

**PETER CHILD** (b. 1953)  
**80594-2**

“I cry. Star! (*Estrella*)  
Who has opened the doors of the night?  
I must do something with the mud of history.”  
—Pablo Antonio Cuadra

These powerful lines occur in the fourth section of Peter Child’s *Estrella*. The mud of history soils us with truths and mysteries we may try to forget. *Estrella* plunges us into the jungles of Nicaragua’s political struggle, playing that struggle out in music of vivid color, vigor, and commitment. This is, like it or not, a committed piece. Child stated this plainly: “I resolved to write a musical work in protest of American policy in Nicaragua.” At early performances many in the audience arranged themselves pro and con, in relation to the politics.

Composers choose text from conviction—but above all, texts are a channel to musical power and precision. As conductor David Hoose said in his notes for the 1999 performances, “*Estrella*, untangled from its particular time of inspiration, finds its symbols unchanged but their meaning vastly expanded.”

“Tropical nights in Central America”—at the start, an atmosphere of heat, foliage, and menace, vocal lines weaving downward in English against an adapted folk-song sung in Spanish. This is a piece about America, linguistically intertwined. “Like pirates, they confiscated the name of the whole continent.” (Neruda in section 8 of *Estrella*) In this narrative of Sandino’s jungle campaign and his assassination with its shadowy presences from North America, Peter Child offers some restoration.

Child lays out his narrative in high contrasts. In the manner of Bach’s cantatas, the solo movements are scored for small chamber music groups, maximally distinct from the choruses. The harmony of Part 1 is articulate and detailed. At the climax of Part 2, however, as Sandino’s murder is enacted, an eerie stillness prevails.

The indelible finale, which stays in memory after just a single hearing, gritty and elevated at once, is based on a set of symmetrical chorale harmonies (“To him who fought for liberty”), a convulsing turn figure, and a set of impassive short chords. All this is combined and juxtaposed, reaching an uneasy, guardedly hopeful cadence, a subtly compromised triadic sonority.

The listener readily grasps the large design of *Estrella*, which originates in the imaginative assembly of the texts. The details ask for and reward attentive re-hearing. Evident is the composer’s resourceful part-writing, classic in origins, modern in content. Child’s voice-leading can create congruent harmonies and clear cadences, as in the chorale setting of section 7. It can also create extreme distinctions between the voices, as in section 6, a trio aria for mezzo soprano, oboe, and cello which becomes a chorale fantasy when the male voices join, singing a stanza of *La Adelita*, a Mexican revolutionary folk song. The individual strands are often emphatically distinct, reinforcing the tension of the narrative.

*Estrella* was commissioned by The Cantata Singers & Ensemble (with the Massachusetts Council on the Arts). It is dedicated to them and their conductor, David Hoose, who gave its first performance on November 12, 1988. The powerful impression it made led to the commission by the John Oliver Chorale of an even larger choral work, *Reckoning Time*, based on texts by Walt Whitman and Alan Brody, and composed five years after *Estrella*.

The two chamber pieces on this recording were both commissioned by Peter Gombosi, son of the famed musicologist Otto Gombosi, and his wife, Carolyn, to celebrate the births of their two children.

The first of these, the String Quartet No. 2, was given its first performance by the Lydian Quartet on December 12, 1989. Its dramatic, fanfaring opening idea is contrasted, surprisingly, with a genial waltz. The first idea generates considerable heat, the second, prevailing at the end, considerable grace and charm. Adapted folk song is a prevailing interest in Child's music, and the second movement begins with a version of a folk lullaby, *Bye Baby Bunting*, gently bent from its familiar source. After each instrument has a chance to play it, against embroidery by the others, a surprise scherzo intervenes, returning eventually, serenely, to the first idea. A trademark of Child's chamber music is the startlingly brief, epigrammatic finale, the density of event drastically accelerated. Such a movement, obliquely derived from jazz figuration, concludes this quartet.

In an outwardly more casual manner, but more elusively structured, *Trio* was premiered by the present players on November 2, 1996. The mood, even when reflective, is bright. But every movement has an undertone, a downward-driving chordal sequence (linearized in movement three), in an insistent rhythm that brings into question the buoyancy of the melodies.

A number of other favorite moves of the composer surface here: the use of abrupt phrase-closing chords; the simultaneous presentation of two melodies each in different keys; the unexpected occurrence of popular elements (as in the rag-like fourth variation in the second movement); the natural, unobtrusive appearance of "learned" devices: inversion canon (in the third movement) and disguised but literal large-scale repeated sections (in the first). All of these fold into a piece which appears to be genial and outgoing. The result is indeed generous in spirit, but its composure not too easily won.

In both his large statements and in his more intimate works, Peter Child's allegiance is to his subject matter, and he seeks not to impress but to *involve* his listener. Early in listening to his music for the first time, a sense of trust takes shape—so crucial to joining a composer in any important musical journey. We feel that the music will both fulfill and, in imaginative ways, not fulfill expectations, as real music must. — *John Harbison*

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In the middle 1980s, when I began writing *Estrella*, the foreign news was dominated by reports from Central America. In Nicaragua a revolution in 1979 had ousted the Somoza dictatorship and brought into power a government led by the Sandinista National Liberation Front. The

Sandinistas were named after the hero of a popular guerrilla rebellion in the early 1930s, Augusto César Sandino. The post-revolutionary period was well known for its humanitarian reforms. Later it became famous for the bloody civil war between the Sandinista government and the counter-revolutionary “Contras.”

Political debate at this time about Nicaragua was emotionally charged, the stakes were high, and people on both sides found the issues to be morally transparent. Certainly my own feelings ran high and I had (and still have) no doubts about the rights and wrongs of the situation in Nicaragua. Our government set its face against the Sandinistas and it funded (at one point illegally) the violent counter-insurgency by the Contras. I resolved to write a musical work in protest of American foreign policy in Nicaragua.

I learned that Nicaragua has a distinguished literary history that begins with the poet Rubén Darío from the turn of the twentieth century. As I researched Nicaraguan poetry I came across a volume that told the history of the Nicaraguan revolution through its poetry. From this extraordinary narrative I selected poems that focused upon a specific episode, the 1934 assassination of Sandino himself.

The poems that tell this story are by the Nobel laureate Pablo Neruda and by two of the finest contemporary Nicaraguan poets, Ernesto Cardenal and Pablo Antonio Cuadra. Part 1 of *Estrella* describes the background of Sandino’s rebellion and ends climactically with music for baritone and chorus that depicts Sandino’s guerrilla campaign. Part 2 deals with events leading up to the assassination of Sandino. The tone of the texts that I selected varies from the florid, quasi-Biblical rhetoric of the Neruda excerpts to the more prosaic narrative style of Cardenal. Different excerpts suggested to me different kinds of vocal treatment—aria, recitative, chorale, and so forth.

From the outset I wanted *Estrella* to speak to a listener of any time, not just to the listener of the period that gave the piece birth. I wanted to universalize the message of the piece (as I think the poems themselves do), and this goal informed the conception and genre of the music. I conceived of my piece as a dramatic cantata and, in spite of its contemporary subject matter and musical language, modeled it after Bach’s great works in this genre.

*Estrella* features a “chorale” melody, which appears toward the end in a four-part harmonization. In earlier movements this melody is used as a *cantus firmus* in the manner of one of Bach’s chorale cantatas. The opening movement, for example, is like a “chorale fantasia”; Part 2 begins with a “chorale aria” for mezzo-soprano, tenors and violas, oboe and cello. The chorale melody itself is an adaptation of the Mexican revolutionary love song “La Adelita.” The rhythm, contour, and text of the original song are kept; the pitches are newly composed so as to be stylistically consistent with the remaining music of the cantata. This use of “La Adelita” was prompted by the fact that the Cardenal text cites the song in several places, and indeed “La Adelita” is a background aural image—much like a *cantus firmus*—to a large portion of Cardenal’s poem.

A second recurring motive in the piece is the image of a star (*estrella*). It is prominent in three of the poems and it is highlighted by its association with a specific group of notes (from bottom to

top: F, C, B, G) at climactic moments.

The technical and formal parallels between this work and a Bach cantata are underscored by the instrumentation. *Estrella* employs a Bach-like orchestra (using standard modern woodwind doublings) of two flutes, two oboes, two bassoons, two trumpets, two trombones, piano, percussion, and a modest complement of strings. Similarly, the choral writing is mostly in four-part contrapuntal style, and the mezzo-soprano and baritone solos frequently have an aria or recitative-like character.

Only in the last movement are the full orchestral and vocal resources (chorus and both soloists) brought together. The historical moment is transcended. The music is softened. The words that resonate at the end are those of the soloists: “I dream.”

There is a movement from darkness to light in the transition from the first half to the second half of this recording, a refocus, literally, from death to birth. My Second Quartet and my *Clarinet Trio* were commissioned to celebrate the births of the children of Peter and Carolyn Gombosi, Andrew and Anne. A tone of celebration pervades both pieces, captured for example at the opening of the Quartet by its bracing fanfare-like first theme or by the generally cheerful melodic orientation of the *Trio*. The second movement of the Quartet alternates between peacefulness and playfulness in its ABA design, which contrasts music based upon a familiar lullaby with an energetic fugal middle section. The last movement features jazzy unison figures interrupted briefly by a moment of solemnity.

The *Trio* for violin, clarinet, and piano has several traditional features. There are vestiges of classical form: sonata form in the first movement (*Celebration*), theme and variations in the second movement (*Variation*), and chaconne in the fourth movement (*Gombosi Romp*). The musical phrasing and frequent dialoging among the instruments has a classical flavor, and the harmonic language is a kind of extended tonality. The third movement (*Reflection*) contrasts with the others by its contemplative mood. — *Peter Child*

**Estrella** (1988)

**The Assassination of Augusto César Sandino**

Based on the poetry of Ernesto Cardenal, Pablo Antonio Cuadra, and Pablo Neruda

English translations by Bridget Aldaraca, Edward Baker, Ileana Rodríguez, and Marc Zimmerman \*

**1. Chorus**

Tropical nights of Central America,  
with lagoons and volcanoes under the moon  
and lights in presidential palaces,  
barracks and sad curfew calls.

*Watchman, what of the night?*

*Watchman, what of the night?* [ISAIAH, 21, 11]

(E.C.)

*La Adelita*, verse 1:

Adelita se llama la joven  
a quien yo quiero y no puedo olvidar,  
en el mundo yo tengo una rosa  
y con el tiempo la voy a cortar.  
Si Adelita quisiera ser mi esposa,  
si Adelita fuera mi mujer,  
le compraría un vestido de seda  
para llevarla a bailar al cuartel.

[Adelita is the name of the  
young girl whom I love and  
cannot forget; in the world I  
have a rose, and one day I will  
cut it. If Adelita would be my  
wife, I would buy her a dress of  
silk and take her to dance at the  
barracks.]

## 2. Baritone

Land as slim as a whip,  
hot as torture,  
your step in Honduras, your blood  
in Santo Domingo, at night,  
your eyes in Nicaragua  
touch, call, grip me,  
and throughout American lands  
I knock on doors to speak,  
I tap on tongues that are tied,  
I raise curtains, plunge  
my hands into blood:

Sorrows

of my land, death rattle of  
the great established silence,  
long-suffering people,  
slender waist of tears.

(P.N.)

## 3. Mezzo-soprano

¿Qué es aquella luz allá lejos? ¿Es una estrella?  
Es la luz de Sandino en la montaña negra.  
Allá están él y sus hombres junto a la fogata  
roja  
con sus rifles al hombro y envueltos en sus  
colchas,  
fumando o cantando canciones tristes del  
Norte,  
los hombres sin moverse y moviéndose sus  
sombras.

[What's that far off light? Is it a star?  
It's Sandino's light in the dark of  
the mountain.  
There he is with his men near their  
red campfire  
rifles on their shoulders, wrapped in  
their blankets  
smoking or singing sad songs from  
the north,  
men without movement, only their  
shadows stirring.]

(E.C.)







**7. Chorus.** *La Adelita*, verse 3:

Toca el clarín de campaña a la guerra,  
salga el valiente guerrero a pelear,  
correrán los arroyos de sangre;  
que gobierne un tirano, jamás.  
Y si acaso yo muero en campaña  
y mi cuerpo en la sierra va a quedar,  
Adelita, por Dios te lo ruego,  
con tus ojos me vas a llorar.

[When sounds the call to war, the  
brave warrior goes out to fight;  
streams of blood will flow that the  
tyrant will govern us no more. And  
if I should die in this campaign, and  
my body lies in the mountains,  
Adelita, in God's name I beg you,  
weep for me.]

**8. Baritone**

For the sake of peace one sad night  
General Sandino took up the invitation  
to celebrate his brave resistance  
with the Ambassador from "America"  
(Because, like pirates, they confiscated  
the name of the whole continent.)  
Sandino's spirits soared  
as toasts of wine were raised and downed:  
the Yankees had returned home  
desolate in defeat  
the banquet paid full honors  
to Sandino and his brothers.  
Waiting at the table the assassin  
an unknown small-time pimp  
raised his glass and drank a toast  
while thirty horrendous criminal dollars  
jingled in his pockets.

(P.N.)

## 9. Mezzo-soprano

¡Oh banquete del vino ensangrentado!  
¡Oh noche! ¡Oh luna falsa de los caminos!  
¡Oh estrellas amarillas que no hablaron!  
¡Oh tierra muda y ciega de la noche!  
Tierra que no detuvo su caballo.  
¡Oh noche de traición que abandonaste  
la torre del honor en malas manos!  
¡Oh banquete de plata y de agonía!  
¡Oh sombra de traición que prepararon!  
¡Oh pabellón de luz que florecía,  
desde entonces vencido y enlutado!

[Banquet of bloodied wine  
Night of false moon on the roads,  
Yellow stars that did not speak,  
mute and blind land of the night.  
Land that did not slow his horse.  
Night of treason that abandoned  
honor's tower to sullied hands.  
Banquet of agony and silver,  
shadow of treason they prepared.  
Pavilion of light that flourished,  
draped in mourning ever since.]  
(P.N.)

## 10. Mezzo-soprano, baritone, chorus

To him who fought for Liberty  
Was given a star next  
To the shining mother  
Dead in giving dawn to life.

—“Was it great, your suffering?”—asked  
the Warrior.  
    —“Not so great as the joy  
    of giving a new man to the world.”  
—“And your wound?”—she asked,  
    “Was it deep? Did it burn?”  
    —“Not so much  
    as the joy of giving a new world to man.”  
—“And did you know your son?”  
    —“Never!”  
—“And did you know the fruit of your battle?”  
    —“I died too soon.”  
—“Do you sleep?”—asked the Warrior.  
    The mother replied: “I dream.”  
(P.A.C.)

\*from *Nicaragua in Revolution: The Poets Speak*, Marxist Educational Press, 1984. Used with permission.

**Peter Child** is a professor of music at MIT, where he was chairman of the department of Music and Theater Arts from 1996 to 1999. He joined Reed College in 1973 through an exchange scholarship from Keele University in England and received his B.A. in music from Reed in 1975. After studying Karnatic music in Madras for a year through a Thomas J. Watson Fellowship (1975–76), he entered the graduate program at Brandeis University and earned his Ph.D. in musical composition in 1981. His principal composition teachers were William Albright, Arthur Berger, Martin Boykan, Jacob Druckman (Tanglewood), and Seymour Shifrin.

Child won the 2001 Music of Changes Composition Award, which culminates in a commission and a concert in Los Angeles devoted to his music. He was a recipient of a 2000 commission from the Harvard Musical Association and a 1998 commission from the Fromm Foundation at Harvard University. In 1994 the Council for the Arts at MIT awarded Peter Child the Gyorgy Kepes Fellowship Prize. He has been honored by two Composition Fellowships from the Massachusetts Artists Foundation in 1986 and 1989, as well as fellowships to the MacDowell Colony and the Composers' Conference. The Massachusetts Council on the Arts and Humanities awarded him four "New Works" commissions in conjunction with the Boston Musica Viva, the New England Conservatory Contemporary Ensemble, the MIT Experimental Music Studio, and the Cantata Singers. His compositions have also been awarded prizes from Tanglewood (Margaret Grant Memorial Prize, 1978), East and West Artists (First Prize, 1979), WGBH Radio (Recording Prize, 1980), New England Conservatory ("New Works" Prize, 1983), and League-ISCAM, Boston (New England Composers Prize, 1983). In addition to his compositional work, Child has published papers concerning music by Shostakovich and Bartók in *Music Analysis* and *College Music Symposium*.

Peter Child has written music in many different genres, including music for orchestra, chorus, computer synthesis, voice, and a wide variety of chamber groups. Ensembles that have performed his music include the John Oliver Chorale, the Pro Arte Orchestra, the Lydian String Quartet, Collage, Parnassus, New York New Music, the Pittsburgh New Music Ensemble, Lontano (Great Britain), Interensemble (Italy), Speak Percussion (Australia), and many others.

**The Cantata Singers & Ensemble** was founded in 1964 to prepare and present what was then a long-neglected body of work—the cantatas of J. S. Bach. Since that time, led by such distinguished music directors as John Harbison, John Ferris, and David Hoose, the group has expanded its repertoire to include works from the seventeenth century to the present day. Winner of the 1995 ASCAP/Chorus America Award for Adventurous Programming of Contemporary Music, the organization is dedicated to challenging programming, including the commissioning of new works. Under David Hoose's direction the group has commissioned and premiered six major choral-orchestral works: T. J. Anderson's *Slavery Documents 2*, (world premiere, March 2002); Andy Vores's *World Wheel*; Andrew Imbrie's *Adam*; Donald Sur's *Slavery Documents*; Peter Child's *Estrella*; and John Harbison's *The Flight Into Egypt*, winner of the 1987 Pulitzer Prize in Music. The group has recorded works of Bach, Schütz, Schein, Schoenberg, and Stravinsky, as well as the American composers Irving Fine, David Chaitkin, Seymour Shifrin, John Harbison, Peter Child, and Charles Fussell. The Cantata Singers' recordings and performances can be heard regularly on local and national radio, most often on WGBH-FM

(Boston) and on the program *First Art* throughout the United States.

**David Hoose**, Music Director of the Cantata Singers & Ensemble since 1982, is also Music Director of the Tallahassee Symphony Orchestra. In addition, Mr. Hoose, who is highly respected for his performances of twentieth-century music, is music director of the new music ensemble Collage. He has conducted the Boston Symphony Chamber Players, the Utah Symphony, the KBS Symphony (Korea), the Saint Louis Symphony, and Orchestra Regionale Toscana, among others. As chairman of the Conducting Department at Boston University, he is conductor of the Boston University Symphony Orchestra. In 1980 he received the Dmitri Mitropoulos Award in Conducting. As a horn player, he was a founding member of the Naumburg Award–winning Emmanuel Wind Quintet.

**David Kravitz**, baritone, has received wide critical acclaim for his performances in concert, opera, and recital. His concert appearances include Bach’s *St. Matthew Passion*; Beethoven’s Symphony No. 9; the Requiems of Brahms and Fauré; Orff’s *Carmina Burana*; and the bass solos in numerous Bach cantatas. Opera roles include the title roles in *Il Barbiere di Siviglia* and *Don Giovanni*, as well as Don Alfonso in *Così fan tutte*, Captain Corcoran in *HMS Pinafore*, and Count Almaviva in *Le Nozze di Figaro*. Mr. Kravitz has appeared in concert with the Boston Symphony Orchestra under Seiji Ozawa, the Orchestra of St. Luke’s under Roger Norrington, the Cantata Singers under David Hoose, and Emmanuel Music under Craig Smith, and with opera companies including the Boston Lyric Opera, the Lake George Opera Festival, and Opera Aperta.

**Gloria Raymond**, mezzo-soprano, has made numerous appearances with the Cantata Singers since joining the group in 1985. She has extensive experience in a broad range of oratorio, opera, song recital, and contemporary music performances. She holds music degrees from the Cleveland Institute of Music and the University of Maine, and she was the winner of the first Maine NATS vocal competition. She has been a soloist with numerous ensembles throughout New England, including the Boston Symphony, the Boston Pops, Emmanuel Music, the Collage Contemporary Music Ensemble, Boston Musica Viva, the Pro Arte Chamber Orchestra, the Portland Symphony Chamber Orchestra, the Bangor Symphony, and the Boston Aria Guild.

The **Lydian String Quartet** (Daniel Steptner, violin; Judith Eissenberg, violin; Mary Ruth Ray, viola; Rhonda Rider, cello), in residence at Brandeis University, was founded in 1980. The ensemble has won a number of prizes at international competitions in France, Canada, and England, as well as the prestigious Naumburg Award for Chamber Music. The group has appeared in major concert venues in England, France, Italy, Switzerland, Germany, Russia, Armenia, and throughout the United States. The Lydian String Quartet has earned a reputation as an important advocate of new music, and has a number of ASCAP/Chamber Music America Awards for Adventurous Programming, combining classical repertoire with recently composed music. In the spring of 2000, the Lydians completed a five-year “American Originals” project, during which more than sixty American works were performed or recorded. The Quartet is embarking on a five-year cross-disciplinary project, “Vienna and the String Quartet”—featuring the works of Haydn through Schoenberg, and serving as a centerpiece for a coordinated series of lectures, films, concerts, and discussions of Central European culture of the past 250 years. The LSQ has recorded works of Franz Schubert, Johannes Brahms, Gabriel Fauré, Charles Ives,

Allen Anderson, John Harbison, Peter Child, Thomas Oboe Lee, Martin Boykan, William Schuman, and Yehudi Wyner, among others.

**Paulette Bowes**, clarinetist, has performed with many Boston-area chamber groups and artists. Director of the All Newton Music School since 1986, she has instituted new concert series and special musical events in and around Newton, Massachusetts. The Newton Pride Committee presented Ms. Bowes an award for Excellence in the Arts in 1995. She has premiered many new works, including Peter Child's *Trio*, two clarinet concertos, and *Duo for Clarinet and Viola* composed for her by John McDonald. A frequent guest at the Bay Chamber Concert Series in Rockport, Maine, Ms. Bowes has performed with the Vermeer Quartet and the Portland String Quartet. Collaborating with the Boston Composers String Quartet, she was featured in a series of concerts including a live broadcast of the Brahms Clarinet Quintet on WGBH Radio. Ms. Bowes holds a Master of Music performance degree from the New England Conservatory.

**Judith Gordon**, pianist, gave her New York recital debut at the Metropolitan Museum of Art's "Introductions" series. She has been a soloist with the Boston Pops, the Pro Arte Chamber Orchestra, the Civic Symphony of Boston, and the Boston Modern Orchestra Project. Among Ms. Gordon's colleagues in recital and chamber music are violinists Rose Mary Harbison and Andrew Kohji Taylor; violists James Dunham, Cynthia Phelps, and Marcus Thompson; cellists Andres Diaz, Yo-Yo Ma, and Rhonda Rider; vocalists William Hite, Lorraine Hunt Lieberson, James Maddalena, and Lisa Saffer; oboist Douglas Boyd; the Borromeo and Lydian String Quartets; and many members of the Boston Symphony Orchestra. She has been featured in concerts and on recordings with Essential Music, Boston Musica Viva, and Collage New Music. Ms. Gordon has participated in festivals including Charlottesville, Rockport (Massachusetts), Santa Fe, Spoleto USA, and Token Creek (Wisconsin). A graduate of the New England Conservatory, Judith Gordon was named Musician of the Year by the *Boston Globe* in their "Best of 1996 Classical."

**Daniel Stepner**, first violinist of the Lydian String Quartet, is also a founding member of the Boston Museum Trio, the resident ensemble for twenty-five years at the Museum of Fine Arts. He serves as concertmaster of the Handel and Haydn Society, and is artistic director of the Aston Magna Festival. His solo recordings include music by Bach, Vivaldi, and Charles Ives (the complete Violin Sonatas, with pianist John Kirkpatrick). He has commissioned and premiered solo works by composers Daniel Pinkham, John Heiss, Allan Anderson, Thomas Oboe Lee, Bob Nieske, Martin Boykan, and Yehudi Wyner. He is on the faculties of Brandeis and Harvard universities.

## **The Cantata Singers & Ensemble**

### **Chorus Roster**

#### **SOPRANO**

Luellen Best

Kathy Carlson

Carla Chrisfield

Kumi Donaghue

Angelynn Hinson  
So Youn Lim  
Carolyn MacGregor  
Suzanne McAllister  
Susan Navien  
Hazel O'Donnell  
Jaylyn Olivo  
Gail Reitter  
Mileta Roe  
Karyl Ryczek  
Christine Swistro

ALTO

Paula Dickerman  
Mary Hamilton  
Jessica Hanf  
Anya Kollmuss  
Betsy Moyer  
Deborah Cundey Owen  
Catherine Radmer  
Gloria Raymond  
Ann Ellen Rutherford  
Lynn Torgove  
Sara Wyse-Wenger

TENOR

Stephen Crawford  
William Cutter  
Christopher Fitzpatrick  
Edward Hinson  
Donald Lindsay  
Peter A. Owens  
Dwight E. Porter  
Richard Simpson  
Irl Smith

BASS

Benjamin Cole  
Mark-Andrew Cleveland  
Patrick Giglio  
Eugene Gover  
John Graef  
Robert Henry  
David Kravitz  
Alan McLellan

Paul Rahmeier  
Charles Turner  
Daryl Yoder

## **Orchestra Roster**

### **VIOLIN I**

Daniel Stepner, concertmaster  
Dianne Pettipaw  
Sandra Kott  
Hilary Foster  
Mowry Pearson  
Julie Leven

### **VIOLIN II**

Danielle Maddon  
Jennifer Elowitch  
Karma Tomm  
Anne Black  
Roksana Sudol  
Stacey Alden

### **VIOLA**

Barbara Wright  
Betty Hauck  
Susan Seeber  
Joan Ellersick

### **CELLO**

Rhonda Rider  
Beth Pearson  
Ronald Lowry  
David Russell

### **BASS**

Deborah Dunham  
Susan Hagen

### **FLUTE**

Chris Krueger  
Jacqueline DeVoe

### **OBOE**

Peggy Pearson  
Barbara LaFitte

BASSOON  
Thomas Stephenson

CONTRA-BASSOON  
Lou Ann Pfeil

TRUMPET  
Bruce Hall  
Jeffrey Work

TROMBONE  
Don Davis  
Mark Rohr

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Dean Anderson

PIANO  
Michael Beattie

#### SELECTED DISCOGRAPHY

*Clare Cycle, Sonatina for Oboe, Wind Quintet.* CRI CD 605.  
Duo for Flute and Percussion. Neuma Records 450-93.  
*Ensemblance.* Neuma Records 450-75, Rivoalto CRR 9610.  
*The Jaguar and the Moon.* Centaur CRC 2361.  
*String Quartet No. 1, Tableaux II, Trio.* Neuma Records 450-98.

#### PRODUCTION CREDITS:

Producer: Matthew Packwood (*Estrella* and *Trio*); Peter Child (String Quartet No. 2)  
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Digital mastering: Joel Gordon  
Editing: Matthew Packwood (*Estrella*); Joel Gordon (String Quartet No. 2); Matthew Packwood, Joel Gordon (*Trio*)  
Spanish language coach: José Elizondo  
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**PETER CHILD** (b. 1953)  
**80594-2**

Estrella (1988)  
The Assassination of Augusto César Sandino

Part I

1. “*Tropical nights of Central America*” (Ernesto Cardenal); *La Adelita*, verse 1 (Chorus) 6:47
2. “*Land as slim as a whip*” (Pablo Neruda) (Baritone) 2:09
3. “*¿Qué es aquella luz allá lejos?*” (Ernesto Cardenal) (Mezzo-soprano) 4:01
4. “*In the heart of our mountains*” (Pablo Antonio Cuadra) (Chorus) 2:54
5. “*Sandino was everywhere*” (Pablo Neruda) (Baritone, chorus) 1:31

Part II

6. “*It’s midnight in the Segovia mountains*” (Ernesto Cardenal); *La Adelita*, verse 2 5:01  
(Mezzo-soprano, chorus)
7. *La Adelita*, verse 3 (Chorus) 1:59
8. “*For the sake of peace*” (Pablo Neruda) (Baritone) 2:19
9. “*¡Oh banquete del vino ensangrentado!*” (Pablo Neruda) (Mezzo-soprano) 4:39
10. “*Was it great, your suffering?*” (Pablo Antonio Cuadra) (Mezzo-soprano, baritone, chorus) 7:07

David Kravitz, baritone; Gloria Raymond, mezzo-soprano; The Cantata Singers & Ensemble,  
David Hoose, conductor

String Quartet No. 2 (1990)

11. *Fast, alla fanfara* 5:35
12. *Adagio* 7:51
13. *Light, rhythmic* 3:33

Lydian String Quartet: Daniel Stepner, violin; Judith Eissenberg, violin; Mary Ruth Ray, viola;  
Rhonda Rider, cello

Trio (1996)

14. *Celebration* 6:34
15. *Variation* 9:27
16. *Reflection* 4:53
17. *Gombosi Romp* 2:20

Paulette Bowes, clarinet; Judith Gordon, piano; Daniel Stepner, violin

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