

# Thomas DeLio: Selected Compositions III (1986-2017)

## *Trois visages* (text: Stéphane Mallarmé)

- |     |   |      |
|-----|---|------|
| 1.  | <i>et avant / image</i> (2011, flute and percussion ensemble)<br>George Pope, flute; Akros Percussion Collective  | 7:43 |
| 2.  | <i>et absence</i> (2016, violin and percussion ensemble)<br>Airi Yoshioka, violin; The University of Maryland College Park Percussion Ensemble, Lee Hinkle, Director  | 7:00 |
| 3.  | <i>– qu'un espace / sépare –</i> (2005, soprano and percussion ensemble)<br>Stacey Mastrian, soprano; The University of Maryland Baltimore County Percussion Ensemble | 5:45 |
| 4.  | <i>limn 1</i> (2017, electroacoustic)   | 1:44 |
| 5.  | <i>by parch reading</i> (2016, electroacoustic; text: P. Inman)   | 6:59 |
| 6.  | <i>limn 2</i> (2017, electroacoustic)   | 1:44 |
| 7.  | <i>wave / s</i> (2002, percussion solo)<br>Morris Palter, percussion  | 6:11 |
| 8.  | <i>limn 3</i> (2017, electroacoustic)   | 1:44 |
|     | <i>Spüren</i> (2016, electroacoustic)   |      |
| 9.  | I   | 1:34 |
| 10. | II  | 1:49 |
| 11. | <i>limn 4</i> (2017, electroacoustic)   | 1:45 |
| 12. | <i>Sherds (for Wes Fuller)</i> (2017, electroacoustic)  | 2:22 |
| 13. | <i>limn 5</i> (2017, electroacoustic)   | 1:44 |
| 14. | <i>"decker"</i> (1998, electroacoustic)   | 8:32 |
| 15. | <i>limn 6</i> (2017, electroacoustic)   | 1:44 |

## *Against the silence...* (1984-85, percussion ensemble)

The University of New Mexico Percussion Ensemble, Christopher Shults, Director

- |     |             |       |
|-----|-------------|-------|
| 16. | Movement I  | 8:14  |
| 17. | Movement II | 12:11 |

TOTAL: 78:49

# Thomas DeLio

## Selected Compositions (1986-2017)

## *Trois visages*

*et avant / image* (2011)  
*et absence* (2016)  
*– qu'un espace / sépare –* (2005)

## *limn 1-6* (2017)

## *by parch reading* (2016)

## *wave / s* (2002)

## *Spüren* (2016)

I  
II

## *Sherds (for Wes Fuller)* (2017)

## *"decker"* (1998)

## *Against the silence...* (1984-85)

Movement I  
Movement II



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## Trois Visages

### **et avant / image** (2011)

flute and percussion ensemble

### **et absence** (2016)

violin and percussion ensemble

### **– qu'un espace / sépare –** (2005)

soprano and percussion ensemble

These compositions constitute three different settings of the same, short text by the French poet Stéphane Mallarmé. They may be performed as a group or separately. If performed as a group they may be played contiguously or separated by other compositions on the same concert. The text constitutes one fragment of a large unfinished poem by 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 text, 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...

Paul Auster, Introduction to *A Tomb for Anatole* by Stéphane Mallarmé (San Francisco: North Point Press, 1983), p. x.

For these works I chose the 90th fragment (as numbered in the North Point Press edition of 1983). At various moments in each composition either the soloist or 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 once in its entirety, near the end of the piece.

Spatialization plays a unique role in the formal/expressive design of each of these works. Indeed, in keeping with my longstanding interest in the spatialization of sound (both in electroacoustic and instrumental music), the physical placement and movement of sound is crucial to the development of each work, as much as pitch, time and tone color. Two of these works are also available in recordings in 5.0 surround sound that will give some idea of the spatialization involved (see Neuma DVD 450-201). However, for the purposes of dissemination on a wider scale I have rendered these in stereo for this compact disc.

Each of these compositions is scored for percussion ensemble and one soloist. The general concern of each piece is the opposition of non-pitched sounds (the predominant sonority of which is that of white noise produced by maracas and cymbals) with pitched sounds (either from the soloists or pitched percussion instruments), as well as vocal sounds produced by the soloists and/or percussionists who speak and whisper the Mallarmé text at various times throughout each composition.

**et avant / image** is scored for flute and nine percussionists. 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. Generally, over the course of the piece the percussion ensemble moves from non-pitched sonorities toward more pitched sounds and then back toward non-pitched sonorities. This transformation is initiated by the solo flute which begins tentatively, and then gradually ushers in the pitched 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 trans-

formation that takes place in the work. At the conclusion of its 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.

*et absence* is scored for violin and six percussionists. Here however, the percussionists present mostly non-pitched sonorities, with very rare moments of pitched sound. In contrast, the violin often traverses the spectrum of sonorities from pitch to noise. This is apparent even in the first few moments of the piece where the soloist moves back and forth from harmonics to *sul tasto* to normal playing (with and without vibrato) to *sul ponticello*. The fluctuation between these timbres reaches its culmination (in my view, a rather delicate one) in the final moments of the piece where the soloist briefly strikes the instrument with her bow (*col legno battuto*), momentarily turning it into more of a percussion instrument than a bowed one.

– *qu'un espace / sépare* – is scored for soprano and six percussionists. Here, once again, the same oppositions heard earlier in the set are activated, though in a more ritual like manner. This piece, and thus the entire set, concludes with a long pause followed by a burst of activity ushering in the soprano soloist, who sings the text for the first time in the piece. The silence preceding this burst of activity is intended to set the final moment as far apart as possible from the rest of the composition, as though it was a separate event from the rest of the piece, in a plane all its own.

The three works in this set present a variety of inverse relationships. The most noticeable are those involving the text, and the opposition of soloist to ensemble. With respect to the text, in the first piece the percussionists speak the text, fragmented in various ways, while the flutist never speaks. In the second piece this relationship is inverted. Here the violinist alone speaks the text – while playing – and the percussionists do not. In the third piece both the percussionists and the soloist present the text.

Another inversion exists in the relationship between soloist and ensemble. In the first piece, the percussion ensemble plays throughout the entire duration of the composition while the flute soloist enters about a third of the way into the work, and plays briefly. The percussion sonorities seem to frame the short flute solo. In the second piece, the solo violinist plays throughout the entire duration of the work while the percussion ensemble plays in only part of the piece. Here the soloist seems to frame the percussion. In the final work, the percussion ensemble plays throughout while the soloist enters only briefly at the very end.

### *Pour un tombeau d'Anatole*

Stéphane Mallarmé

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



**limn** (2017) ("to draw or paint on a surface; to outline in clear, sharp detail," Merriam-Webster) is a set of six electro-acoustic compositions which I hope bring the listener closer to the experience of sound wiped clean, as if existing in some pristine state; not as an element of a linguistic, temporal, or timbral evolution, but as an entity in and of itself. Within each piece in this set a frame is drawn, within which sounds exist.

**by parch reading** (2016) is yet another setting of the poetry of P. Inman, whose work has inspired so many of my compositions. It is also another setting of the poem "*sam*" which I have dissected on several occasions in different ways. I have 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. "*sam*" was the text for my second opera / installation. In it, I used transformed readings of this text by two individuals (one male and one female). I used these same readings as the source material for the present work (though at one point in the final section I briefly introduce a third voice for timbral contrast). The music for this work is drawn entirely from the aforementioned pre-recorded readings of the text.

／ "sam" ／

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

In 1999 I composed a short work for solo marimba entitled *Transparent Wave IV*. A few years later I decided to expand this piece, adding other pitched and non-pitched percussion instruments. The result is the composition **wave / s** (2002), in which the original marimba solo is repeated almost verbatim, elongated, and surrounded by a variety of percussion sonorities, creating, in a sense, a miniature concerto for marimba and percussion ensemble, all played by one performer. For me, this piece is about the carving out of silence from sound, and the overlapping textures that are created when the line between the two is blurred.

**Spüren** (2016) and **Sherds** (2017) are two recent electroacoustic compositions. *Spüren* consists of two pieces, each derived from sonic material borrowed from the music of non-Western cultures. These are generally so transformed that the source material is unrecognizable. *Sherds* is dedicated to the composer Wesley Fuller, a pioneer in the field of computer music in the United States and a great friend. The title is borrowed from one of his own electronic compositions *Sherds of Five*. *Sherds* is essentially an examination of the juxtaposition of wet (reverberated) and dry (non-reverberated) sonorities.

**"decker"** (1998) is another electroacoustic composition based on a text by P. Inman of the same title. This composition is based upon the poet's own reading of his text. It seems clear that the page has superseded the line as the most important structural unit in the design of his poetry. As Inman has said:

"The general organizational push to my stuff becomes page-specific. I tend to write in pages..."

(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.

In “*decker*” he seems to play with the very notion of what constitutes a page in a written text. The poem is constructed from two types of pages: as published, printed on seven sheets of paper, its seven physical pages; yet it also consists of fifteen “virtual” pages – fifteen sections within the text which are labeled “pages.” These fifteen virtual pages make the reader quite conscious of the seven physical pages of the printed text. Each of these sonic pages consists of transformations of one or more virtual pages while two of them (the third and seventh) also contain some very clear, unaltered statements of several physical pages.

Certainly, this emphasis on the page is only one aspect of Inman’s remarkably rich poetry. It seems to me that in his poetry we become aware of language in two very different ways. At times words and phrases seem to move from opaque to transparent – to be caught in the process of taking on referential associations to objects and ideas (“speak from black knock” or “man immense off clough”) 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 (“meig crag”). At these moments his words seem to achieve the state of pure sound; a bird call, a drum roll, the buzz of a lawnmower (music). Of course, in this latter state they become primed for taking on new meanings. This musical setting (a song?) starts with the text and moves in two directions. At times, the music surrounds the sounds of the text with other non-vocal sounds, fitting the sounds of the words into the larger world of sound (section four). In such moments the text usually remains clear and recognizable, its transformations effected more by changes in context (both sonically and structurally) than changes in the sounds of the words. At other times, however, the words themselves are broken up, stretched and dissolved electronically to such an extent that their purely sonic attributes are enhanced while their function, as elements of language, is lost.

“*decker*” by P. Inman

(pg. 1)

mute, think,      off, bleed

---

daughter  
chicory

hem off  
keag

---

(pg. 2)

eyeds,  
dreg,  
daint

---

(pg. 3)

diff-

-earth

---

mem,oir,      mengs  
calumet  
thicks no  
day still  
oyster abbe

quogue  
leit legs

---



---



---

moeb egg

---

seabed off at thigh  
 chalk prine noun cement.  
 plinh(er)  
 woman spoierice.

---



---

(pg. 4)

speak in from black knock  
 g l a y s husk.

---

man immense off clough

---

brokes caesura

...

weaker nog  
 on clarity

...

onlook its spay

---



---

(pg. 5)

(pg. 6)

sentence giddity.

---

an odd down  
 edges so.

mang red hair

---



---

(pg. 7)

(mound  
 nor trogg  
 cetera.)

nihil in lean.

(page) "there's the end

of another word  
 (relaxant)

besides muttonchops."

---



---

(pg. 8)

painters  
 think on parch

---



scener eulogy.

pane matter.

meig crag.

=====

pour blown to sentences

(pg.9)

whitecap eaction.

brokener mudd

(pg.10)

each off of traw

glaces errata.

deepener traction.

mount by hazeltine.

badgers.

black. apart.

ntires, minuses.

dictum oquois.

pent to  
into prose

spide, dilm.  
(nonce  
cllasps.)

roar

drote

clungs cription.

thigh loom teacher

too pale emedy

=====

(pg.11)

kintoi's

emastic.

blowns open of medley, no seem to it.

grog downer

a line

opening into doctrine, "bent blood."

slog tape

//

pline in

tintem—

eggwhite

though peopled

=====

pore/ bent/  
than  
once

tarr moyer;;

chaw typee

(pg. 12)

cete, dredge.  
clae. moeys.

clungs. ply. digm.  
soatter, tharw,

auk. dry. drows.

nil its book ocean

spliint.  
(slungs) lean in dictar  
(every of coubt)

ments elongation).

(pg. 13)

jack's blackberry allowance

print dockery.  
drew mang.

figment keeps to hum

off flection  
climb in  
draw nints

) painting (thin tinuous).  
potato's gray out of pore

(pg. 14)

loom too lents (the picture  
of Williams lacks an anachronism,  
blown open during the woods.

don'ts flatness. mosque llwyd

(pg. 15)

skew out of name

darnt llud.  
kier  
(pernot  
loyow.  
prose off stell

craw dots.

**Against the silence...** (1984-85), the earliest composition on this CD, is scored for percussion ensemble and four channel computer-generated tape. It is a large work of approximately 20 minutes duration in two movements. Each movement consists of alternating sequences of sound and silence. *Against the silence...* is the first work in which I used large amounts of silence to frame sound events, thereby attempting to rid those events of their connective tissue and prior sonic identities. Sonic events are variously sparse or densely packed with activity while silences separating those events reach lengths of almost sixty seconds in duration. The challenge, at the time of composition (nearly 35 years ago), was to integrate such enormous spans of silence into one non-linear structure without losing the coherence of a single connected musical event. At the same time, I wanted each silence to push the sonic events surrounding it away from one another thereby ensuring the ultimate isolation of each such event. In this sense, silence became an active force pushing out from within itself, keeping the events of sound from connecting. Many commentators have described my music as if its subject is silence. The subject of my work is and has always been *sound*. (The operative word in the title of this piece is “against”.) I have used silence to frame sound in different ways, thereby, I hope, enabling the listener to experience sound in a clean state, freed from any connective tissue that reduces each sound to a mere element in a process or language or evolution.

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**THOMAS DELIO** (b. 1951) is a composer and theorist. His music has been performed worldwide and recorded on numerous labels including Wergo (Germany), 3D Classics (France), Neuma, Centaur, Capstone, ERM Media and Spectrum. He has published over thirty essays in such journals as *Perspectives of New Music*, *The Journal of Music Theory*, *Interface*, *Sonus*, *Artforum*, *Contemporary Music Review* (London), *Revue d'Esthétique* (Paris), and *MusikTexte*

(Cologne). A number of these essays have been anthologized and translated into German, French and Italian. He has also published books about contemporary music, most notably *Circumscribing the Open Universe* (University Press of America; Italian translation, Editore Semar, 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*, Thomas Licata, ed. (The Edwin Mellen Press, 2008) contains essays by leading composers and scholars from Europe and the United States. The first volume of his collected essays (1980-2000) is available from 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; tapes from numerous recording sessions; and correspondence with Iannis Xenakis, John Cage, Alvin Lucier, Morton Feldman, Elliott Carter, Sol LeWitt, and P. Inman, among others.

**P. INMAN** is a poet whose 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 & Poets Press, 2000), *ad finitum* (if p then q, 2008), *per se* (Burning Deck, 2012). 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).



**AIRI YOSHIOKA** has been hailed by the Gramophone Magazine as a “brilliant and intrepid” violinist. She has concertized throughout the United States, Europe, Asia, and Canada as a recitalist, soloist and chamber musician. She is a founding member of the Damocles Trio and Modigliani Quartet and has performed and recorded with the members of the Emerson, Brentano and Arditti Quartets. The Damocles Trio’s debut disc of the complete Piano Trios and Piano Quartet of Joaquín Turina won a four-star rating from the BBC Music Magazine, *Le Monde de la Musique* and *Diapason*. Her orchestral credits include performances with the Orpheus Chamber Orchestra, American Sinfonietta and engagements as concertmaster and soloist with the Manhattan Virtuosi and concertmaster of one of the festival orchestras at the Aspen Music Festival. She was one of the original members and concertmasters of the New Juilliard Ensemble and had performed annually in Juilliard’s FOCUS! Festival and is currently a member of Continuum, Modern Works!, RUCKUS, Son Sonora, and the Azure Ensemble. Of a performance with the New Juilliard Ensemble, the New York Times wrote, “Airi Yoshioka played the violin solo touchingly”, and of a performance with Continuum of Dallapiccola’s music, the *New York Times* wrote “Powerfully communicative...violinist Airi Yoshioka [played] a lovely Due Studi. The performances were as varied as the music.” Her solo and chamber performances can be heard on the Naxos, New World, Claves, Mode, Albany, Neuma and Pony Canyon records labels. She has been a teaching artist for the New York Philharmonic and the Lincoln Center Institute. Currently, she is Professor of Violin at the University of Maryland Baltimore County.

Percussionist **MORRIS PALTER** (<http://morrispalter.org/Home.html>) has performed throughout North America, Asia, and Europe, at some of the most prestigious festivals and concert venues including Carnegie Hall’s Weill Recital Hall (under famed composer/conductor Pierre Boulez in 2001). He has commissioned and/or premiered hundreds of new compositions, working with numerous prominent contemporary composers and performers. Recent guest

residencies include the “Roots and Rhizomes” summer percussion program (Banff Centre for the Arts), the Together Now Festival (Holland), the Open Ears Festival (Canada), the Technosonics Festival (University of Virginia), the University of British Columbia, the University of Miami, and the Royal College of Music (London, UK). In 2000, Morris Palter co-founded NOISE (San Diego New Music), and was a member of the renowned percussion ensemble *redfish bluefish* (Artistic Director, Steven Schick) from 1999-2005. He is a member of the Percussive Arts Society New Music/Research Committee and has been published in the PAS journal and by The Edwin Mellen Press. He is currently endorsed by Black Swamp Percussion, and Sabian Cymbals. As a Yamaha Performing Artist, Morris Palter can be heard on New World Records, Tzadik Records, Centaur Records, Mode Records, Innova, and RCA/BMG. Morris Palter is currently an Associate Professor at the University of Arizona.

Soprano **STACEY MASTRIAN** ([www.staceymastrian.com](http://www.staceymastrian.com)) is a Fulbright Grantee, Beebe Fellow, and Richard F. Gold Career Grant recipient. Her repertoire extends from early Baroque 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[where], 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.”

**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, the Tulsa Philharmonic, the New Mexico Symphony, the Lyric Opera Cleveland, the Monteux Festival Orchestra, the Brevard Music Center Orchestra and at the Spoleto Festival. He is a founding member of the Solaris Wind Quintet and the Chamber Music Society of Ohio. 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). He has recorded for Opus One Records, Capstone Records, Neuma, with the Akron Symphony on Telarc International, and with the Blossom Festival Band. Pope is a graduate of the University of Tulsa and Northwestern University.

**AKROS PERCUSSION COLLECTIVE** (Matthew Dudak, Alex Fragiskatos, Tim Hilton, Kevin Lewis, Samuel McKenzie, Jeff Neitzke, Bill Sallak, Christopher Vandall, Elliott Wallace, percussionists) 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, and a meadow in the Cuyahoga Valley National Park. 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 IN-TAR 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 recording of Thomas DeLio's composition *et avant / image*.

**THE UNIVERSITY OF MARYLAND COLLEGE PARK PERCUSSION ENSEMBLE**, Lee Hinkle, director (Brad Davis, Lauren Floyd, Robert Schroyer, Anthony Konstant, Jada Twitty, Christopher Herman, percussionists) has performed reper-

toire of historical importance as well as contemporary works, transcriptions of classical works, and repertoire involving solo instruments with ensemble. In addition, the ensemble has premiered numerous works by living composers. Director Lee Hinkle has performed with the National Symphony Orchestra, Florida Orchestra, Left Bank Concert Society, and the Taipei Philharmonic Orchestra. An active percussion recitalist, he has presented solo recitals and master classes at universities and festivals across the U.S. Lee Hinkle has several CDs to his credit, on such labels as Capstone, Neuma and the C.F. Peter's Corporation.

**THE UNIVERSITY OF MARYLAND BALTIMORE COUNTY PERCUSSION ENSEMBLE**, Tom Goldstein, director (Henry Everitt, Graham Foley, Austin Nam, Sean Reed, Zach Shanks, Rob Wolk, percussionists) is adventurous in its programming, having presented 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 events including Artscape, Baltimore's highly acclaimed annual three-day arts festival, and has participated in several unique collaborations with visual artists at Baltimore art galleries.

**THE UNIVERSITY OF NEW MEXICO PERCUSSION ENSEMBLE**, under the direction of Christopher Shultis from 1980-1996 (John Bartlit, Michelle Landau, Wendy Maxwell, Douglas Nottingham, Trey Stiles, Clark Griffith, percussionists) has premiered numerous contemporary works for percussion ensemble including compositions by James Tenney, Christian Wolff, Thomas DeLio (world premieres), and Konrad Boehmer (US premiere). They have recorded on the Wergo, Neuma and 3D-Classics labels. Director Christopher Shultis is a distinguished performer, composer and scholar, whose writings on the music of John Cage have been internationally recognized.

**TINA DARRAGH** is one of the leading poets in America today. Her publications include *on the corner to off the corner* (Sun and Moon Press, 1981), *Striking Resemblance* (Burning Deck, 1989), *a(gain)2st the odds* (Potes and Poets Press, 1989), and *adv. fans - the 1968 series* (Leave books, 1992). Her work has been included in numerous anthologies, including *In the American Tree* (Ron Silliman, ed.; National Poetry Foundation, 2001).

**BENJAMIN LEVY** is a leading music theorist on the faculty of The University of California Santa Barbara. He has published essays with *Perspectives of New Music*, *Twentieth-Century Music*, *The Contemporary Music Review*, the PFAU Verlag and Pendragon Press. He is currently working as the translator and editor of the *Schoenberg-Webern Correspondence*, which will be published as part of Oxford University Press's series, *Schoenberg in Words*.

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This CD was mastered by **Antonino d'Urzo**, Opusrite Studios, Hyattsville, Maryland.

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All other works on this CD are published by **Neuma Records and Publications** <http://neumarecordsandpublications.com/>.

*Against the silence...* was recorded by **Paul Blakemore**, Washington, DC.

*et avant / image* was recorded by **Richard Maurer** and **Jeffrey Gates**, Akron OH.

*et absence* was recorded by **Antonino d'Urzo**, Opusrite Studios, Hyattsville, MD.

– *qu'un espace / sépare* – was recorded by **Alan Wonneberger**, University of

Maryland Baltimore County, Catonsville, MD.

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