles Chamber Orchestra. In 1981 he established the Music Today contemporary music series in New York City and served as its Music Director through 1989. Gerard Schwarz has led the Mostly Mozart Festival Orchestra in debuts at the Tanglewood and Ravinia Festivals, and from 1991 to 1999 he conducted the Mostly Mozart Festival in Tokyo. From 1994 to 1999, he served as Artistic Advisor to Tokyu Bunkamura's Orchard Hall, conducting six programmes annually with the Tokyo Philharmonic Orchestra. He has guest-conducted major orchestras throughout North America and Europe. In 1994 Gerard Schwarz was named Conductor of the Year by Musical America International Directory of the Performing Arts. He also has received the Ditson Conductor's Award from Columbia University, an honorary Doctorate of Music from the Juilliard School, and honorary doctorates from Fairleigh Dickinson University, University of Puget Sound and Seattle University. In May 2002, the American Society of Composers, Authors and Publishers awarded him special recognition for his efforts in championing the works of American composers and the music of our time. In April 2003 the Pacific Northwest Branch of the National Arts & Sciences gave Gerard Schwarz its first "IMPACT" lifetime achievement award. He was also named an Honorary Fellow at John Moores University, Liverpool. In January 2004, President Bush nominated Maestro Schwarz to serve on the National Council on the Arts, the advisory board of the National Endowment for the Arts.

## Seattle Symphony Chorale

The Seattle Symphony Chorale, official chorus of the Seattle Symphony, was founded as the Seattle Chorale in 1953 by Leonard Moore. The Chorale began its affiliation as official chorus of the Seattle Symphony in 1976, and now consists of approximately 130 members who volunteer more than 24,000 hours each year. The Chorale celebrated its 25th anniversary during the 2001-2002 season. The Chorale singers are chosen by audition and perform throughout the year with the Seattle Symphony. The Chorale also produces an annual series of "Summer Sings" choral readings.

## Northwest Boychoir

Since its founding in 1971, the Northwest Boychoir has become one of the leading children's choirs in the United States. Combining outstanding musical training with professional performance experience, the Northwest Boychoir is one of the most respected youth programmes in the Seattle area. It is the Boychoir of the Seattle Symphony and is in constant demand throughout Washington State. Officially designated the "Singing Ambassadors" by Governor Gary Locke, the choir has performed in Europe, Great Britain, Japan, Hong Kong, Australia, New Zealand, Canada, Mexico, Hawaii and throughout the continental United States.

## The Seattle Girls' Choir

The Seattle Girls' Choir School celebrates its 22nd anniversary in 2004. Dr Jerome L. Wright, Founder and Artistic Director, conceived the Choir School as a "junior conservatory" where talented young women from throughout the Puget Sound region gather after school to develop their music education under the tutelage of world-class artist-teachers. Our mission is the development of the young artist, in body, mind, and spirit. The Seattle Girls' Choir school maintains a deep commitment to musical and personal excellence, and provides musically literate personally empowered young women to our communities. Six levels of instruction comprise the Choir School, with students between the ages of six and eighteen. Their curriculum includes Vocal Technique, Music Theory, Sight-Singing and Musicianship, Music History, Composition, Vocal Pedagogy (Upper Division girls have voice class once per week), and Hand Bell Choirs. There are six choirs in the programme.

## Erich Parce

The American baritone Erich Parce has been a frequent guest of opera companies throughout North America and Europe, including the Metropolitan Opera, San Francisco Opera, Greater Miami Opera, L'Opéra de Nice and L'Opéra de Montréal. His versatility extends from the dramatic title rôles in Carlisle Floyd's operas *Jonathan Wade* and *Of Mice and Men*, performed with the Miami Opera and San Diego Opera, to the comedian Dandini in *La Cenerentola* and Figaro in *Le nozze di Figaro* (Spoleto Festival in Italy and Charleston). Erich Parce made his Metropolitan Opera debut singing Lescaut in *Manon* alongside Alfredo Kraus and Carol Vaness, followed by *Otello* conducted by Carlos Kleiber and James Levine, *Carmen* with Plácido Domingo, the highly acclaimed *Julius Caesar* conducted by Trevor Pinnock, and *Die Fledermaus* with Julius Rudel. He has sung with Opera Colorado in *Faust* and *Così fan tutte*, Dr Falke in *Die Fledermaus* in Miami, Figaro in *Il barbiere di Siviglia* in Jackson and Mac the Knife in *The Threepenny Opera* with Central City Opera. A resident of Bellevue, Washington, he is a frequent performer with the Seattle Opera. Highlights include Figaro in *Il barbiere di Siviglia*, the Count in *Le nozze di Figaro*, Ned Keene in *Peter Grimes* and the father in *Hansel and Gretel*. Recently he included the rôles of Zurga in *Les pêcheurs de perles* and Albert in *Werther*, followed by Riolo in *Florencia en los Amazonas* and a reprise of Valentin in *Faust*. He is also a frequent performer with the Seattle Symphony.

### **13 This Sacred Ground**

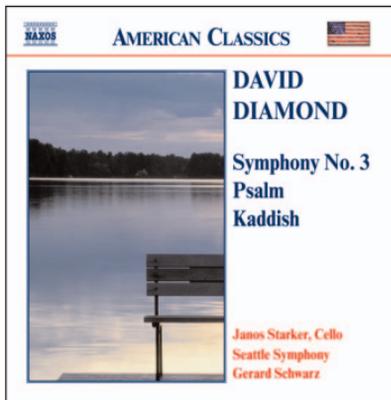
Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

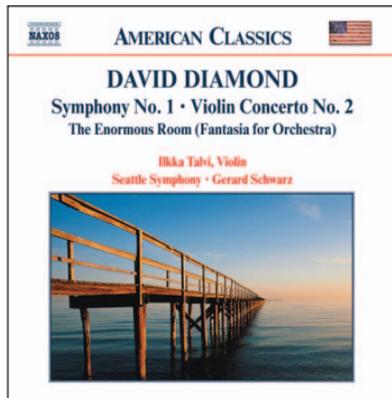
But, in a larger sense, we can not dedicate — we can not consecrate — we can not hallow — this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us — that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion — that we here highly resolve that these dead shall not have died in vain — that this nation, under God, shall have a new birth of freedom — and that government of the people, by the people, for the people, shall not perish from the earth.

**The Gettysburg Address - Abraham Lincoln**

Also available from the Seattle Symphony:



8.559155



8.559157



SEATTLE SYMPHONY  
AMERICAN MUSIC SERIES

*"To me, the romantic spirit in music is important because it is timeless."*

These words by David Diamond capture the essence not only of the composer himself, but of an entire generation of American composers whose heartfelt music was born during the Great Depression and World War II. Diamond's 1937 ballet *TOM* was written for E.E. Cummings's scenario based on the famous anti-slavery novel *Uncle Tom's Cabin*. *This Sacred Ground*, a setting of Lincoln's *Gettysburg Address*, also relates to America's still-resonating encounter with the institution of slavery. *Symphony No. 8* was dedicated to Diamond's friend and mentor, Aaron Copland, on the occasion of his 60th birthday.

Booklet notes in English

www.

naxos.com



6 36943 91562 2

David  
**DIAMOND**  
(b. 1915)

- 1 - 12 Suite from the Ballet TOM 23:11**  
**13 This Sacred Ground\* 15:30**  
**14 - 15 Symphony No. 8 30:13**

**Erich Parce, Baritone\***  
**Seattle Symphony Choral\***  
**Seattle Girls' Choir\***  
**Northwest Boychoir\***  
**Seattle Symphony**  
**Gerard Schwarz**

A full track listing can be found in the booklet.  
Remastering engineer: Albert G. Swanson,  
Seattle Symphony Recording Engineer  
Remastering producer: Laurence E. Tucker,  
Seattle Symphony Director of Artistic Planning  
Recording venue: Seattle Center Opera House  
Recording dates: *This Sacred Ground*, February 13th, 1994;  
*TOM*, June 10th, 1992;  
*Symphony No. 8*, May 24th - 26th, 1993  
Publishers: Sacred Ground/Symphony No. 8,  
Southern Music Publishing Co., Inc.  
Cover photo: Getty Images  
American flag, folk artist, 1880s.

Playing  
Time:  
**68:54**

All rights in this sound recording, artwork, texts and translations reserved. Unauthorised public performance, broadcasting and copying of this compact disc prohibited.  
© 1994, previously available on Decca 3141  
© & © 2004 Naxos Rights International Ltd. • Made in Canada

DDD



8.559156

