

## PROGRAM NOTES

*as though / after* (1995) Thomas DeLio

*as though / after* (1995) is the fourth and last in a series of related works. The first in this series, *as though*, is a short work for percussion solo. The second and third, (respectively, *as though, again* and *as though, so again*) are elaborations of that percussion solo scored for progressively larger chamber ensembles. This process culminates in the present work, *as though / after*, which expands the ensemble to full orchestra. Over the course of this series of compositions, while the ensemble surrounding the original solo grows larger, the solo part itself becomes sparser. In addition, in *as though / after* a new process is introduced into the series. In the second half of this piece certain fragments from the first half are isolated, combined and reiterated in a variety of ways. These function as reflections or after-images (hence the title) of various parts of the first half of the work. Throughout, I have tried to use the orchestra as a collection of diverse chamber groups of varying size and instrumentation. Only at a few special moments do I employ the full orchestra as a single unified ensemble.

As is typical of all my work, *as though / after* consists of a few disjunct sound events separated – pushed apart – by large quantities of silence; sound events pushed into isolation. Moreover, the sound events themselves are often reduced to the barest essentials. As always, I have incorporated enormous spans of silence into the design of this piece. In my work silence becomes an active force pushing sounds away from one another, thereby ensuring the ultimate isolation of each event.

Finally, as with all my recent compositions, I have found myself moving more toward a point where each work, in its entirety, can be regarded as a moment in isolation. This has led me to reduce the size of my pieces. Thus, though it is very short (about five minutes in duration), *as though / after* is in no way a sketch or a miniature. Rather, it is a full-scale work that consists of a few highly compressed sound events stripped to their essentials. These events are in turn surrounded by a silence which is activated by their presence.