

Williams College Department of Music



Williams Percussion Ensemble

Matt Sharrock, Visiting Artist in Residence

Anna Meadors (b. 1989) *Interstice* (2018/19)

Matt Conforti '24, Mali Rauch '26, Noa Poll '24, Josh Lee '24

Joe W. Moore III (b. 1986) *At a Distance* (2020)

Matt Conforti '24, Jeff Sousa '26, Noa Poll '24, Mali Rach '26

Rüdiger Pawassar (b. 1964) *Sculpture in Wood* (2003)

Josh Lee '24, Jacob Fanto '25, Mali Rauch '26, Matt Sharrock

Daniel T. Lewis (b. 1987) *Radiant Decay* (2010)

Noa Poll '24, Mali Rauch '26, Jeff Sousa '26, Jacob Fanto '25
Josh Lee '24, Matt Conforti '24, Valeria Starkova '26

Friday, December 1, 2023

7:30 p.m.

*Chapin Hall
Williamstown, Massachusetts*

Please turn off cell phones. No photography or recording is permitted.

Program Notes:

Meadors:

Interstices are very small spaces between adjacent objects, such as the space between cells of multicellular animals, between atoms in a crystal, or between the components of an electrical cable. The piece is a melody that is split up between the players, a hocket, on an assortment of small instruments: crotales, and pieces of metal and wood. The energy of the music and the communication between the musicians live in the interstices.

Pawassar:

Sculpture in Wood was written in 1995 for the Marimba Art Ensemble Basel/Switzerland. The quartet played the world premiere at a percussion festival in Freiburg in 1995 and later recorded it on the CD *Japan Tournee 97*. Since then, the piece has been performed all over Europe and most recently has become a hit in the United States with Universities and professional marimba ensembles.

The work is written in an A-B-C-A form. The piece is almost a classical-sounding work but resembles many harmonic structures found in 70's and 80's jazz. The composer comments that when writing this work it resembled to him the making of a wood sculpture where in his drafts, many parts were cut off, added again, shifted, and intertwined with one another. Not to mention the semicircular formation of the marimbas quartet is a sculpture of wood in and of itself.

Lewis:

Radiant Decay is loosely, vaguely inspired by Feynman diagrams: visual descriptions of quantum field theory that often involve the spontaneous creation and annihilation of opposed particle and anti-particle pairs. The piece is sort of like a drawn-out sonic representation of this - creation, divergence, convergence, and destruction. I set out to play with one's perception of time, with slow, subtle changes happening beneath overt, dramatic sounds. The vertical nature of the latter begins to erase and obscure the horizontal nature of the former as time goes on. Hopefully, at a few moments in the piece, you'll experience the sensation of being in a new sound space, without knowing at what point you crossed into it.

– Dan Lewis