

## Thomas DeLio: Collected Works IV

- 1 *and of "of"* (2021)  
electroacoustic
- e,nm* (2004)  
Lisa Cella, flute; Airi Yoshioka, violin;  
Gita Ladd, cello; Gleb Kasenevich, clarinet
- 2 I
- 3 II
- 4 III
- 5 IV
- 6 V
- Tangier* (2020)  
electroacoustic
- 7 I
- 8 II
- 9 III
- 10 IV
- 11 *Transparent Wave I* (1987)  
Chris Clarino, percussion
- India* (2019)  
electroacoustic
- 12 I Chennai
- 13 II Jaipur
- 14 III Kashi
- 15 *Transparent Wave IV* (2000)  
Chris Clarino, percussion
- iṣharet* (diptych) 2021  
electroacoustic
- 16 *iṣharet* (July, 2021)
- 17 *iṣharet* (August, 2021)
- 18 *Transparent Wave VII* (2007)  
Steven Leffue, saxophone
- nishaan* (triptych) (2020)  
electroacoustic
- 19 *nishaan* May 2020
- 20 *nishaan* July 2020
- 21 *nishaan* Oct 2020
- 22 *Transparent Wave VI* (2003)  
Chris Clarino, percussion
- alama* (triptych) (2021)  
electroacoustic
- 23 *alama* (January, 2021, a)
- 24 *alama* (January, 2021, b)
- 25 *alama* (January, 2021, c)
- 26 *Transparent Wave VIII* (2007)  
Chris Clarino, percussion
- dāu* (diptych) (2021)  
electroacoustic
- 27 *dāu* (March, 2021, a)
- 28 *dāu* (March, 2021, b)
- 29 *as though, again* (1995)  
Jeff Gram, percussion; Keren Hendricks, flute;  
David, Welter, clarinet; Roger Zahab, violin

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<https://www.thomasdelio.com>

If time has to end, it can be described, instant by instant,” Mr. Palomar thinks, “and each instant, when described, expands so that its end can no longer be seen.

Italo Calvino, *Mr. Palomar*

...what changes from generation to generation are modes of composition as well as modes of engaging with composition.

Astrid Lorange, *How Reading is Written*

### ***Text Setting***

*and of “of”*

As poet and essayist Joan Retallack has noted in her book *The Poethical Wager*:

Essays, like poems and philosophical meditations, should elude our grasp just because their business is to approach the liminal spectrum of near-unintelligibility – immediate experience complicating what we thought we knew. In this case, ‘to write’ means to engage in a probative, speculative projection of the often surprising vectors of words as they graze the circumstances of ongoing life (p. 48).

For me, this sums up the nature of the poetry of P. Inman when I consider the process of setting words to music. The goal of each of my “settings” of his poems is to create a parallel experience to reading each poem – approaching a similar, though not identical, “liminal spectrum of near-unintelligibility – immediate experience complicating what we thought we knew.” *and of “of”* is the most recent

of a long list of such “settings” that I have undertaken, with great trepidation, because Inman’s re-formulation of poetry (certainly among the most radical that I know, both literarily and politically, poses a constant challenge.

*and of “of”* (2021) is a setting Inman’s poem entitled *Jacob’s Ladder* (2020) – the title of my composition is drawn from one line of this poem. (The complete text may be found at the following web address: <https://www.thomasdelio.com>. As in the past, the sound material for the work is based entirely on several readings of the poem by voices with distinctly different timbres and reading styles. The original poem *Jacob’s Ladder* is written in twelve pages (Inman typically seems to think in terms of pages), each containing one, two or three sections (“stanzas ”?) – groupings of lines of text separated by horizontal lines of demarcation. Each such section containing lines of text grouped via spacing and length of line. All of these organizational factors led to the formulation of the musical work the form of which is based quite closely on the form of the poem. The musical setting is not based on the “meaning” of the text, since the poet assiduously and creatively avoids pinning down “meaning.” In this we can understand the profoundly political nature of Inman’s work, its radical stance toward language: how it shapes our thoughts, ideas, beliefs – in short, our perceptions. Inman’s is an art that makes a direct assault on the function of language. It is not a poetry of sloganism, personal confession or reflection... all the ways it has been used to shape our thinking. I hope my music does the same.

### ***Instrumental Music***

*as though, again* (1995), *e,nm* (2004), *Transparent Wave I, IV, VI, VII, VIII, IX* (1987-2007)

It is often harder to make a sound than to make a piece of music; certainly, the hardest part of making a piece of music involves creating its sounds.

*as though, again* (1995) and *e,nm* (2004) are two examples of chamber works in which I tried to focus on sound over process. *Transparent Wave I, IV, VI, VIII, IX* are short solo works in which I explore the sonic characteristics of their respective instruments. *as though, again* is an expansion of an earlier work for solo percussion entitled *as though*. In the present composition three additional instruments are added, framing the original percussion solo.

### ***Electroacoustic music***

*India* (2019), *Tangier* (2020), *nishaan* (triptych); 2020), *alama* (triptych, 2021), *isharet* (diptych, 2021), *dâu* (diptych, 2021)

For me, it's not simply a question of making pieces with new electronic means. It's a question of finding ways to re-configure our concept of music through those new electronic means. In addition to bringing all sound into music, and bringing a new understanding of time into music, I have always felt that creating electroacoustic music affords an opportunity to re-define what music can be. For example, typically we define the time of a piece of music as the duration from the start of its first sound to the end of its last sound. But a piece of music *exists in time*. Time can be understood as a container into which sounds can be placed; and they can be placed at any moment within that container – even a minute or two after the opening of that container. Time can be separated from sound. This is something I have explored, though it is certainly not original to me. John Cage and Morton Feldman (especially in his late, long works) – and perhaps also, before them, Erik Satie – have explored this notion of time extensively. (Of course, there may well be others attempting the same exploration of whose work I am not yet familiar. Specifically, in *nishaan*, *alama*, *isharet*, and *dâu*, all, in a variety of languages, mean mark – or to mark – as to put a mark, or word or smudge on a

piece of paper. In these compositions, I think of sounds in this way; as marks inscribed on a blank surface of silence.

Thomas DeLio, 2021

**THOMAS DELIO** (b. 1951) is a composer and theorist. His music has been performed worldwide and recorded on numerous labels including Wergo, 3D Classics, Neuma, Centaur, Capstone, ERMMedia and Spectrum. He has published over thirty essays in such journals as *Perspectives of New Music*, *The Journal of Music Theory*, *Interface*, *Artforum*, *Contemporary Music Review*, *Revue d'Esthétique*, and *MusikTexte*. He has also published books about contemporary music: *Circumscribing the Open Universe*, *The Music of Morton Feldman and The Amores of John Cage*. The book, *Essays on the Music and Theoretical Writings of Thomas DeLio*, Thomas Licata, ed. (The Edwin Mellen Press, 2008) contains essays by leading composers and scholars from Europe and the United States. Two volumes of his collected essays were published by the same press. In 2012 The University of Maryland Special Collections Division established the archive, *The Thomas DeLio Papers*, which holds sketches and manuscripts for his music, books and essays as well as correspondence..

**P. INMAN** (1947) is a poet published in Canada, France, Great Britain, Spain and the U.S. His books include: *Ocker* (Tuumba, 1982), *Red Shift* (Roof Books, 1988), *Vel* (O Books, 1995), *Criss Cross* (Roof Books, 1994), *amounts. to.* (Potes & Poets Press, 2000), *ad finitum* (if p then q, 2008), *per se* (Burning Deck, 2012), and *Scratches* (if p then q classics, 2019). His work has appeared in magazines and anthologies including: *In the American Tree* (Ron Silliman, ed.; National Poetry Foundation, 2001) and *From the Other Side of the Century* (Douglas Messereli, ed.; Sun and Moon Classics). *Written* (if p then q classics), a volume of his collected works, was published in 2014. His collected prose may be found at [http://epc.buffalo.edu/authors/inman/inman\\_prose.pdf](http://epc.buffalo.edu/authors/inman/inman_prose.pdf). An essay on the DeLio/Inman collaborations by Professor Benjamin Levy, University of California Santa Barbara, entitled "Sense without Syntax: The Art of P. Inman and Thomas DeLio" was published in the *Contemporary Music Review* (Volume 34, 2015).

**Chris Clarino**, percussion has been described as "...crisp and imaginative..." by the San Francisco Classical Voice, California-based percussionist & educator Christopher Clarino enjoys fostering collaborative relationships between composer and performer. He received degrees from the University of California San Diego (DMA), Stony Brook University (MM) and the Eastman School of Music (BM), studying under Professors Steven Schick, Eduardo Leandro, John Beck and Michael Burritt.

**Steven Leffue**, saxophone, is an award winning sound designer and saxophonist who has fostered musical experimentation with ensembles and theater companies across the United States. His oeuvre is an avante garde amalgamation of musical perspectives ranging from jazz to electronic experimentalism. He is a co-founder of the OBIE award winning, Brooklyn-based performing arts space JACK. Steven is currently an Assistant Professor of Sound Design and Associate Director of the School of Theater at Ohio University. [www.stevenleffue.com](http://www.stevenleffue.com)

**Lisa Cella, Airi Yoshioka, Gita Ladd, and Gleb Kasenevich** are all affiliated with the University of Maryland Baltimore County Music Department. Lisa Cella, Airi Yoshioka and Gita Ladd are members of the faculty as well as the new music ensemble Ruckus.

**Jeffrey Gram**, (percussion soloist for *as though, again*), is an active freelance percussionist and drummer in Minneapolis, Minnesota. Acclaimed "composer/percussionist extraordinaire" by the Pittsburgh Post-Gazette, Jeffrey is a passionate interpreter of new music and an enthusiastic solo and ensemble performer of a wide range of popular, classical and world music. Offstage, Jeffrey is an attorney with a solo estate planning practice committed to serving the needs of individuals and families. **Roger Zahab** is a violinist, conductor, composer and educator. He is currently Director of the University of Pittsburgh Symphony Orchestra. **Karen Hendricks** and **David Welter** studied flute and clarinet performance at Northwestern University.

**Mastering** of this CD was done by **Antonino d'Urzo**, Opusrite Audio Productions, Hyattsville MD. *e, nm* was recorded by Alan Wonneberger at the University of Maryland Baltimore County. *as though, again* was recorded by Antonino d'Urzo, Opusrite Audio Productions.