
Child's Play
Peter Child

Tableaux II

Shimmer
Chimaera
Quietus
Stomp

Boston Musica Viva

String Quartet No. 1

Allegro moderato
Tempo giusto
Poco adagio
Con moto

Lydian Quartet

Trio

Celebration
Variation
Reflection
Gombosi Romp

MIT Chamber Players



Photo by Phil Primack

Composer Peter Child

Tableaux II (1992) presents contrasting images in four movements. *Shimmer* is a placid, motionless piece. Its harmonies are presented in a continuous, measured tremolo in the piano and vibraphone and refracted in layers of melodic figuration in the other instruments. *Chimaera* has an improvisatory, elastic and unpredictable temperament. The title refers to the elusive nature of this material, but also to an elusive quality that I experience in my compositional ideas generally: They are never quite the same in their final embodiment as in their original conception. The sense of momentum in the third movement, *Quietus*, is barely detectable. The essential qualities of this movement are stillness, resonance, and spaciousness. The last movement, *Stomp*, is a cheerful, jazzy scherzo. I wrote *Tableaux II* for the Boston Musica Viva, who gave its premiere in 1992.

The **String Quartet** is the first of two that I wrote for the Lydian Quartet. Premiered in 1987, it is a work in four movements that are played without pause. It exploits many of the characteristic qualities and colors of the ensemble, from fleet and bracing to lyric and emotionally charged. I wrote the last movement first. It is a chorale-like passage, and I derived much of the motivic and intervallic material of the preceding movements from it. I meant the effect of summation at the end of the piece to resemble that of a Chorale Cantata of Bach, although that effect is comparatively subliminal in my quartet. In the first movement, marked *Allegro moderato*, a contrapuntal texture builds to a climax that is abruptly liquidated by a transition to the second movement. This, marked *Tempo giusto*, features a rhythmic play with leaps interspersed with a scurrying stepwise figure that later becomes a swift fughetta. Recitative-like solos in the cello and first violin frame the third movement, *Poco adagio*, and it features cantabile-part-writing that leads to a climax marked "ecstatic." The last movement, *Con moto*, is the 'chorale.'

In the **Trio** (1996) there is a transparency to the way that phrases are made and to the way that the instruments engage in dialogue that has a classical flavor. So do the formal designs of the individual movements: There are vestiges of sonata form in the first movement (*Celebration*), theme and variations in the second movement (*Variation*), and of the chaconne in the fourth movement (*Gombosi Romp*). Although the piece has at times a rather palpitating, chromatic harmonic rhythm and long stretches of dissonance, the triad recurs throughout as a harmonic reference and a cadential articulation. This further contributes to the neoclassical character of the music. Trio was commissioned by Peter and Carolyn Gombosi to celebrate the birth of their second child, Anne. It never strays far from a tone of celebration and joy, even when, in the third movement (*Reflection*), the mood is inward and contemplative.

—Peter Child

Boston Musica Viva



Photo by Peter Schweitzer

Richard Pittman, Conductor

Founded by Richard Pittman in 1969 as the first professional ensemble devoted to contemporary music in Boston, **Boston Musica Viva** has become one of the most highly respected ensembles of its kind, with an international reputation for innovation and excellence. The ensemble has performed over 374 works by 168 composers, including 80 works written specifically for Boston Musica Viva, 85 world premieres, and 47 Boston premieres. Domestic tours have brought the group to Lincoln Center, the Library of Congress, Carnegie Recital Hall, the 92nd Street Y, Tanglewood, University of California at Berkeley, the University of Michigan, and numerous other colleges and concert series. The ensemble has also toured Europe seven times, most recently by invitation to the Settembre Musica Festival in Turin, Italy. Boston Musica Viva has recorded for the Neuma, Delos, CRI, Nonesuch, Northeastern Records, and Newport Classic labels. Their recording of Peter Child's *Ensemble* appears on Neuma 450-75, Electro Acoustic Music II.

Music director and conductor Richard Pittman is a former member of the conducting faculty for both orchestra and opera at the Eastman School of Music, where he was founder-director of the Eastman Musica Nova. He has also taught orchestral conducting at the New England Conservatory. Mr. Pittman's own conducting teachers include Laszlo Halasz, Sergiu Celibidache and Pierre Boulez. In Europe, he has conducted all four BBC symphony orchestras, the London Sinfonietta, and the Kirov Opera Orchestra in St. Petersburg, Russia. In the United States, he has conducted the National Symphony and the Concerto Soloists in Philadelphia. Mr. Pittman is the music director of the Concord Orchestra and the New England Philharmonic.

Boston Musica Viva:

Fenwick Smith, flute, alto flute, piccolo • William Wzesien, clarinets in B_♭ and A, bass clarinet
Nancy Cirillo, violin, viola • Ronald Lowry, cello • Dean Anderson, percussion • Hugh Hinton, piano

Lydian String Quartet



Photo by Susan Wilson

Judith Eissenberg, Rhonda Rider,
Mary Ruth Ray, Daniel Stepner

and will include lectures by distinguished composers, music critics and music historians as well as newly commissioned works. The Lydian String Quartet has concertized extensively throughout the United States at venues including Lincoln Center, the Library of Congress, and the Kennedy Center. Internationally, the quartet has been presented in a series at the Wigmore Hall (London) and has appeared in France, Italy, Germany, Switzerland, Russia, and Armenia. With education an integral part of the quartet's mission, the Lydians conduct mini-residencies in communities and universities throughout the United States.

Winners of a Chamber Music America/ASCAP Award for Adventurous Programming, the quartet has also received grants from the Meet the Composer/Rockefeller Foundation/AT&T Jazz Program in partnership with the National Endowment for the Arts, and numerous awards from the Aaron Copland Fund for Music. The Lydian String Quartet is on the faculty of Brandeis University.

Since its formation in 1980, the **Lydian String Quartet** has inspired critical acclaim world-wide. The quartet's interpretive mastery of such traditional repertoire as Haydn, Schubert, Beethoven and Ravel along with its special flair for contemporary music has won the ensemble prizes at international competitions in Canada, France, England, and the prestigious Naumburg Award for Chamber Music. Essential to the spirit of the Lydian is the commissioning and recording of new works. Their project, "American Originals: 20th Century Classics of Today and Tomorrow," defines and celebrates the rich repertoire of contemporary American classical music through the unique voice of the string quartet. Begun in 1995, the project continues into the 21st century

MIT Chamber Players



Photo by Phil Primack

Grant Ho, Elaine Chew, Peter Child, Asher Davison

The MIT Chamber Players was founded by violist and Professor of Music Marcus Thompson. It consists of MIT faculty, student, and guest performers devoted to chamber music from Bach to the present day. The performers on the present disc are graduate students in scientific or technological fields who have also achieved uncommon excellence in their instruments. Pianist Elaine Chew is a Ph.D. candidate in Operations Research,

and an Affiliated Artist in Music and Theater Arts, at MIT. She is a 1998 recipient of the Laya and Jerome Wiesner Student Art Award at MIT. Her upcoming engagements include an appearance with the Singapore Symphony Orchestra at the President's Charity Concert in Singapore, and a concert of French and contemporary Chinese piano music at the Embassy Series in Washington D.C. Ms. Chew has studied with Ong Lip Tat, Goh Lee Choo and Martina Maixnerova in Singapore, James Goldsworthy and George Barth at Stanford University, and David Deveau at MIT. Clarinetist Asher Davison graduated magna cum laude from Yale University in 1994 with the Wrexham Prize in music performance and earned his Master's of Science in Biology from MIT in 1997. His clarinet teachers include Elizabeth Connors and Thomas Hill at MIT, David Shifrin, Seunghee Lee, and Todd Waldecker at Yale, and David Howard. Mr. Davison is currently an instructor in biology and chemistry at Lexington High School in Massachusetts. Violinist Grant Ho is presently a Master's Candidate in Electrical Engineering and Computer Science at MIT. His musical background includes Concertmaster of the Toronto Chinese Youth Orchestra, Associate Concertmaster of the Toronto Symphony Youth Orchestra, the National Youth Orchestra of Canada, and the Advanced Music Performance Scholarship Program at MIT. Mr. Ho won the MIT Louis Sudler Prize in the Arts in 1997. Ms. Chew, Mr. Davison and Mr. Ho have each appeared as soloists with the MIT Symphony Orchestra.

Peter Child

Peter Child was born in in England in 1953 and has lived in the United States since enrolling at Reed College through a junior-year exchange program. His principal composition teachers were William Albright, Arthur Berger, Martin Boykan, Jacob Druckman and Seymour Shifrin. Child received his Ph.D. in musical composition from Brandeis University in 1981. He is presently Professor of Music and Head of Music and Theater Arts at MIT.

Child's work has earned awards from Tanglewood, WGBH Radio, East and West Artists, the New England Conservatory, the League/ISCM, Boston, and the MIT Council for the Arts, as well as two Composition Fellowships from the Massachusetts Artists Foundation. He has been awarded fellowships by the Watson Foundation, the MacDowell Colony and the Composers' Conference, and four "New Works" commissions from the Massachusetts Council for the Arts and Humanities. Some of his music has been recorded on the Centaur, CRI, Neuma, and Rivoalto labels.

Child has written for orchestra, chorus, voice, computer, synthesis, and various chamber groups. His music has been premiered by several of the leading ensembles in the Boston area and performed in many major U.S. cities as well as in London, Sydney, Moscow and elsewhere.

Tableaux II: Recorded and edited by Joel Gordon
String Quartet: Recorded and edited by Toby Mountain
Trio: Recorded by Robert Brundage; edited by Joel Gordon
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Child's Play

Peter Child

Tableaux II

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|----|----------|------|
| 1. | Shimmer | 5:21 |
| 2. | Chimaera | 4:35 |
| 3. | Quietus | 4:08 |
| 4. | Stomp | 4:05 |

Boston Musica Viva

String Quartet No. 1

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| 5. | Allegro moderato | 2:35 |
| 6. | Tempo giusto | 3:33 |
| 7. | Poco adagio | 4:03 |
| 8. | Con moto | 2:11 |

Lydian Quartet

Trilo

- | | | |
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| 9. | Celebration | 6:42 |
| 10. | Variation | 9:56 |
| 11. | Reflection | 5:33 |
| 12. | Gombosi Romp | 2:23 |

MIT Chamber Players

Total 55:11

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