



BMOP
sound

STEVEN MACKAY: TIME RELEASE

STEVEN MACKEY b. 1956

URBAN OCEAN

TIME RELEASE

TONIC

TURN THE KEY

COLIN CURRIE percussion

BOSTON MODERN ORCHESTRA PROJECT

Gil Rose, conductor

[1] **URBAN OCEAN** (2013) 12:00

TIME RELEASE (2005)

[2] I *Stately* – Short/Long 9:59

[3] II *Playful Turbulence* – Slow/Fast 10:32

[4] IIIa *Strolling Melody* – Smooth/Bumpy 7:03

[5] IIIb *Alleluia* 4:27

Colin Currie, percussion

[6] **TONIC** (2011) 23:44

[7] **TURN THE KEY** (2006) 10:30

TOTAL 78:22

By Steven Mackey

The compositional process of *Urban Ocean* was unusual for me. Even in works that ultimately foreground color and texture I usually begin by developing motivic material with a strong melodic, harmonic, and/or rhythmic profile. From the outset in *Urban Ocean* I took a more painterly approach, drafting impressions of the sea with strokes and splashes of pure instrumental sound.

I imagined the powerful yet invisible waves undulating under the surface before breaking which led me to appreciate the timpani after years of fear of its power. My daydreams of diverse flora and fauna, playful and threatening, flowing and undulating led to fancifully preposterous instrumental combinations. Then there was the evanescent sparkle of dappled light through the mist and the sinuous fingers of a wave crawling up and then down a sandy beach.

I happened to be on a family vacation in Jamaica while composing *Urban Ocean* and the *unce-unce-unce-unce* of dance music wafting across the bay at night influenced my rendering of the coexistence of terrestrial and marine life. (I realize that the beats-per-minute of the Southern California club scene are undoubtedly different.)

From our first discussions about *Time Release*, Colin and I agreed that we wanted to showcase the marimba as a mature solo instrument capable of rich polyphony. As I listen to this recording I am constantly struck by the subtle nuances of touch and time that Colin employs to make each phrase *just so*, even in the most densely polyphonic passages. He juggles 3 and 4 voices like a great keyboardist playing Bach Fugues.

The marimba is complemented by timbral extensions such as wood blocks, alm glocken, and tightly tuned drums. These *percussion* moments prepare for and comment on the loftier marimba statements.

I am grateful not only to Colin for the back and forth of this collaboration but also to marimba specialist Nancy Zeltsman (my good friend and ex-wife), who first opened my ears to the modern solo marimba.

Tonic came out of an intuitive, quasi-hallucinogenic melding of 4 concerns: an idea I call Shadow Chords, the experience of my son's tonic-clonic seizures, a lullaby I made up for my daughter, and a rustic tune that fell out of my guitar while improvising.

The Shadow Chords arose from questioning my assumptions regarding harmony. I was in the habit, as most of us are, of thinking of chords as a stack of more-or-less equal notes and I wondered what would happen if I combined a clear and relatively simple foreground harmony with a more complex background *shadow*. These chords seemed to have an odd combination of inner tautness and a hazy, gossamer aura. This sonic image triggered flashbacks of my son's tensed body and unfocused eyes at the onset of a seizure. The rustic tune was invented to release the static tension that builds up in the Shadow Chords and it first occurred to me with a guitar in my hands, which explains why it reminds me of "Hey Joe" by Jimi Hendrix.

A characteristic rhythmic figure throughout the piece is the "Scotch Snap"— an accented short note followed by an unaccented long note. In the second half of the piece, this rhythm eventually evolves into the lullaby I composed which begins with a scotch snap setting the name "Dy-lan."

I was in Schipool Airport in Amsterdam obsessively tapping out a 7/8 rhythm: Long(2)-Long(2)-Short(1)-Short(1)-Rest(1). Our flight was delayed so I thought I'd input the rhythm on my computer. My wife Sarah was amused at the funky dance I did with my shoulders

as I was feeling the pitches that might be indigenous to the rhythm and so the working title for the file became *dancing for Sarah*.

I was about to start on a commission to celebrate the opening of a new performing arts center in Miami and I decided to use that rhythm to pay homage to some varieties of dance music I'd heard there. The technique bases a song on a single insistent rhythm. The governing rhythm is called the *clave* which can be translated from Spanish to English as the *key*. Some form of my *key* rhythm appears in virtually every measure and through the course of the piece the orientation of the rhythm within the measure shifts and turns ... hence *Turn the Key*.

URBAN OCEAN is scored for full orchestra. It was premiered by the Long Beach Symphony, conducted by Enrique Arturo Diemecke, on April 27, 2013, at the Long Beach Performing Arts Center — Terrace Theater in Long Beach, CA.

TIME RELEASE, for percussion soloist and orchestra, received its premiere by the Residentie Orkest, Clark Rundell, conductor, on September 17, 2005, at the Dr. Anton Philipszaal, Den Haag, Netherlands.

TONIC, scored for chamber orchestra, was premiered by the Chamber Orchestra of Philadelphia with Dirk Brossé conducting on February 12, 2012, at Perelman Theater in the Kimmel Center for the Performing Arts, in Philadelphia, PA.

TURN THE KEY, for full orchestra, was premiered by the New World Symphony, Michael Tilson Thomas, conductor, on October 6, 2006, at the Knight Concert Hall, Adrienne Arsht Center for the Performing Arts, in Miami, FL.

By Alex Ambrose

“My entire life was changed by a single note.” As a teenager growing up in northern California obsessed with blues-rock guitar, Steven Mackey was constantly in search of the “right wrong notes” as he often likes to say, quoting Thelonius Monk. The single note in question occurs in the opening bars of Beethoven’s last string quartet, which a 19-year-old Mackey heard while driving around northern California with his older brother: an unexpected, single unison E-flat which wielded the awesome power to implode any comfortable assumptions he had about classical music and propel the young listener into wild, psychedelic imaginative worlds.

Mackey cites this as the moment he decided to become a composer, and it set the young guitarist on a path which has defined his music to this day: to not worry about so-called

right or wrong notes, but instead to play with the tension of being inside or outside of the harmony, or in the composer’s own words, with “blue notes that hurt good.”

Today, Steven Mackey is a Grammy Award-winning composer of works for chamber ensemble, orchestra, dance, and opera—commissioned by the greatest orchestras around the world, and winner of multiple awards from the American Academy of Arts and Letters, a Guggenheim Fellowship, and a Kennedy Center Friedheim Award. Bright in coloring, ecstatic in inventiveness, lively and profound, Mackey’s music spins the tendrils of his improvisatory riffs into large-scale works of grooving, dramatic coherence.

In addition to a longstanding relationship with the Boston Modern Orchestra Project under Gil Rose, Mackey has also worked with the Los Angeles Philharmonic and Gustavo Dudamel; San Francisco and New World symphonies under Michael Tilson Thomas; BBC Philharmonic; Academy of St Martin in the Fields; Royal Concertgebouw Orchestra; Sydney Symphony; and Tokyo Philharmonic. He has released countless recordings of his music, including his two previous recordings with the Boston Modern Orchestra Project: *Banana/Dump Truck* (2005, Albany Records) and *Dreamhouse* (2010, BMOP/sound).

After being transformed by Beethoven’s string quartet, Mackey began composition studies at the University of California at Davis. His formative years of study, ending up at Brandeis University for his PhD, revealed a facility with the intricate systematic approaches to composition, including the 12-tone method. Upon graduating and becoming a professor at Princeton—taking over a prestigious post vacated after the passing of the legendary Milton Babbitt—Mackey came to realize his true compositional voice by merging his academic training with the free-spirited physicality of his mother-tongue rock guitar music. Signature pieces incorporating rock vernacular into traditional classical ensembles emerged: *Troubadour Songs* (1991) for string quartet and electric guitar; *Physical Property* (1992) for electric guitar and string quartet; and *Banana/Dump Truck* (1995), a concerto for solo electrified cello plus a ripieno group of cellists and orchestra.

The decade that followed saw Mackey infuse a musical language built on the collision between eras and styles, the structurally inevitable and the transcendently new, with a deeper, time-wrought appreciation for the joys and sorrows that life brings. He would create many of the defining orchestral and chamber works of his repertoire: *Dreamhouse* (2003) for solo baritone, vocal quartet, electric guitar quartet, and orchestra, nominated for four Grammy awards; *A Beautiful Passing* (2008) for violin and orchestra, an emotionally wrought reflection upon the death of his mother; and *Slide* (2011), an experimental music theater piece that won a Grammy Award for a recording featuring Mackey on electric guitar alongside vocalist Rinde Eckhart and Eighth Blackbird. In 2015, when Gustavo Dudamel and the Los Angeles Philharmonic premiered Mackey's *Mnemosyne's Pool*, Musical America called the piece "the first great American symphony of the 21st century."

The works on the current recording present a varied cross-section of Mackey's more recent music for orchestra, stretching back to the virtuosic marimba concerto *Time Release* (2005) up until his hymn to the delicate complexity of Southern California coastal waters, *Urban Ocean* (2013).

* * *

Urban Ocean [1] was commissioned in 2013 by California's Aquarium of the Pacific as the culminating event of a five-year project to celebrate and honor the powerful, precarious balance that exists between business, recreation, nature, and marine life in the waters off California's urban centers. Mackey describes the work as casting "the sea as mysterious, deep, vast, powerful and teeming with life of which we can usually only perceive the tip of the iceberg, so to speak. The land is bright and bustling with bittersweet humanity."

Befitting the richness of marine life, *Urban Ocean* avails itself of a substantial percussion section including tam-tam, flexatone, vibraphone, kick drum, tambourines, xylophone, mark tree, chimes, glockenspiel, crash and sizzle cymbals, glass wind chimes, and marimba,

among others. The work itself unfolds as a dialogue between the imposing, darkly majestic depths of the unseen orchestral, percussive ocean and the vivid, lively gestures of the winds and brass-depicted land above. Though the two sides crash into, overwhelm and merge into, reflect and amplify one other, they ultimately strike a delicate equilibrium, revealing their ultimate interdependence.

Time Release is a gripping, tour-de-force showcase for percussionist Colin Currie and the underappreciated sound of the marimba, a sound which Mackey himself describes as "distinctive and soulful." It is also a concerto in the truest Mozartean sense of the word, in that it strives to wed the capabilities of the instrument—and even the components, resonant frequencies, and overtones of the sound itself—with the innate lyricism of the performer into a unified expressive whole. Currie, who premiered the piece in 2005 with The Hague's Residentie Orkest, returned to cement this definitive recording with the Boston Modern Orchestra Project.

Clocking in at over 30 minutes, and split into four movements, *Time Release* presents an evolution of the melodic life of the marimba. In the first movement [2], the marimba sounds in its traditional, complementary role, if one still brisk, bold, and inventive, extending and coloring to the sound of the orchestra. In the second movement [3], the marimba begins to embrace its melodic potential with partial, tentative phrases, only to arrive in the third movement [4] in the spotlight of soloistic lyricism as the orchestra recedes into mostly ornamental accompaniment. The brief, final movement [5] achieves a sort of synthesis and mutualistic relationship between soloist and orchestra. And though its music continues to highlight various components of the complex, sharp-but-resonant-with-overtones sound of the marimba through orchestral gestures, the closing movement points at a more full-bodied, hymn-like lyricism.

Tonic [6] was premiered in 2012 at Philadelphia's Perelman Theater-Kimmel Center by the Chamber Orchestra of Philadelphia under the direction of Dirk Brossé. The title plays with

the three-part associations of a musical work's gravitational center, in this case the note "E," a drink which is "invigorating physically, mentally, or morally," and something "pertaining to sustained muscular tension," all of which Mackey references as being at play in the piece.

Mackey conceived the work as offering a challenge to conceive harmony not as the byproduct of multiple linearly developing lines sounding together (counterpoint) but rather as a starting point. In this context, it is the interplay of leading and complementary notes and orchestral timbres that are inextricably linked, in what Mackey describes as a "frozen vertical counterpoint" of "simple foreground harmony with a soft, more complex background *shadow*."

Despite the richness of and emphasis on harmony, *Tonic* has an incredible, unrelenting forward momentum propelled by the rustic, scampering fragments of melodies passing between *tutti* strings and solo violin, most notable in the first half of the piece. As the work develops in the second half, the rhythmic specificity of the melody becomes less a release from the tension at play in the dense, churning harmonies, but an all-enveloping trait shared amongst the orchestra. The melodies almost seem to tug on the corners of the shadow harmonies coaxing them into the foreground, destabilizing the dimension in which we hear the harmonies, but as they increase in frequency also propelling the music into a glorious, brassy, unabashedly American finale.

Turn the Key [7] is another star in the constellation of Mackey's longstanding creative relationship with conductor Michael Tilson Thomas and his primary orchestras, including most notably the San Francisco Symphony and in this case the New World Symphony in Miami, Florida. Earlier works with Tilson Thomas include *Tuck and Roll*, premiered in 2010 with the New World Symphony for the American Music Festival with the composer on electric guitar, and *Lost and Found*, premiered in 2006 with the San Francisco Symphony.

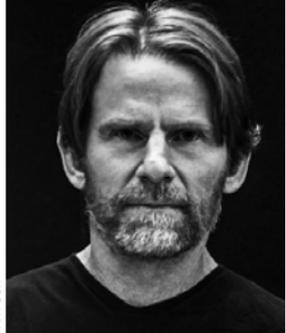
Commissioned to celebrate the 2006 opening of Miami's majestic Carnival Center for the Performing Arts designed by architect Cesar Pelli, *Turn the Key* was described by

Mackey on his website as having a tone that is "playful like some weird dance by a crippled but soulful creature. This dance, in spite of its struggles, embodies a bittersweet joy, like watching my 12-year-old, diabetic, arthritic black lab greet his evening meal."

Teeming with dense, anarchic, grooving gestures at the beginning, *Turn the Key* is perhaps the most wildly liberated work on the recording. And yet there is an irresistible thrust to the piece, unified as it is by the recurrence, iteration, and suggestions of the foundational long, long, short, short rhythmic cell. Coincidentally such a repeated rhythm in Morse code would translate the "long, long" (or "dash, dash") into the letter "M" and the "short, short" or "dot, dot" into the letter "I", as in "MIAMI." But as is the case with all of Mackey's work on the present recording, the piece conveys a celebratory magnetism from the kaleidoscopic profusion of both muscular and lyrical ideas. The work concludes with a short, playful flourish for solo clapping hands.

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Alex Ambrase is a writer, designer, producer, and classical music specialist currently living in Brooklyn, New York with his wife and daughter.



Steven Mackey — a Grammy Award winner lauded by *Gramophone* for his “explosive and ethereal imagination” — is regarded as one of the leading composers of his generation, with compositions ranging from orchestral and chamber music to dance and opera. Born in 1956 to American parents stationed in Frankfurt, Germany, his first musical passion was playing the electric guitar in rock bands based in northern California. He blazed a trail in the 1980s and '90s by including the electric guitar and vernacular music influences in his classical concert music. He regularly performs his own work, including three electric guitar concertos and numerous solo and chamber works. He is also active as an improvising musician and performs regularly with his band Big Farm.

In the fall of 2017 Mackey released a CD of his wordless electric guitar opera, *Orpheus Unsung*, on the New Amsterdam label, which he performs with Sō Percussion member Jason Treuting. Directed by visionary film and stage director Mark DeChiazza and featuring three dancers along with the guitar and percussion, the piece premiered in the spring of 2016 at the Guthrie Theater in Minneapolis, and Mackey and Treuting performed excerpts at Brooklyn’s cutting-edge arts venue National Sawdust in the spring of 2017. It received another performance in October 2017 as part of the celebration of the opening of the new Lewis Center for the Arts complex at Princeton University, where Mackey is also a professor. Another new piece, *Through Your Fingers*, was written for frequent recital partners cellist and MacArthur Fellow Alisa Weilerstein and celebrated Israeli-American pianist Inon Barnatan; they played the world premiere in October 2017 at Carnegie Hall, which co-commissioned the work with London’s Wigmore Hall. Mackey’s 2010 music theater piece, *Slide*, for tenor/actor, electric guitar, and mixed chamber ensemble, was staged in the 2017/2018 season at National Sawdust, as well as venues in Princeton and Philadelphia; and both the St. Louis Symphony and New World Symphony gave performances of his 38-minute magnum opus

for orchestra, *Mnemosyne’s Pool*, commissioned by the Los Angeles Philharmonic, Kennedy Center, Sydney Symphony, and New World Symphony in 2015. Capping the composer’s banner fall 2017 was a week-long residency at the New Music Festival at Ohio’s Bowling Green State University, together with his wife, composer Sarah Kirkland Snider.

Mackey’s orchestral music has been performed by major orchestras around the world, including the Los Angeles Philharmonic, San Francisco and Chicago Symphonies, BBC Philharmonic, Academy of St Martin in the Fields, Royal Concertgebouw Orchestra, Austrian Radio Symphony, Sydney Symphony, and Tokyo Philharmonic. As a guitarist, Mackey has performed his chamber music with the Kronos Quartet, Arditti Quartet, London Sinfonietta, Nexttime Ensemble (Parma), Psappha (Manchester), and Joey Baron.

The composer’s numerous honors and awards include a Grammy, several awards from the American Academy of Arts and Letters, a Guggenheim Fellowship, the Stoeger Prize from the Chamber Music Society of Lincoln Center, and a Kennedy Center Friedheim Award. He has also been the composer-in-residence at major music festivals such as Tanglewood, Aspen, and the Holland Festival.

Today, Mackey lives in Princeton, New Jersey with his wife, composer Sarah Kirkland Snider, and their son Jasper and daughter Dylan, and teaches at Princeton University, where he mentors young composers in discovering their own voices as director of the Edward T. Cone Composition Institute.



Colin Currie is a solo and chamber artist at the peak of his powers, acclaimed for his virtuosity and musical integrity. Championing new music at the highest level, Currie is soloist with the world's leading orchestras and conductors.

A dynamic and adventurous soloist, Currie's unrivalled commitment to commissioning and creating new music was recognised in 2015 by the Royal Philharmonic Society who awarded him the Instrumentalist Award. Currie has forged a pioneering path in creating new music for percussion, premiering works by composers including Steve Reich, Sir Harrison Birtwistle, Louis Andriessen, Sir James MacMillan, Elliot Carter, HK Gruber, Mark-Anthony Turnage, Helen Grime, Brett Dean, Einojuhani Rautavaara, Jennifer Higdon, Andrew Norman, Julia Wolfe, Dave Maric, and Simon Holt.

In October 2017 Currie launched Colin Currie Records, in conjunction with LSO Live, as a platform for his diverse projects, celebrating the extraordinary developments for percussion music over the past century. He is Artist in Association at London's Southbank Centre, and performs widely with his critically acclaimed Colin Currie Group, specialising in the music of Steve Reich.



Gil Rose is a musician helping to shape the future of classical music. Acknowledged for his "sense of style and sophistication" by *Opera News*, noted as "an amazingly versatile conductor" by *The Boston Globe*, and praised for conducting with "admiral command" by *The New York Times*, over the past two decades Mr. Rose has built a reputation as one of the country's most inventive and versatile conductors. His dynamic performances on both the symphonic and operatic stages as well as over 75 recordings have garnered international critical praise.

In 1996, Mr. Rose founded the Boston Modern Orchestra Project (BMOP), the foremost professional orchestra dedicated exclusively to performing and recording symphonic music of the twentieth and twenty-first centuries. Under his leadership, BMOP has won fourteen ASCAP awards for adventurous programming and was selected as Musical America's 2016 Ensemble of the Year, the first symphony orchestra to receive this distinction. Mr. Rose serves as the executive producer of the BMOP/sound recording label. His extensive discography includes world premiere recordings of music by John Cage, Lukas Foss, Charles Fussell, Michael Gandolfi, Tod Machover, Steven Mackey, Evan Ziporyn, and many others on such labels as Albany, Arsis, Chandos, Cantaloupe, ECM, Naxos, New World, and BMOP/sound.

In September 2013, he introduced a new company to the Boston opera scene, Odyssey Opera, dedicated to eclectic and underperformed operatic repertoire. Since the company's inaugural performance of Wagner's *Rienzi*, which took the Boston scene by storm, Odyssey Opera has continued to receive universal acclaim for its annual festivals with compelling themes and unique programs, presenting fully staged operatic works and concert performances of overlooked grand opera masterpieces. In its first five years, Mr. Rose has brought 22 operas to Boston, and introduced the city to some important new artists. In 2016 Mr. Rose founded Odyssey Opera's in-house recording label with its first release, Pietro Mascagni's

Zanetto, followed by a double disc of one act operas by notable American composer Dominick Argento in 2018. Future projects include the world premiere recording of Mario Castelnuovo-Tedesco's *The Importance of Being Earnest*.

He has led the longstanding Monadnock Music Festival in historic Peterborough, New Hampshire. Since his appointment as Artistic Director in 2012, Mr. Rose has conducted several premieres as well as cycles of the symphonies of Beethoven and Mendelssohn. He made his opera stage directing debut in two revivals of operas by Dominick Argento as well as conducting, directing, and producing a production and world premiere recording of Ned Rorem's opera *Our Town* in the historic Peterborough Townhouse.

Mr. Rose maintains a busy schedule as a guest conductor on both the opera and symphonic platforms. He made his Tanglewood debut in 2002 and in 2003 he debuted with the Netherlands Radio Symphony at the Holland Festival. He has led the American Composers Orchestra, Warsaw Philharmonic, National Symphony Orchestra of the Ukraine, Cleveland Chamber Symphony, Orchestra della Svizzera Italiana, and National Orchestra of Porto. In 2015, he made his Japanese debut substituting for Seiji Ozawa at the Matsumoto Festival conducting Berlioz's *Béatrice et Bénédict*, and in March 2016 made his debut with New York City Opera at the Appel Room at Jazz at Lincoln Center. He has since returned to City Opera in 2017 (as Conductor and Director) in Zankel Hall at Carnegie Hall and 2018 conducting a double bill of Rameau & Donizetti's settings of *Pigmalione*. In 2019, he will make his debut conducting the Juilliard Symphony in works of Ligeti and Tippett.

As an educator, he has served on the faculty of Tufts University and Northeastern University, and has worked with students at a wide range of colleges such as Harvard, MIT, New England Conservatory, Carnegie Mellon University, and the University of California at San Diego, among others.

In 2007, Mr. Rose was awarded Columbia University's prestigious Ditson Award as well as an ASCAP Concert Music Award for his exemplary commitment to new American music. He is a four-time Grammy Award nominee.



The **Boston Modern Orchestra Project** is the premier orchestra in the United States dedicated exclusively to commissioning, performing, and recording music of the twentieth and twenty-first centuries. A unique institution of crucial artistic importance to today's musical world, the Boston Modern Orchestra Project (BMOP) exists to disseminate exceptional orchestral music of the present and recent past via performances and recordings of the highest caliber.

Founded by Artistic Director Gil Rose in 1996, BMOP has championed composers whose careers span nine decades. Each season, Rose brings BMOP's award-winning orchestra, renowned soloists, and influential composers to the stage of New England Conservatory's historic Jordan Hall in a series that offers the most diverse orchestral programming in the city. The musicians of BMOP are consistently lauded for the energy, imagination, and passion with which they infuse the music of the present era.

BMOP's distinguished and adventurous track record includes premieres and recordings of monumental and provocative new works such as John Harbison's ballet *Ulysses*, Louis Andriessen's *Trilogy of the Last Day*, and Tod Machover's *Death and the Powers*. A perennial winner of the ASCAP Award for Adventurous Programming, the orchestra has been featured

at festivals including Opera Unlimited, the Ditson Festival of Contemporary Music with the ICA/Boston, Tanglewood, the Boston Cyberarts Festival, the Festival of New American Music (Sacramento, CA), Music on the Edge (Pittsburgh, PA), and the MATA Festival in New York. During its 20th anniversary season, BMOP was named Musical America's 2016 Ensemble of the Year, the first symphony orchestra in the organization's history to receive this distinction.

BMOP has actively pursued a role in music education through composer residencies, collaborations with colleges, and an ongoing relationship with the New England Conservatory, where it is Affiliate Orchestra for New Music. The musicians of BMOP are equally at home in Symphony Hall, Weill Recital Hall at Carnegie Hall, and in Cambridge's Club Oberon and Boston's Club Café, where they pursued a popular, composer-led Club Concert series from 2004 to 2012.

BMOP/sound, BMOP's independent record label, was created in 2008 to provide a platform for BMOP's extensive archive of music, as well as to provide widespread, top-quality, permanent access to both classics of the 20th century and the music of today's most innovative composers. BMOP/sound has garnered praise from the national and international press; it is the recipient of five Grammy Award nominations and its releases have appeared on the year-end "Best of" lists of *The New York Times*, *The Boston Globe*, National Public Radio, *Time Out New York*, *American Record Guide*, *Downbeat Magazine*, WBUR, NewMusicBox, and others.

BMOP expands the horizon of a typical "night at the symphony." Admired, praised, and sought after by artists, presenters, critics, and audiophiles, BMOP and BMOP/sound are uniquely positioned to redefine the new music concert and recording experience.

FLUTE

Ashley Addington (piccolo)
[2-3]
Sarah Brady* (alto flute) [1-4]
Rachel Braude (piccolo) [1, 4]
Jessica Lizak (alto flute) [1, 4]

OBOE

Laura Pardee (English horn)
[1, 4]
Jennifer Slowik* [1-4]
Catherine Weinfeld (English
horn) [1-4]

CLARINET

Gary Gorczyca (bass clarinet)
[2-3]
Jan Halloran (E-flat clarinet)
[1, 4]
Rane Moore (bass clarinet)
[1, 4]
Michael Norsworthy* [1-4]

BASSOON

Ronald Haroutunian* [1, 4]
Jensen Ling* [1-4]
Gregory Newton
(contrabassoon) [2-3]
Margaret Phillips
(contrabassoon) [1, 4]

HORN

Alyssa Daly [2-3]
Hazel Dean Davis [1, 4]
Neil Godwin* [2-3]
Whitacre Hill* [1, 4]
Clark Matthews [1, 4]
Kevin Owen [1, 4]

TRUMPET

Eric Berlin [2-3]
Terry Everson* [1-4]
Richard Kelley [1, 4]
Dana Oakes [1, 4]

TROMBONE

Christopher Beaudry
(bass trombone) [1, 4]
Alexei Doohovskoy [1, 4]
Victoria Garcia-Daskalova*
[1, 4]

TUBA

Kenneth Amis [1, 4]
Percussion
Jonathan Hess [1, 4]
Craig McNutt (timpani) [1, 4]
Robert Schulz* (timpani) [1-4]
Nicholas Tolle [1, 4]
Michael Zell [4]

HARP

Franziska Huhn [1, 4]
Piano/Celesta
Yoko Hagino [4]
Linda Osborn [1, 4]

VIOLIN I

MaeLynn Arnold [1, 4]
Heidi Braun-Hill* [1, 4]
Piotr Buczek [1-4]
Colin Davis [1, 4]
Sonia Deng [1, 4]
Gabriela Diaz* [2-3]
Tudor Dornescu [1, 4]
Lilit Hartunian [2-3]
Zenas Hsu [1-4]
Susan Jensen [2-3]
Sean Larkin [2-3]
Jae Lee [1-4]
Amy Sims [2-3]
Megumi Stohs Lewis [1, 4]
Zoya Tsvetkova [1, 4]

VIOLIN II

Gabriel Boyers [2-3]
Colleen Brannen [1, 4]
Sasha Callahan [2-3]
Julia Cash [2-3]
Lilit Hartunian [1, 4]
Annegret Klaua [2-3]
Sean Larkin [1, 4]
Mina Lavcheva [1, 4]

Judith Lee [1, 4]
Kay Rooney Matthews [1-4]
Nicole Parks [1, 4]
Annie Rabbat* [1, 4]
Micah Ringham [2-3]
Nivedita Sarnath [1-4]
Klaudia Szlachta* [1-4]

VIOLA

Mark Berger [1, 4]
Nathaniel Farny [1-4]
David Feltner [1, 4]
Noriko Futagami [1-4]
Ashleigh Gordon [2-3]
Sam Kelder [2-3]

Dimitar Petkov [1, 4]
Emily Rideout [1-4]
Emily Rome [1, 4]
Peter Sulski* [1-4]

CELLO

Egor Antonenko [1, 4]
Miriam Bolkosky [1, 4]
Nicole Cariglia [2-3]
Ariana Falk [1, 4]
Jing Li [2-3]
Stephen Marotto [1, 4]
Velleda Miragias [1, 4]
Rafael Popper-Keizer* [1-4]
David Russell [2-3]

BASS

Anthony D'Amico* [1-4]
Scot Fitzsimmons [1, 4]
Robert Lynam [1, 4]
Bebo Shiu [1-4]

KEY

[1] Urban Ocean
[2] Time Release
[3] Tonic
[4] Turn the Key

*Principals

Steven Mackey

Urban Ocean
Time Release
Tonic
Turn the Key

Producer: Gil Rose
Recording and postproduction: Joel Gordon
SACD authoring: Brad Michel

Urban Ocean and *Turn the Key* were recorded June 5, 2017, at Jordan Hall in Boston, MA. *Time Release* was recorded October 19, 2018, at Jordan Hall. *Tonic* was recorded October 18, 2018, at Distler Hall, Tufts University, Somerville, MA.

This recording was made possible in part by the Department of Music at Princeton University, the University Committee on Research in the Humanities and Social Sciences at Princeton University, and the generous support of an anonymous donor.

As I reflect on this disc two individuals stand out in my mind as indispensable: Gil Rose and Sarah Kirkland Snider. Everyone knows that Gil Rose has moved mountains as a champion for contemporary music, but that selfless effort can overshadow the fact that he is a really great conductor. My collaborations with Gil Rose and BMOP over

the past 20 years are among the most significant of my artistic life and I am so grateful for Gil's musicianship and friendship as we wrap our fourth CD together.

All the music on this disc has been written under the influence of my wife—composer Sarah Kirkland Snider. It would be impossible to achieve her beautiful lyricism, but her feedback and example has inspired me to dig deeper into what I could be.

I also want to thank Princeton University. From the President, Provost, and Deans in Nassau Hall to my colleagues and students in the Music Department, I have, for 35 years, been surrounded by examples of imagination and hard work which I hope have rubbed off at least a little bit.

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— Steven Mackey

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