**Instrumentation:**

Piano, violin & violoncello

**Performance directions:**

Each movement can be played in any order. This can be predetermined before performance.

Each movement can be played more than once, although not consecutively. All movements must be played at least once before they are repeated.

Between each movement there must be silence of varying lengths (between 10 & 45 seconds). These lengths can be predetermined before performance. There must also be a length of silence proceeding the first played movement and following the final movement.

When required, pages must be turned at the same time, after each silence.

**Repeats:**

x2, for example, means that a whole movement (i.e. Mov.I) must be repeated twice.

It can also apply to repeating selected bars. e.g. Mov.III, bars 7 and 8 is to be repeated three times, therefore, the total bars played will be 6.

**Example performance order:**

Silence 10"
Mov.III
Silence 35"
Mov.IX
Silence 20"
Mov.V
Silence 15"
Mov.III
Silence 45"

etc.

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**Duration ca. 20 minutes minimum**

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Memory Stack was premiered by the Chimera Ensemble on 13th June 2014 at the Sir Jack Lyons Concert Hall, University of York, UK.
Memory Stacks I-X, for piano trio was composed as a reaction to the work of minimalist artist Donald Judd, in particular his series of Stacks. Each work within the series is made up of twelve rectangular boxes, nine inches thick and stacked on top of each other (like rungs on a ladder) on a wall with a nine-inch space between them. Each box is of equal importance, as is the space around equally important. These works also tie in with my ever-growing interest in creating metaphorical “musical mobiles”, therefore I have tried to create a piece which reflects these ideas.

There are ten small movements (each one emulating a “Judd box”) and silence between them (emulating the space around the boxes). Each movement was created using a regeneration of material from the first written movement; heard in a slightly different way or character. This, for me, was a way of creating the “musical mobile”, whereby one hears the same sounds from a different perspective, similarly to the way one would see Judd’s Stacks as you perceive it from different angles. The performers can predetermine the order in which the movements are played in; the silences can be of a length between ten and forty-five seconds, again predetermined prior to the performance. In turn, this will make each performance slightly unpredictable each time. As with the Judd stacks, where the number of boxes can be reduced to fit within a galleries floor to ceiling space (to maintain the proper spacing and proportions) the silences can be cut or reduced to be flexible with concert programming.

- James Williamson
Understated \( \dot{=} 76 \)

\[ \text{Vln.} \]

\[ \text{Pno.} \]

\[ \text{Sos.} \]

\[ \text{Una corda} \]

\[ \text{(2nd only)} \]

\[ \text{pppp} \]
III

Austere & Forboding \( d = 66 \)

Vln.

Vc.

Pno.

\* N.B. Repetitions of notes are approximate and to last full length of note.
N.B. Repeat the whole movement once without a pause or break.
...almost lifeless, yet breathing \( j = 58 \)

sul tasto

\( n \approx ppp \)

\( n \approx ppp \)

\( n \approx ppp \)

\( n \approx ppp \)

\( n \approx ppp \)

\( n \approx ppp \)

\( n \approx ppp \)
...think M.C. Escher... $\frac{j}{4} = 76$

Vln.

Vc.

Pno.

5 8 5 8 5 8 5 8

pp mp pp mp pp mp pp mp pp mp pp mp pp f pp mp pp

Gently hold down cluster; do not play

fff $> \sum$ $> \sum$ $> \sum$
VII

Lucid, sparkle $\downarrow = 76$

(Vn, Vc, Pno.)

[Play 1st x, Tie 2nd x]
Ethereal $\frac{q}{4} = 56$

Vn.

Vc.
Flowing vs. erratic $\dot{=}$ 56

Vc.

Pno.

pp sempre
\textit{col legno} \hspace{1cm} \textit{ord.} \hspace{1cm} \textit{col legno} \hspace{1cm} \textit{ord.}