



BMOP
sound

KEERIL MAKAN: DREAM LIGHTLY

IF WE KNEW THE SKY | TENDER ILLUSIONS | STILL

KEERIL MAKAN (b.1972)

DREAM LIGHTLY

IF WE KNEW THE SKY

TENDER ILLUSIONS

STILL

CHARLES DIMMICK violin

SETH JOSEL electric guitar

PETER SULSKI viola

BOSTON MODERN ORCHESTRA PROJECT

Gil Rose, conductor

[1] **DREAM LIGHTLY** (2008) 13:57

Seth Josel, electric guitar

[2] **IF WE KNEW THE SKY** (2014) 25:45

[3] **TENDER ILLUSIONS** (2010) 10:57

[4] **STILL** (2006) 10:26

Charles Dimmick, violin

Peter Sulski, viola

TOTAL 61:07

By Keeril Makan

My music strives to contextualize silence—the silence after the last sounds of the piece fade away, before the applause begins and the enchantment ends. I compose pathways which guide our sonic journey, unspoken narratives casting a spell. That brief, interstitial moment of awareness—of the emotional distance traveled, of the degree of displacement from the temporal flow, of time hovering, slowed—motivates my compositions. Impermanence made palpable. At the same time, I strive in each piece to hint at a timescale outside of our perception, immense, monumental, and eternal.

In 2000 I bought a plain, grey-covered, unlined notebook in the main department store in Helsinki. Every piece I wrote since then I sketched in this notebook, in pencil, for many years the same pencil, including all the pieces on this recording. Doodles, random thoughts, depressive musings, abandoned pre-compositional schemes, formal outlines not adopted, lists of numbers, lists of instruments, eraser dust, coffee stains ... a totem I carried around with me, a thread of continuity to my composing, unifying and focusing. Seemingly endless. Each page filled before moving on to the next, sometimes carefully, oftentimes haphazardly. Always a bright white page ready for my pencil, the slight physical displacement of the European dimensions of the notebook removing me from the feel of the everyday. But now, no empty pages remain.

I bought a new notebook, also in Helsinki, same company, same design, different muted color—but it's not the same. I'm not the same. Now that I filled that grey notebook, and I can look back and see the perseverance, idealism, and struggle it required, I can no longer work in this way.

Can I just erase the old grey one and start again?

But discussing the anecdotal origins of this music tethers it to the here and now, bursting the illusion, and reducing the dream to the quotidian. I know that the personal stories that lead to the creation of these pieces can orient the listener—an undeniably useful foothold in abstract work. Allow me to erase the real-world origins of these pieces, leave the mundane behind, and turn back the clock a thousand years to when a composer could be anonymous....

DREAM LIGHTLY is scored for electric guitar soloist and chamber orchestra. It received its premiere by the American Composers Orchestra, conducted by Jeffrey Milarsky, on November 14, 2008, at Zankel Hall, Carnegie Hall, in New York, NY.

IF WE KNEW THE SKY, for solo winds, percussion, harp, and strings, was premiered by Either/Or, Richard Carrick, conductor, on December 5, 2014, at Miller Theatre in New York, NY.

TENDER ILLUSIONS, for clarinet, bassoon, horn, string quartet, and double bass, was premiered by Scharoun Ensemble Berlin on January 15, 2011, at the Villa Aurelia, American Academy in Rome, Italy.

STILL is scored for violin and viola soloists, two oboes, clarinet, bass clarinet, two horns, percussion, harp, and strings. Sinfonia da Camera, conducted by Vlad Conta, premiered the work on September 23, 2006, at the Krannert Center for the Performing Arts in Urbana, IL.

By Martin Brody

Long, long ago, before I was a tormented artist, afflicted with longing yet incapable of forming durable attachments, long before this, I was a glorious ruler uniting all of a divided country—so I was told by the fortune-teller who examined my palm. Great things, she said, are ahead of you, or perhaps behind you; it is difficult to be sure. And yet, she added, what is the difference? Right now you are a child holding hands with a fortune-teller. All the rest is hypothesis and dream.

Louise Glück, “Theory of Memory”

There is a saying in Tibetan Buddhism, that when you are not formally meditating you should try to be a child of illusion, with fresh eyes to everything you come upon, and to view everything as being as insubstantial as a dream.

Keeril Makan, program note to *Tender Illusions*

The music on this recording invites us to become children of illusion—to absorb with fresh ears the mercurial presence of masterfully composed sound. Our condition is much like that of the speaker in Louise Glück’s stunning poem, “Theory of Memory”: a state of equilibrium, balance between hypothesis and dream—as if we are holding hands with a fortune-teller. It takes our breath away as it reorients and enlarges our focus. Or better to say, it solicits a new way to breathe, as it tenderly arrests our attention. The music refracts images of the past and portends possibilities for the future. It animates a theory of memory in the form of gauzy hypotheses and sharply-etched dreams.

We begin with a dream: In *Dream Lightly* [1], an electric guitar, enveloped in a halo of orchestral sound, presents an unassuming etude in harmonics. It’s a fitting preamble, Orpheus, in a reverie, tuning his lyre. Or is it detuning? “The world of harmonics hovers above the guitar,” Keeril has written, “oftentimes slightly, but purposefully, out of tune with instruments played in a conventional manner.” The Orphic guitarist persistently explores this subtle but momentous incongruity in tuning. Moreover, Keeril asks us to treat this scenario as an allegory. “The traditional tuning of the orchestra reflects a desire to move forward, to be able to modulate, and is a compromise between this desire and the way vibrating strings and air columns naturally work. The tuning of harmonics is derived from the open string; it is a static world, complete unto itself.”

In Keeril’s musical universe, an incongruity between tuning systems opens up a gap between worlds of experience. This incongruity produces an expressive paradox. The sturdy world of equal-temperament and orchestral sound is taken to be a dream rather than a “reality”;

but (another twist!) dreaming trumps reality in this zone of imagination. “[I]t is as if the orchestra exists inside of the guitarist’s head, helping, supporting, and coloring,” Keeril has written. *Dream Lightly* evokes a long tradition of artistic reflection on waking and dreaming and takes the latter as the more powerful reality. Its signature move is to reveal a latent world of sonic experience, previously just beyond our reach...and to make that world our own.

Great things are ahead of you, or perhaps behind you. It is difficult to be sure. What is the difference? Right now you are a child holding hands with a fortune-teller.

You are in good hands. Consider the opening sound of *Tender Illusions* [3]. For less than a moment, you may think you are in a familiar place, that is, that there are other pieces (well-known pieces—a Schubert Impromptu, the Beethoven *Egmont* Overture, Mahler’s 8th) that have played this card before (a rhythmic unison, four instruments voicing the same pitch class). Immediately, however, the sense of familiarity evaporates into a flickering moment of uncertainty, a confrontation with something inscrutable. The fortune-teller has conjured his first tender illusion. And he has other cards up his sleeve.

In a program note, Keeril informs us that the opening event of *Tender Illusions* gestures to a canonical nineteenth-century work, the Schubert Octet: “*Tender Illusions* is written for the same instrumentation as Schubert’s Octet, and although it starts with the same chord in the winds and bass as the Schubert, my piece creates an alternate reality, a path not taken.” Coaxing us toward this new path, Keeril reveals himself to be a master of ambiguity. However sturdy or familiar the opening chord seems, it launches us into a mini-drama of ontological uncertainty. This initiating sound is a quotation, but also an altogether musical event, deceptively commonplace. It is also an illusory musical event: even before it dissolves before our ears, its familiarity seems ghostly. This is a characteristic move in Keeril’s musical universe: the material is just substantial enough to animate and sustain an ongoing structure, but too ephemeral to sustain confidence about what is coming next.

Is this chord a solid anchor or a flickering color field? Structure or totem? What will ensue on this path previously not taken, whether by Schubert or anyone else?

Great things are behind you, or perhaps ahead of you.

A second event comes into focus. An intimation of noise resolves into pitch and the opening sound dissolves into a soft mid-register dyad—two notes (one sound), violin and viola, *sul ponticello*. Another voice appears, a noisy *sul ponticello* exhalation of a hieratic, five-note tune performed on an extraterrestrial cello, so breathy that it seems to be a low flute floating in from outer space. The melody repeats, but the second time its highest note merges with a second iteration of the (now altogether totemic) four-octave opening sound; and the last note of the melody dissolves into a second mid-register dyad, now forming a half-rather than whole-step. Sounds that appear to be reaching outward, contrasting with each other and expanding the range of activities, also turn inward and into each other. Minute inflections open onto vast panoramas. Vast panoramas dissolve into minute inflections.

Right now, you are a child holding hands with a fortune-teller.

A third iteration of the octaves chord ensues, and then, following more quickly, a fourth. Events begin to surface altogether more quickly, but the music continues to breathe slowly. When another chord of octaves appears, it is no longer totemic. Rather, it initiates a new melody, one that contains a memory of the end of the cello’s original melody, even as it leads to a new fork in the road. More voices enter with trills and tremolos. Everything that has happened is recalled. Everything that has happened is transformed. Everything is connected. Everything disappears. The path is smooth, abundantly eventful. The map is utterly inscrutable. The music *develops*, but this familiar term of art seems as inadequate as does “quotation” to refer to the first chord of the piece.

Keeril summarizes more elliptically: “The first chord of [Schubert’s] piece could go anywhere; it became the passport to my piece.” That is to say, an almost familiar sound is a passport to a never before imagined place.

Keeril’s *Still* [4] also explores the topography of hypotheses and dreams, but it feels like an inverted mirror image of *Tender Illusions*. Like this post-Schubertian octet, *Still* tips its hat to a canonical composition, the Mozart Sinfonia concertante. Also, like *Tender Illusions*, it shares instrumental forces with its predecessor—and in this case an instrumental format: two solo instruments (violin and viola) with chamber orchestra. The piece also takes its cue from a point of initiation in its precursor, though in this case not the first chord. In *Still*, it’s Mozart’s rendering of the first entrance of the soloists—an exquisite evocation of the experience of hovering: a pedal tone in octaves that appears in the upper register, above the orchestra. The intensifying sound of this high pedal tone turns our inner gaze toward the sky.

Keeril transforms this inspired event into the touchstone for an extended study in the virtuosity of quietude and stasis. In *Still*, the solo violin often floats over the solo viola, and in turn this duo often floats over the orchestra. Musical events generally touch or overlap; but rather than evoking ephemeral connections, as in *Tender Illusions*, the musical gestures here appear as one-off events. As Keeril has described it, “Every moment in the orchestra is unique and unanswered.” But this condition produces another kind of ambiguity. Are these sounds autonomous or related? An evocation of tranquility or a study in contrasts? The final two attacks of the music are emblematic: a fortissimo spike of unpitched percussion, followed by a pianissimo exhalation of the piece’s central pitch class played by the solo violinist and violist in their highest register. The contrast is too dramatic to leave unquestioned but also too profound to reconcile. This puzzle, which has been anticipated multiple times throughout the piece, produces a sense of spatial depth, an entryway to a non-temporal zone of experience that, paradoxically, can only be produced by experiencing the passage of musical time. Stillness, it appears, may have many facets, not all

serene. Keeril investigates the paradox of unsettled stillness throughout the piece. This investigation culminates in a “noise cadenza” for the two solo instruments. The cadenza appears at a “traditional” moment in the form—the turning point to the music’s peroration and conclusion—when the soloists perform a sonic metamorphosis from an unwavering pitch to a frantic, noisy shriek. Rather than prefiguring closure, as in a traditional cadenza, noise erupts as a disturbance. The noise cadenza is the condensation of a potentiality, an unsettling possibility that has been hovering over the piece as a whole. Even more: it suggests that a remote cloud of noise might hover even over the translucent harmonies of the soloists’ first entrance in Mozart’s Sinfonia concertante. The pairing of Schubert and Makan reveals a path not yet discovered, let alone taken; the pairing of Mozart and Makan yields an unforeseen musical dimension latent in a canonical work.

Great things are ahead of you, or perhaps behind you. It is difficult to be sure. Right now you are a child holding hands with a fortune-teller.

Tender Illusions reorients us by placing a Schubertian horizon at our backs, *Still* turns our gaze upward, toward the image of hovering octaves in a Mozart concerto and a cloud of noise even further above. *If We Knew the Sky* [2] focuses our gaze even higher up and further beyond—toward the sky itself. In this vast space, the question of paths and boundaries become moot, however discrete the sonic events in our field of attention. *If We Knew the Sky* presents us with permeable boundaries between disparate events and another new way for one thing to grow out of another. Sounds seem to change and transform while remaining static and still at the same time. In this regard, the vibraphone duets that bookend the piece, with their unison accents and attacks, are illustrative. The duo of vibraphones becomes a kind of composite solo instrument with magical powers. Cycling through different amplitude phases on the same note, its sounds defy the ways we make the most basic distinctions between sameness and difference. Other sounds are similarly ambiguous, appearing, for example, in the guise of overtones that turn into chord tones

within exquisite harmonic progressions that go nowhere or everywhere. Intensification and stasis become two sides not just of the same universe but of the same event. By far the longest of the four pieces on this disc, *If We Knew the Sky* nonetheless feels altogether too brief. Its cycles are sublime; they might go on forever. In the end, we hear a reference to the magical sounds we started with—an invitation to begin again.

Right now you are a child of illusion...a child holding hands with a fortune-teller. All the rest is hypothesis and dream.

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Martin Brody is Catherine Mills Davis Professor of Music (Emeritus) at Wellesley College.



Keeril Makan is a recipient of a Guggenheim Fellowship and the Rome Prize. *The New Yorker* described his music as “empowered by modern technology but haunted by a spirit of immemorial darkness.” His CDs, *In Sound* (Tzadik), *Target* (Starkland), *Afterglow* (Mode) and *Letting Time Circle Through Us* (New World) include performances by the Kronos

Quartet, Either/Or, and the International Contemporary Ensemble. His opera, *Persona*, is an adaptation of Ingmar Bergman’s classic film, with a libretto by Jay Scheib. Commissioned and premiered by Beth Morrison Projects and National Sawdust, *Persona* has also been produced at the Isabella Stewart Gardner Museum and by the Los Angeles Opera.

Makan was raised in New Jersey by parents of South African Indian and Russian Jewish descent. He makes his home in Cambridge, Massachusetts, where he is the Michael (1949) and Sonja Koerner Music Composition Professor at MIT.



Charles Dimmick, violin, has been praised by the *Boston Globe* for his “cool clarity of expression.” He enjoys a varied and distinguished career as concertmaster, soloist, and chamber musician. As one of New England’s most sought after orchestral musicians, he is concertmaster of the Portland Symphony, the New Hampshire Music Festival, the Rhode Island Philharmonic, and is co-concertmaster of the Boston Pops Esplanade Orchestra. A frequent soloist throughout New England and beyond, Charles has garnered praise, packed houses, and received standing ovations for what the *Portland Press Herald* has called his “luxurious and stellar performances” and his “technical and artistic virtuosity.” Recent solo engagements have included performances with the Memphis Symphony, Boston Pops Esplanade Orchestra, Portland Symphony, Winston-Salem Symphony, Boston Modern Orchestra Project, Arizona Musicfest, Chamber Orchestra of Boston, and the Boston Civic Symphony. As a chamber musician, Charles can be heard collaborating with the Sebago Long Lake Chamber Festival, Radius Ensemble, and Monadnock Music. He lives in Melrose, MA, with his wife, Portland Symphony flutist Rachel Braude, and their daughter Chloe. Charles performs on a 1784 Joseph & Antonio Gagliano violin.



Seth Josel—originally from New York, now residing in Berlin—has become one of the leading instrumental pioneers of his generation. As a soloist he has concertized throughout Europe, the US, and Canada. He has performed as a guest with leading orchestras and ensembles of Europe, including the Berliner Philharmoniker, the BBC Symphony Orchestra, the Deutsche Oper Berlin, and the Staatskapelle Berlin, and has appeared at several major European festivals including the Salzburg Festspiele, Donaueschingen, Holland Festival, Munich Biennale, and London’s South Bank Festival.

As ensemble player and soloist Seth Josel has been involved in the first performances of more than one hundred works. He has collaborated and consulted closely with such composers as Louis Andriessen, Gavin Bryars, Mauricio Kagel, Helmut Lachenmann, Tristan Murail, and James Tenney. In addition, he has been highly committed to working with several of the leading young composers of our time, including Peter Ablinger, Richard Barrett, Chaya Czernowin, Sarah Nemtsov, and Keeril Makan, all of whom have written works featuring his talents.

From 1991 till 2000 he was a permanent member of the musikFabrik. In recent seasons he has been guesting regularly with KNM Berlin and Ensemble Adapter.

He has recorded for radio stations throughout Europe, and he appears as ensemble/chamber music performer on CDs released by (amongst others) Aeon, Nonesuch, Col Legno, HetHut, Kairos, Wergo, and Winter & Winter. He has released solo CDs on CRI, O.O. Discs, and New World Records, and he has recorded portraits of Gavin Bryars and Peter Ablinger for Mode Records.

He is co-founder of the quartet Catch, which in 2007 appeared as part of the “concertino” in the U.S. premiere of Steve Mackey’s *Dreamhouse* with the Boston Modern Orchestra Project.

Josel co-authored *The Techniques of Guitar Playing*, published by Baerenreiter Press. His reconstruction of the “lost” work for solo electric guitar by Morton Feldman was published by Edition Peters. In 2016 he was named Research Fellow at the Orpheus Institute in Ghent.

Seth Josel earned degrees at Manhattan School of Music and Yale University. He is recipient of numerous awards and prizes including a Fulbright-Hays grant and a stipend from the Akademie Schloß Solitude.



Peter Sulski, viola, has performed in over 30 countries as a member of the Apple Hill Chamber Players, London Symphony Orchestra, Academy of St.-Martin-in-the-Fields, Cyprus Chamber Orchestra, and Al Kamandjati Baroque Ensemble (Palestine). He returned to his native Worcester in 2002, after holding the position of Head of Strings of the Edward Said National Palestinian Conservatory.

Mr. Sulski is a founder and member of the Worcester Chamber Music Society, which performs over twenty concerts annually in the New England region. He is an educator

with the society's Neighborhood Strings, a free program for disadvantaged youth. Peter is also the founder of Chapel Royal Concerts in Brighton, England, now entering its 25th season, presenting over 40 concerts annually.

Performances of note have included the Arnold Viola Concerto with the State Orchestra of Sicily, Mozart's Sinfonia concertante with the Cyprus Chamber Orchestra and the Palestine National Orchestra, a Carnegie Hall debut in 1999, and a solo recital appearance at London's South Bank in 2002.

He currently appears as principal violist with Odyssey Opera, Camerata New England, and the Orchestra of Indian Hill. Other chamber music activities include the Pedroia quartet, (along with Jae Lee, a founder of A Far Cry), the Chameleon Ensemble, duo partnerships with pianists Yundu Wang and Jonathan Yasuda, Boston Musica Viva, Clark 2021 Contemporary Ensemble, and the Al Kamandjati Baroque Ensemble.

His viola was made by luthier Marten Cornelissen, opus 252 (1980), in Northampton, Massachusetts.



LIZ LINDER

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

Sarah Brady [1-2]

OBOE

Jennifer Slowik*

(English horn) [1-2, 4]

Catherine Weinfield [4]

CLARINET

Amy Advocat

(bass clarinet) [2-4]

Jan Halloran* [4]

Michael Norsworthy [1]

BASSOON

Ronald Haroutunian [2]

Adrian Morejon [3]

Gregory Newton [1]

HORN

Alyssa Daly [3]

Neil Godwin [4]

Clark Matthews [2]

Kevin Owen* [4]

Kenneth Pope [1]

TRUMPET

Terry Everson [1-2]

TROMBONE

Hans Bohn [1-2]

TUBA

Donald Rankin [1]

PERCUSSION

Craig McNutt* (timpani) [1-2]

Robert Schulz* [2, 4]

Matthew Sharrock [2]

Nicholas Tolle [1, 4]

HARP

Amanda Romano [4]

Ina Zdorovetchi [1-2]

VIOLIN I

Elizabeth Abbate [1]

Melanie Auclair-Fortier [1]

Colleen Brannen* [2]

Piotr Buczek [1-2]

Sonia Deng [4]

Charles Dimmick* [1]

Tudor Dornescu [2]

Susan Jensen [4]

Oana Lacatus [1]

Shaw Pong Liu [1]

Yumi Okada [2]

Nicole Parks [4]

Miguel Perez-Espejo [3]

Megumi Stohs [1]

Klaudia Szlachta* [4]

Liza Zurlinden [1]

VIOLIN II

MaeLynn Arnold [2]

Colleen Brannen [1]

Heidi Braun-Hill* [1]

Julia Cash [1]

Gabriela Diaz [1]

Rohan Gregory [1]

Lilit Hartunian [4]

Annegret Klaua [1-2]

Judith Lee* [2, 4]

Micah Ringham [4]

Nivedita Sarnath [4]

Liesl Schoenberger [3]

Zoya Tsvetkova* [2]

Brenda van der Merwe [1]

Edward Wu [1]

VIOLIN III

Colin Davis* [4]

Mina Lavcheva [4]

Kay Rooney Matthews [4]

Edward Wu [4]

VIOLA

Joan Ellersick* [1, 3-4]

Nathaniel Farny [2, 4]

David Feltner [4]

Noriko Futagami [2, 4]

Melissa Howe [1]

Dimitar Petkov [1]

Emily Rideout [1]

Kenneth Stalberg [1]

Peter Sulski* [2]

Alexander Vavilov [1]

CELLO

Miriam Bolkosky* [4]
Nicole Cariglia [1]
Ariel Friedman [4]
Holgen Gjoni [1, 3]
Katherine Kayaian [2]
Stephen Marotto [4]
Velleda Miragias [4]

Rafael Popper-Keizer* [1]
David Russell* [1-2]

BASS

Scot Fitzsimmons* [1, 3-4]
Tony Flynt [1]
Robert Lynam [4]
Bebo Shiu [2]

KEY

[1] *Dream Lightly*
[2] *If We Knew the Sky*
[3] *Tender Illusions*
[4] *Still*

*Principals

Keeril Makan

Dream Lightly
If We Knew the Sky
Tender Illusions
Still

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

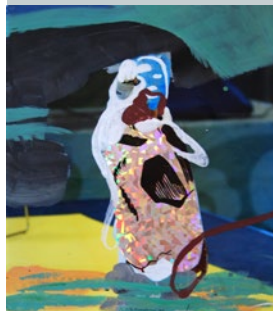
Dream Lightly and *Still* are published by the composer. *If We Knew the Sky* and *Tender Illusions* are published by Schott Music Corporation.

Dream Lightly was recorded January 29, 2012, at Distler Hall, Tufts University, Somerville, MA. *If We Knew the Sky* was recorded February 11, 2017, at Jordan Hall in Boston, MA. *Tender Illusions* was recorded May 31, 2012, and *Still* was recorded June 4, 2018, both at Distler Hall.

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—Keeril Makan



Cover image: David Humphrey, *Keeril's Joy*, 2009, acrylic and collage on paper, 9×12 inches. Image courtesy of the artist.

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