

8.559157

Playing  
Time:  
71:01

All rights in this sound recording, artwork, texts and translations reserved. Unauthorised public performance, broadcasting and copying of this compact disc prohibited.  
© 1993, previously available on Delos DE 3119  
P&© 2003 HNH International Ltd. • Made in Canada.

DIAMOND: Symphony No. 1



8.559157



# David DIAMOND (b. 1915)

## Symphony No. 1 (1941)

1	Allegro moderato con energia	22:03
2	Andante maestoso	7:06
3	Maestoso – Adagio – Allegro vivo	8:30
		6:27

## Violin Concerto No. 2 (1947) \*

4	Allegro aperto	33:23
5	Adagio affettuoso	11:27
6	Allegro vivo	11:08
		10:48

## 7 The Enormous Room Fantasia for Orchestra (1948)

15:32

Ilkka Talvi, Violin\*  
Seattle Symphony  
Gerard Schwarz

Recorded at the Seattle Center Opera House, Seattle, WA, USA  
on June 8, 1992 (1 - 3); September 11, 1991 (4 - 6); and October 18 & 20, 1992 (7)  
Symphony No. 1 and Enormous Room published by Peer-Southern  
Violin Concerto No. 2 published by Powers & Associates  
Remastering Engineer: Albert G. Swanson (Seattle Symphony Recording Engineer)  
Remastering Producer: Laurence E. Tucker (Seattle Symphony Director of Artistic Planning)  
Cover Photo: *Pier* by Marty Honig (Photodisc Green)  
American flag, folk artist, 1880s.



## 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. *Symphony No. 1*, the composer's first “real” symphony, was written upon Diamond's return from Paris where he studied with Boulanger. The *Violin Concerto No. 2* had its first and only performance in 1948. Difficulties with the family who commissioned it prevented any further performances until Gerard Schwarz arranged for its United States première in 1991. The *Enormous Room* is based on E.E. Cummings' book describing the author's incarceration in a French detention camp during World War I. In 1948, Diamond, inspired by Cummings' words and deeds, composed this instrumental work in which he “tried to interpret literary ideas in musically programmatic terms.”

www.  
**naxos.com**



6 36943 91572 1