

Thomas DeLio

NEUMA

space / image / word / sound

surround sound, text and video

Song: "Foxrock near Dublin..." (tape)

et avant / image (flute and percussion)

...zwischen den Worten (tape)

- qu'un espace / sépare - (soprano and percussion)

amounts. to. (tape)

"sam" (tape and video)

"aengus" (tape)

texts by Paul Celan, P. Inman,
Stéphane Mallarmé

Thomas DeLio

space / image / word / sound

All selections but one may be played in two ways: surround (**five channels full range, no subwoofer**) and stereo. Track numbers for all options are listed below. There is no screen menu. **Tracks may be accessed via ID # only.** Note, *amounts. to.* is quad and "*sam*" is stereo only.

- | | | |
|-------------|------------|---|
| 1. surround | 9. stereo | <i>Song: Foxrock near Dublin...</i> (tape; 2005)
text: P. Inman
speaker: P. Inman |
| 2. surround | 10. stereo | <i>et avant / image</i> (flute, percussion; 2011)
text: Stéphane Mallarmé
George Pope, flute
Akros Percussion Collective

<i>...zwischen den Worten</i> (tape; 2007)
texts: Paul Celan
speaker: Ben Levy |
| 3. surround | 11. stereo | <i>Schwimmhäute</i> |
| 4. surround | 12. stereo | <i>Redewände</i> |
| 5. surround | 13. stereo | <i>- qu'un espace / sépare -</i> (soprano, percussion; 2005)
text: Stéphane Mallarmé
Stacey Mastrian, soprano
The University of Maryland Baltimore County
Percussion Ensemble, Tom Goldstein, director |
| 6. quad | 14. stereo | <i>amounts. to.</i> (tape; 2002)
text: P. Inman
speaker: P. Inman |
| 7. stereo | 15. stereo | <i>"sam"</i> (tape and video; 2010)
text: P. Inman
speakers: Tina Darragh, Ben Levy
visual Images: Thomas DeLio, P. Inman |
| 8. surround | 16. stereo | <i>"aengus"</i> (tape; 2013)
text: P. Inman
speakers: Tina Darragh, Linda Dusman, Tom Goldstein, Zachary Maslanik, Susan McCully, Thomas Moore |

Neuma Recordings

<http://www.neumarecords.com>

Let us read

and digest; the surface
glistens, only the surface.
Dig in - and you have

a nothing, surrounded by
a surface,

Paterson (Book III)
William Carlos Williams¹

As William Carlos Williams once said of Gertrude Stein: "Stein has gone systematically to work smashing every connotation that words have ever had, in order to get them back clean."² I too admire Stein for this reason and, following in the footsteps of those who have tried to do the same for sound, would like to move away from gesture and process and get sound back "clean." My approach to composition, to which I came quite subconsciously, involves reducing the music's surface to just a few sound events separated – pushed apart – by large quantities of silence; sound events pushed into isolation. Often writers and scholars comment that my music is about silence. However, it is actually about sound. I use silence, among other things, to frame sound so we may experience it in new ways, highlighting qualities of sound perhaps otherwise lost. Typically, my music consists of a few highly compressed sound events surrounded by a silence which is activated by those events. My compositions are constructed from discrete segments of music which, though they coexist as a group, never become fixed with respect to one another through hierarchical relationships; in this respect my pieces are never organic. I strive for this condition in order to avoid as much as possible the expression of subjective priorities from which such hierarchies are engendered. In addition, I always try to avoid constructing transitions linking individual events, anything that might convey a sense of continuity and connection. I want everything to be segmented, halted, separated. Only the direct perception of the moment seems important to me. Thus, I find myself less interested in creating states of either order or disorder than in reconstructing the gray area that separates them. I try to achieve these goals in different ways in each composition.

As in all of my compositions form is not a matter of sectioning or phrasing but the periodic accumulation of surface events. Of all the works on this disc this is perhaps most extreme in the opera/installation "*aengus*" where surface events occasionally coalesce into agglomerations of noises, the fluctuating densities of which slowly develop into what I view as

regions of focus rather than clearly defined sections. The listener is then constantly forced to re-focus his/her attention in order to “make sense” of the experience of the music. This is the subject of all my work.

The writing of events is not a representation of these events; actions are not submitted to be made peaceful by doctrine or interpretation, that is, in a fake manner, but *artificially*, by finding their own movement and a dual balance in an impermanence of the structure.³

SONGS

Song: “Foxrock, near Dublin...” (2005)

text: P. Inman

...zwischen den Worten (2006)

texts: Paul Celan

Schwimmhäute

Redewäde

In the words of German musicologist Jürg Stenzl:

The purpose of setting a poem is not to give it a public reading, accompanied by music; the text can be read in the program notes, to paraphrase Pierre Boulez. Rather, setting a poem means translating it into a completely different medium. In doing so, the text can be broken up, can disappear, or can even be impossible to hear...The frequently heard demand that the text be “comprehensible” is an unspoken assertion of precisely this wish for a “public reading.” The understanding of a text setting is reduced to mere understanding of the text.⁴

In the great art songs of the past, music hovers about the text, revealing dimensions buried deep inside the text. Music always, on some level, creates a parallel dimension to text. It then becomes a question of degree: How closely will that parallel dimension track the original. As always, for me the excitement lies in discovering just how different these dimensions can be while still remaining linked to one another.

It is in this spirit that I approach the poetry of P. Inman and Paul Celan. P. Inman is one of the great American modernist poets. *Song: "Foxrock, near Dublin..."* is an electronic setting of Inman's wonderful poem "*Foxrock, near Dublin...*" (a reference to the birthplace of Samuel Beckett). It is indeed a setting in the sense that Stenzl articulates. The sounds of the composition are derived *entirely* from the poet's own reading of his text. However, at only one fleeting moment in this musical work are words from that reading actually recognizable. The rest of the time the words (and the poet's voice) are absorbed into the sound of the music. I think of this composition as a parallel text that reflects the source text as prism reflects light – breaking it down into its component parts. Ideally, this piece would only be meaningful to a listener who knows the original poem quite well. (Nothing new, of course, for this is the case with any text setting.)

I hope this music adds another level of "sense" to the text, shifting the sounds of the words into a whole new sonic dimension, while, at the same time, making them even more concrete as sounds, something Inman always does quite beautifully. This is not to say that I think of P. Inman's work only as sound poetry. It is much more than that. In his work he makes us aware of the whole gamut of things that words are, ranging from pure sounds to nascent elements of language. Finally, in *Song: "Foxrock, near Dublin..."* I've also tried to create a sonic form that resonates with, but does not imitate, the structure of Inman's poem.

In 1966, after a meeting with Paul Celan, the Austrian poet Hugo Huppert transcribed, from memory, some of Celan's comments about his own creative process as he viewed it at the time of the creation of the two poems used in this piece "*Schwimmhäute zwischen den Worten,*" and "*Redewände, raumeinwärts.*"

I don't musicalize anymore, as at the time of the much-touted *Todesfuge*... As for my alleged encodings, I'd rather say: Polysemy without mask, thus corresponding exactly to my sense of the intersection of ideas, the overlapping of relations. You are aware of the phenomenon of interference, the effect of waves of the same frequency coming together. ...I try to reproduce cuttings from the spectral analysis of things, to show them in several aspects and permeations at once... I see my alleged abstractness and actual ambiguity as moments of realism.⁵

In my electronic settings of these two poems by Paul Celan I have tried to convey the sense of a “webbing between the words” and “speechwalls” in all their implications. I have tried to suggest the multiple implications and trajectories of meanings that exist with any collection of words in a poem as well as, in contradiction, the unbridgeable chasms that exist between words, the spaces (often vast) that separate them, and hence that push them to the very limits of meaningfulness. In the first song the word *Schwimmhäute* gives rise to the entire piece in numerous ways, especially in the way that the word itself traces a sonic transformation from white noise (unvoiced ‘Sch-’) through progressively more voiced sonorities, culminating in the diphthong of “-häute”: *Sch – w – imm – häute*. In the second song, *Redewände*, I wanted to convey the sense that words have been fused together – welded together – so that they might cohere.

These settings of Celan’s poems are derived from readings by Mr. Ben Levy to whom I am grateful for his assistance. All sounds in these songs are drawn from his readings.

Song: “Foxrock, near Dublin...” and *...zwischen den Worten* were specifically conceived in 5.0 surround-sound. The spatial design of each of these compositions is integral to its structural/expressive design.

OPERA / INSTALLATIONS

amounts. to. (2002)

text: P. Inman
speaker: P. Inman

“*sam*” (2010)

text: P. Inman
visual Images: Thomas DeLio, P. Inman
speakers: Tina Darragh, Ben Levy

“*aengus*” (2013)

text: P. Inman
speakers: Tina Darragh, Linda Dusman, Tom Goldstein,
Zachary Maslanik, Susan McCully, Thomas Moore

amounts. to. is the first example of what I have termed an opera/installation, created in collaboration with P. Inman, based upon his text of the same name. It was premiered in the spring of 2003 at the New Mexico Museum of Art (supported jointly by the University of New Mexico, the New Mexico Center for Arts and Technology, and the New Mexico Museum of Art).

Both my treatment of text and my preference for installation over performance comes from my view of language and literature. It has always seemed to me that the substance of literature never lies in ‘what’ is said, but ‘how’ it is said. Language, not story or character, conveys meaning. The use of language is what changes from era to era, shedding new light upon, and revealing new facets of our experience. This has evolved to such an extent that it seems to me that the very concept of a framework (story, mood, character...) to be transformed by language is itself no longer viable. From such early modern masterpieces as Gertrude Stein’s *Making of Americans*, James Joyce’s *Finnegan’s Wake*, through Samuel Beckett’s *Ping*, to such extraordinary recent works as Leslie Scalapino’s *Defoe* (to name but a few) we discover the true substance of literature, language as thought enacted. It seems clear to me that opera should follow this same path; to acknowledge the priority of an author’s treatment of language as the accompanying music’s true subject.

I had been an admirer of P. Inman's poetry for many years, precisely for his intense focus on language as substance in and of itself. To me his poetry vivifies the interconnection of language as it is engaged and meaning as it is shaped. What further excites me about P. Inman's work is that it does not just talk about the world (feeling, places, etc), it becomes part of it, a *thing* in it. In his work language is as concrete as a table and a chair; perhaps a table and chair as painted by Cezanne, attached of the spaces around them. It seems to me that in this poetry we become aware of language in two very different ways. At times words and phrases seem to move from opaque to transparent, caught in the process of taking on referential associations to objects or ideas and thus caught on the verge of losing their alternate identity as concrete sounds and black lines on a piece of white paper. At other times Inman's words and phrases seem to move in the opposite direction; they seem to become so opaque that they lose any such associations. In two of my earlier settings of Inman texts ("*decker*" and *think on parch*) I tried to heighten the tension between these opposite states of opaqueness and transparency. At times, I surrounded the sounds of the text with other, non-vocal sounds, fitting the sounds of the words into the larger world of sound. In these cases the text usually remained clear and recognizable, its transformations brought about more by changes of context (both sonically and structurally). At other times, however, the words themselves were broken up, stretched, and dissolved electronically to such an extent that their sonic attributes were enhanced, while their function as elements of language was lost; words became pure sounds, unrecognizable as elements of language, and the text – both its words and structure – disappeared.

The music for *amounts. to.* is derived entirely from computer-processed transformations of P. Inman's own reading of his text, which are then projected over multiple channels of sound. Thus, all sounds heard in the piece were derived from the poet's voice. Unlike traditional opera, this work is to be presented as a sound installation in a room, or series of rooms in a museum, art gallery, or similar venue. The composition plays continuously, all day, every day, as long as the installation is scheduled for presentation. Listeners are invited to enter the room(s) at any time and, as they walk through the space, experience the text/music from multiple, ever changing perspectives.

The poem upon which this piece is based, consists of three, quite distinct pages of text. The music for each of these pages is projected throughout different parts of the space. The specific spatial distribution of these materials will vary from performance to performance depending upon the size, configuration and number of rooms available for the

presentation. In general, the music of page 1 functions as a backdrop against which that of pages 2 and 3 are projected. It is my hope that installation artists, set designers and even audio technicians will consider “staging” the work - that is, designing their own unique presentations.

Several aspects of Inman’s text *amounts. to.* have influenced the design of the music. It seems clear that the page has superseded the line as the most important structural unit in this poetry (see also *ocker*, “*smaller*”, and *ply*). As Inman himself has stated:

The general organizational push to my [poetry] has become page-specific. I tend to write in pages...⁶

Each of the three pages which constitute the text of *amounts. to.* becomes an independent structural element of the composition, sonically, temporally and spatially. Each has a distinct structural design, sound character, temporal flow and spatial dispersion throughout the gallery space.

amounts. to. presents a linguistic framework waiting to be realized. Each page of the text consists of a collection of words, ordered (temporally and visually) but not shaped into specific linguistic units. Each represents a field of potential relationships, affording a reader the opportunity to discover new, previously unimagined relationships among familiar words. In my musical setting I try to vivify this field of potential relationships, not only by presenting different interpretations of the text, but also by presenting the text in its original, raw, undeveloped state, just as we first encounter it on the printed page. This has influenced both the design of each part of the composition as well as the manner of its presentation.

The version of *amounts. to.* presented on this DVD constitutes a transformation of the materials of the original sound installation into a fixed version of the work. This version is not so much a reduction of the installation as a parallel composition using the same materials.

In my second opera/installation based on an Inman text, “*sam*”, the text is presented in *two* ways: aurally, through the transformed readings of two individuals (one male and one female), and visually, through a series of computer generated graphic transformations of the unique spatial design of the printed text. Thus, in this opera both music and visual designs are ‘by’ and ‘of’ language. The installation consists of multiple channels of electronic sound projected from a column of speakers pointed in different directions, and multiple wide-screen television sets dispersed throughout the performance space, preferably an art gallery or museum. As is typical in my music, this work is extremely non-linear; there is no single focal

point toward which the composition moves; nor is there a single perspective from which it should be experienced. Rather the listener will encounter constant, unpredictable evolution.

Given the aforementioned focus on language as subject it seemed clear to me that any sense of traditional theatrical staging would be absurd. The particular focus that both Inman and I place upon our materials situates the listener/reader/viewer squarely in the center of the experience of the work, not as an outsider looking in (a member of the audience) but as a participant. Thus, the sound installation seemed particularly appropriate. The installation itself is in a sense the opera's staging (though perhaps to refer to it as a form of 'staging' is itself regressive; rather to think of staging as perhaps achieving a new kind of immediacy as 'installation.')

In any event it became necessary to find a way for each listener/viewer to feel that he/she was the catalyst for engagement with text and music.

Once again, the version of "*sam*" presented on this DVD constitutes a transformation of the materials of the original sound installation into a fixed performance version of the work, in this case a single video with audio in stereo suitable for presentation on HDTV at home. As was the case with *amounts. to.*, this version of "*sam*" is not so much a reduction of the installation version of the opera as a parallel composition using the same materials.

The music for this work is drawn entirely from the aforementioned pre-recorded readings of the text. These readings are transformed using the latest computer technology. In my setting I wanted to emphasize the noisy elements of the text (hard consonants and the like). I often pluck out one or two consonants from each "stanza" and use them as the ground for the remaining words of that stanza (the female reader's rather clipped articulation of the phrase "size effect" becomes a whole section of clicks all derived from "-ct"). I have always felt that in traditional singing the ends of words (especially the consonants at the ends of words in English) are cheated, so I emphasized them a great deal here. Similarly, the "s" sounds of the sixth stanza take on a life of their own in one section of the piece (story, spoon, burwash, scraped, rice, class, coast, cress). In general, I first allow words, and later, phrases to emerge from a texture of sounds derived from those words, but it is usually unpredictable when this will occur. It is worth noting, however, that there is actually one instance where the entire poem can be heard as written, though the stanzas often overlap and are shared by the two readers.

Simultaneously, a number of visual transformations of the unique spatial design of the text are synthesized into the accompanying video. However, sonic and visual elements never mimic one another, a tired form

of expression to say the least. Rather they are intended to add yet another layer to an already complex musical/literary experience.

"aengus," my third opera/installation based upon an Inman text, consists primarily of moments and surfaces, devoid, as much as possible, of the old rhetoric of composition and musical expression. It is quite different from the other two installation/operas discussed above. Foremost, the sonic material is not restricted to the sounds of processed human voices reading the text. Rather, the surface of the work consists of numerous sound events that "frame" various readings.

The installation consists of a set of six speaker stands of different sizes and dimensions and six speakers. The stands and speakers are distributed both inside and outside a room in a gallery or museum in a specific configuration. Two speakers are placed outside the room, in a hallway or lobby. Listeners are free to walk around and among the speakers.

PERCUSSION ENSEMBLE PLUS SOLOIST

– *qu'un espace / sépare* – (2005)

soprano and percussion ensemble

et avant / image (2011)

flute and percussion ensemble

These compositions constitute two different settings of the same, short text by the French poet Stéphane Mallarmé. This text itself constitutes one fragment of a large unfinished poem Mallarmé. The poem was intended as a memorial to poet's son Anatole who died in childhood at eight years of age. However, it was left incomplete at the time of the poet's own death. The numerous existing sketches for the work were collected and first published in 1961 under the title *Pour un tombeau d'Anatole*. In the words of Paul Auster, the first English translator of this unfinished work, these fragments are really:

... the raw data of the poetic process. Although they seem to resemble poems on the page, they should not be confused with poetry *per se*. Nevertheless, more than one hundred years after they were written, they are perhaps closer to what we today consider possible in poetry than at the time of their composition. For here we find a language of immediate contact, a syntax of abrupt, lightning shifts that still manages to maintain a sense, and in their brevity, the sparse presence of their words, we are given a rare and early example of isolated words able to span the enormous mental spaces that lie between them ...⁷

For these works I chose the 90th fragment (as numbered in the North Point Press edition of 1983). At various moments in each the percussionists speak fragments of the text (both voiced and unvoiced, in French and English). In the case of – *qu'un espace / sépare* – the soprano soloist also sings the text, in full, once near the end of the piece.

Spatialization plays a unique role in the formal/expressive design of each text setting. Indeed, in keeping with my longstanding interest in the spatialization of sound (both in electronic music and instrumental music), the physical placement and movement of sound events is crucial to the development of the work, as much as pitch, time and tone color.

– *qu'un espace / sépare* – is scored for soprano and six percussionists placed in a circle surrounding the audience. The predominant sonority is that of white noise produced by maracas and cymbals, as well as vocal sounds produced by the percussionists who speak and whisper the Mallarmé text at various times throughout the composition. As the piece progresses white noise gradually gives way to a few scattered pitched sonorities which lead directly to the very brief but important entrance of the soprano at the end of the work.

et avant / image is scored for flute and nine percussionists and exhibits a trajectory somewhat similar to that of – *qu'un espace / sépare* –. In this work the percussion ensemble is subdivided into several small groups: a trio, two duos and two solos. These groups are scattered around the concert hall and throughout the audience. Once again, the overriding sonority of the percussion ensemble is the white noise of the maracas. Generally, over the course of the piece the percussion ensemble moves from un-pitched sounds toward more pitched sounds and then back toward un-pitched sonorities. This transformation is initiated by the solo flute which begins tentatively, and then gradually ushers in the pitched sonorities of the percussion. Even though it is brief, and concentrated in only one part of the composition, the flute solo is a catalyst for the entire sonic transformation which takes place in the work. At the conclusion of this solo the flute articulates several very high notes in which pitch is partially supplanted by air, momentarily transforming the flute itself into a generator of both pitched and non-pitched sound.

1. William Carlos Williams, *Paterson* (New Directions; 1995). In *Paterson* Williams rejects the organic; he rejects the processes which link and connect (and this, of course, is the key to reading Paterson itself). Instead he juxtaposes objects (physical, linguistic, temporal/historical): "No ideas but in things" - again the concrete. For Williams there is no meaning to be revealed, hidden beneath the surface. Meaning is the surface.
2. William Carlos Williams, *Selected Essays* (New York: New Directions), p. 163.
3. Leslie Scalapino, *The Front Mater, Dead Souls*, (Hanover, NH: Wesleyan University Press, 1996), pp. 1-2.
4. Jürg Stenzl, from liner notes to CD "Luigi Nono: Quando Stanno morendo," (Col Legno: WWD ISACD 20603), p. 10.
5. Hugo Huppert, "Spirituell," 320. Huppert met with Celan on December 26, 1966. He has stated that he made written record of his conversation with Celan on that occasion (specifically, in the evening of the same day as the meeting). Hence, as has been noted on numerous occasions, the oft-cited quotation reprinted here is quite probably not a verbatim transcription of Celan's comments.
6. P. Inman, quoted in *L=A=N=G=U=A=G=E Lines*, Bruce Andrews and Charles Bernstein; in *The Line in Postmodern Poetry*, Robert Frank and Henry Sayre, eds. (Urbana: University of Illinois Press, 1988), p. 204.
7. Paul Auster, Introduction to *A Tomb for Anatole* by Stéphane Mallarmé (San Francisco: North Point Press, 1983), p. x.

“Foxrock, near Dublin”

P. Inman

each gentle as the ditch is deep. the down of a landscape
onwards. description without morals iced to his or her
face. people i read about their spread hair showing through.
a glass of wine into three distances. the creek whiten
from an inside. nothing more out of so little

how is a first sentence ever past its blanch. the hill before
on more dimension as he thinks about dividing into dates.

the glean left where a woman's neck would outlast. Had
she paused enough a small swim before. listen symptoms.
poor lighting destruction even as he couldn't put his
hand back into the car. shoreline pulver. what a landscape
means as he forgets

how many times could things be around her. a shale wane
a drought pith. the even part of her path who else streamed
in. row upon graze snowed mind off. earth increase perched
in. what he writes in has no end. the whole family where

he sat the thick of his final compare. my name sunburned
from a murmur

Two Poems by Paul Celan

Schwimmhäute zwischen den Worten,

Ihr Zeithof –
ein Tümpel,

Graugrätiges hinter
dem Leuchtschopf
Bedeutung.

Webbing between the words,

their time-halo –
a slough,

graycrestedness behind
the lightmane
meaning.

.

Redewände, raumeinwärts –
eingespulte in dich selber,
grölst du dich durch bis zur Letztwand.

Die Nebel brennen.

Die Hitze hängt sich in dich.

Speechwalls, space inwards –
spooled in upon yourself,
you holler yourself through to the lastwall.

The fogs are burning.

The heat hangs itself inside you.

- translated by Pierre Joris

amounts. to.

P. Inman

i. continue. nothing. as. my. mind.
the. potato. of.a.dark. amountlessness.
sunlight. olived. to. what. i. read.
mown. light. on. a. painting.odd. that.
at. each. rock. glimpse. endlessness.
canned.into.an.outlived.banking.system.
is. there. a. lecture. on. him.
or. only. the. syllables. walk. fifths.
some. ravel. by. an. opening. cement.
from. the. back. of. his. mind.

itself. own.
words. each.

same. irish.
werent.notes.

from. theory.
apart. has.

someone. in.
anys. ink.

sunburn. too.
shortened.in.

a. fist.
Godard.while.

his. glasses.
leaned.blank.

il'st. name.
as. all.

of. olive.
stalls. to.

a. book.
itched.dates.

within. car.
why. can't.

someone. put.
edges. to.

"had. he'd.
the. latin."

ended. in.
a. ravel.

slowed.marks.
own. itself.

something.how.uttered.decimal
hard.to.type."ocean.left.off.
wording.undone.into.means.a.b
behavior.under.mine.wouldn't.
not.hers.w.out.the.obvious.a.
toward.some.swimstroke.an.as.
.perfect.small.talk.chesters.
"under.easterners.w.diarrhea.
blanch.stead.a.dusk.vint.her.
everything.made.of.his.work.n
allowed.by.each.lecture.boil.
side.lake.the.scuff.of.an.egg

"sam"
P. Inman

ink
at vaud
rinsed
initials
only
talk
in
kinds
of
violin
teal as
their
farmland
stray
forks of ponders.
folded
sugar
pyrenée

"bread
wage"
skin
deanery
in
cat re
mains
where a
field
of
park
average
salted
veers

Poor
Laws
w/out
flick

er
edge
veight

rice
but
vast

hay
mown
of
worried
voice

clung
froid
/ sulp
at
speech
frared
dapple
each voice
parted
to a single
brushstroke
a croft
of
knock
error
after
wade
calved
lake
sight. the
smaller
com
parsion
he
grows

tan
covered
with
size
effect
throat
shore by
neap
inch

truff
put
as
one
sound
a hearing
loss of
cattle a
mind of
phonebook
time
elds
by
parch
reading
removed

oddball gatherer.

pulse varn
sight
thicked to river.

surd
of
birth
ink
curve
between
her
hydrox
of
birth
one
mind
at
its
earliest
beer
field

vulsed over

the story
i might
have
her birth
moved
thin
spoon
burwash
bay
else
capital
scraped
to min

ute rice

class

culture

below

letter
coast

boned
cress

alight

“aengus”

P. Inman

a.
noft.
bluff.

pith.

n’owl.

vowel.
soddbble.

laced.

_____ief.

neapl.

croft.

veteen.

length.

anissette.

pages.

ocean.

inents.

evasp.

a.

quo.

Pour un tombeau d'Anatole
the 90th fragment
(as numbered in the North Point Press edition of 1983)

Stéphane Mallarmé

pureté	purity
double	double
– identité	– identity
–	–
les yeux	the eyes
les deux points de	the two points of
vue égaux	equal sight

THOMAS DELIO (b. 1951) is a composer and theorist. He has written music for a variety of solo instruments, chamber ensembles and orchestra, and is especially noted for his work in computer music. His compositions have been performed worldwide and are recorded on numerous labels including Wergo (Germany), 3D Classics (France), Neuma, Centaur, Capstone, ERMMedia and Spectrum. Most recently, his composition for soprano and orchestra entitled *en l'espace de...* was recorded by the Prague Radio Symphony. He has published over thirty essays in such journals as *The Journal of Music Theory*, *Perspectives of New Music*, *Interface*, *Sonus*, *Artforum*, *The Computer Music Journal*, *Contemporary Music Review* (London), *Revue d'Esthetique* (Paris) and *MusikText* (Cologne). A number of these essays have been anthologized and several have been translated into German, French and Italian. He has also published numerous books about contemporary music, most notably *Circumscribing the Open Universe* (University Press of America; Italian translation, Editore Sema, Rome), *The Music of Morton Feldman* (Greenwood Press), and *The Amores of John Cage* (Pendragon Press). The book *Essays on the Music and Theoretical Writings of Thomas DeLio*, edited by Thomas Licata, was published by The Edwin Mellen press in 2008. It contains essays by leading composers and scholars from Europe and the United States about DeLio's work. His *Collected Essays, Volume I (1980-2000)* is forthcoming from the same press. In 2011 The University of Maryland Special Collections Division established a new archive, *The Thomas DeLio Papers*. This archive holds sketches and manuscripts for his music, books and essays; master tapes from numerous recording sessions; journal articles, books, CDs and DVDs. In addition it will hold his correspondence, including, letters from such composers, poets and artists as Iannis Xenakis, John Cage, Alvin Lucier, Morton Feldman, Elliott Carter, Sol LeWitt, Peter Inman, among others. Eventually all his teaching materials will also be held in this collection as well as work by his students in both theory and composition.

P. INMAN was born in 1947 in Bronxville and grew up on Long Island, NY. He has been a practicing poet since the 1970's. His work has been published in Canada, France, Great Britain, Spain and the U.S. His books include: *Ocker* (Tuumba, 1982), *Platin* (Sun and Moon, 1979), *Uneven Development* (Jimmy's House of Knowledge, 1984), *Red Shift* (Roof Books, 1988), *Vel* (O Books, 1995), *Criss Cross* (Roof Books, 1994), *amounts. to.* (Potes and Poets Press, 2000), *ad finitum* (if p then q, 2008) and *per se* (Burning Deck, 2012). His collected works entitled *written* is forthcoming from *if p then q* press. In addition, his work has appeared in

such anthologies as *In the American Tree* (National Poetry Foundation) and *"Language" Poetries* (New Directions). Since 1997 his work has served as a sound/text source for several of Thomas DeLio's compositions, of which *"aengus"* is the most recent.

STÉPHANE MALLARMÉ was one of the greatest French poets of the 19th century. His work both anticipated and inspired many of the major developments in poetry in the 20th century. The text heard on this DVD is a fragment of a large unfinished poem that was intended as a memorial to poet's son Anatole who died in childhood at eight years of age. However, it was left incomplete at the time of the poet's own death. The numerous existing sketches for the work were collected and first published in 1961 under the title *Pour un tombeau d'Anatole*.

PAUL CELAN is today widely recognized as one of the most important and original European poets of the postwar era. The poems used as texts for the songs heard on this DVD are drawn from two of his last books, *Threaduns* and *Lightduress*.

GEORGE POPE, flute, is Professor of Flute at The University of Akron and Instructor of Flute at The Baldwin Wallace Conservatory. Principal Flute of the Akron Symphony from 1978-2002, Mr. Pope has also performed with the Cleveland Orchestra, the Blossom Festival Orchestra and Blossom Festival Band, red (an orchestra), the Tulsa Philharmonic, the New Mexico Symphony, the Canton Symphony, Lyric Opera Cleveland, the Toledo Symphony, the Monteux Festival Orchestra, the Brevard Music Center Orchestra and at the Spoleto Festival. A founding member of the Solaris Wind Quintet and the Chamber Music Society of Ohio, he has also appeared with the Coryton Trio, Furious Band, the Garth Newel Chamber Players, and the Swannanoa Chamber Players in Asheville, NC. George Pope's performances have been hailed as "clean, arrestingly vigorous and beautiful," (Fanfare Magazine), and acclaimed for their "eloquent narrative voice" and "magnificent force," (Akron Beacon Journal). A graduate of the University of Tulsa and Northwestern University, he has recorded for Opus One Records, Capstone Records, with the Akron Symphony on Telarc International, and with the Blossom Festival Band.

STACEY MASTRIAN (www.staceymastrian.com), soprano, is a Fulbright Grantee, Beebe Fellow, and Richard F. Gold Career Grant recipient. Her repertoire extends from Monteverdi to the 21st century. She has sung with the Konzerthaus Orchestra (Berlin), Nova Amadeus Orchestra (Rome), and at such venues as the Fondazione Cini (Venice) with the Experimentalstudio Freiburg, Chapelle historique du Bon-Pasteur

(Montréal), Teatro La Fenice (Venice), St. Peter's (Vatican City), and, in collaboration with Nuria Schoenberg Nono, at the Conservatorio di Musica Respighi (Latina). She has performed throughout the U.S., most notably with The Bay Players Experimental Music Collective, the Vocal Arts Society, Opera Lafayette (at the Kennedy Center) and Rose Hall-Jazz (at Lincoln Center). *The New York Times* has praised her for "intensity, focus, and a warm, passionate sound," and her singing has been hailed by the *Berliner Zeitung* as "very impressive...tremendous ease and beauty." She is currently on the faculty of the Sunderman Conservatory of Gettysburg College.

AKROS PERCUSSION COLLECTIVE (Matthew Dudak, Alex Fragiskatos, Tim Hilton, Kevin Lewis, Samuel McKenzie, Jeff Neitzke, Bill Sallak, Christopher Vandall, Elliott Wallace) is based in northeast Ohio. Akros is an intelligent, flexible, mobile collective, dedicated to the aesthetic sensibilities of new and experimental percussion music. Founded in 2006, the collective has collaborated with such luminaries as Julio Estrada, John Luther Adams, Matthias Kaul, Thomas DeLio, and Stuart Saunders Smith, presenting works by these composers in such unexpected sites as a former ice and coal complex, a meadow in the Cuyahoga Valley National Park, and numerous independent gallery spaces. In addition to residencies at the Akron Art Museum and concertizing throughout northeast Ohio, the group has been featured at the Blurred Edges Festival (Hamburg, Germany), Le Poisson Rouge (NYC), the INTAR Theatre (NYC), the University of Akron, the University of Cincinnati, the Hartt School of Music, Kent State University's New Music Series, and the 2011 Percussive Arts Society International Conference in Indianapolis. Special thanks to Professor Larry Snider, Director of Percussion Studies at University of Akron for his assistance and support with this project.

THE UNIVERSITY OF MARYLAND BALTIMORE COUNTY PERCUSSION ENSEMBLE, Tom Goldstein, director (Henry Everitt, Graham Foley, Austin Nam, Sean Reed, Zach Shanks, Rob Wolk) is adventurous in its programming which includes works involving graphic notation, improvisation and theater. The ensemble often performs works by important early percussion composers such as John Cage, Carlos Chavez, and Alan Hovhaness, and has premiered many pieces by more recent composers including works by UMBC faculty and students. The ensemble has performed at numerous universities and non-academic venues including Artscape, Baltimore's highly acclaimed annual three-day arts festival, and has also participated in several unique collaborations with visual artists at Baltimore art galleries.

TINA DARRAGH is one of the leading poets in America today. Her work has been widely published and anthologized.

LINDA DUSMAN is a distinguished composer and Professor of Music at the University of Maryland Baltimore County.

BENJAMIN LEVY is a leading music theorist on the faculty of Arizona State University.

TOM GOLDSTEIN is a percussionist and director of the University of Maryland Baltimore County Percussion Ensemble.

ZACHARY MASLANIK is a percussionist and student at the University of Maryland Baltimore County.

SUSAN MCCULLY is a scholar of feminist theatre, playwright, and performer. She is a member of the faculty of the University of Maryland Baltimore County.

THOMAS MOORE is a pianist who specializes in the music of the 20th century as well as the Director of Arts and Culture in the Office of Institutional Advancement at the University of Maryland Baltimore County

This DVD was mastered by **Alan Wonneberger**, University of Maryland Baltimore County, Catonsville, MD.

et avant / image was recorded at the University of Akron, Akron OH by **Richard Maurer**, Recording Engineer and **Jeffrey Gates**, Commercial Sound & Image, Recording Engineer.

– qu'un espace / sépare – was recorded by **Alan Wonneberger** at the University of Maryland Baltimore County, Catonsville MD.

All other compositions were mastered by the composer in his studio in Washington, DC.

Graphic design by Erica O'Connor, Washington, DC.