

# ROBERT SIROTA

COMPOSER

## PROGRAM NOTES

### *TRIO*

Program note by Robert Sirota:

Generally speaking, I compose rather quickly, but the Trio is an exception. In the summer of 1987, Norman and Jeanne Fischer introduced me to the Peabody Trio. We were all working at the Tanglewood Music Center, where the trio was ensemble in residence. After hearing a performance by the Fischer Duo of my new Cello Sonata, the Peabody Trio asked me if I would compose a piece for them. I immediately said yes, and began to jot down some ideas. About a year later, I got a call from Seth Knopp, pianist of the Peabody Trio. He told me that their cellist had left the trio and that they would not be performing new works until they found a new cellist. I put my sketches in a folder, and put it away. It wasn't until 1995, when I became Director of the Peabody Institute, that I reconnected with the Peabody Trio, now with a brilliant new cellist, and got back to work on the piece. It was completed in 1998, and had its premiere at Peabody in October of that year.

The Trio consists of three movements and two interludes. The first movement is the most rhetorical: a running conversation among the three instruments, which exchange a rather wide variety of ideas and moods. This is followed by the first interlude, a brief dramatic outburst, leading to the second movement, which is a kind of blues nocturne. The second interlude is the negative image of the first one; the piano plays what the strings were playing in Interlude I, and vice versa. The third movement is my version of a vigorous Latino dance.