

SONOKLECT '05-'06
A Concert Series of Modern Music
Terry Vosbein, Director

**RICHARD GRIMES
COLLECTIVE**

Washington and Lee University
Keller Theatre • 8:00 p.m. • 8 October 2005

PROGRAM

Angelstyle Richard Grimes

Fifteen Minutes in Four Parts R. Grimes

The Only R. Grimes

— INTERMISSION —

One Year and a Day R. Grimes

Songs of the Mouse People, Vol. 1, Book 1 Martin Bresnick

1. Common Squeaking (Made apparent by its delicacy)
2. That Peace We Yearn For
3. Every Disturbance Is An Opportunity
4. A Thousand Pairs of Shoulders Tremble (Under a burden
actually meant for one)
5. Laughter Stops (When we see Josephine)

Burnt to the Moment R. Grimes

PROGRAM NOTES

Angelstyle is a single-movement piece for electric mbira (E-mbira), cello, keyboard, and percussion that is built upon aural illusion; the cello, keyboard, and E-mbira create a delicate polyphony supported by percussive rhythmic underpinnings. The E-mbira Richard uses was designed specifically for Angelstyle. Throughout the piece Richard interfaces the instrument's electric signal with a series of digital loops and processors.

Fifteen Minutes in Four Parts is a multi-movement suite for cimbalom (a traditional folk instrument of Hungary), keyboard, cello, percussion. Each movement features the cimbalom in a different context; showcasing the wide palette of rhythmic and lyrical qualities this instrument is capable of delivering.

The Only is built upon the subtle interplay of shiny textures created by the metallic bristle of piano, vintage bells, electric cello, cimbalom, and cylinder-driven music box. The cylinder that drives this music box is over 15 times the size of the average music box cylinder, playing a duration of 6 consecutive minutes. The cylinder and operating mechanism were designed and built specifically for *The Only* by Ruege Music in Ste-Croix, Switzerland.

One Year and a Day was originally written as a percussion duo. The piece took on a new life when Richard presented a new arrangement that included piano and bass for the recording session. The piece was originally written in two parts which have since been segued together.

Songs of the Mouse People is a multi-movement piece for cello and vibraphone written by Martin Bresnick. The piece is based on Franz Kafka's last short work "Josephine the Singer, or the Mouse People." In that remarkable valedictory story Kafka meditates on a mouse diva, Josephine, and her relationship to both her art and her audience. In Bresnick's composition, sentences have been translated from the original which, to him, suggest titles in the mouse people's multi-volume treasury of songs. There remain two books of five songs each in the first volume, and two further books of songs in volume two.

Burnt to the Moment showcases the marimba at its dramatic best. Richard wrote this piece to showcase the bigness of sound, texture, and, most of all, energy—he envisioned an ensemble of this nature should be capable of delivering. **Burnt** was the first piece Richard wrote for the group and, to this day, it still holds the dubious honor of closing every show RGC has ever performed.

— Program notes compiled by N. Mandre, 2005



Multi-percussionist **Richard Grimes** is founder and director of Richard Grimes Collective. In addition to being the featured performer with the 'cello and percussion quintet, he also composes a majority of the group's repertoire. As a recitalist, orchestral soloist, and member of RGC, Mr. Grimes performs over 100 concerts each year throughout Europe and North America. Over the span of his relatively young career, Grimes has worked alongside a growing roster of talent, including Viktoria Herencsar (principal cimbalom; Budapest Opera) and Zimbabwean mbirist Cosmas Magaya in venues ranging from intimate performance spaces to Carnegie Hall. In Fall 2003, Richard was a featured performer at the Percussive Arts Society International Convention in Louisville, KY. During the 2004 summer months Richard completed a book outlining the contemporary performance practice of the cimbalom.

Hailed by 21st CENTURY MUSIC as a "fire-breathing" percussionist, **Aaron Trant** has been an active percussionist since 1985. Actively involved in contemporary music, Mr. Trant is both performer and co-director of the Boston-based contemporary outfit, Firebird Ensemble. An ardent proponent of new music, Aaron also regularly performs with After Quartet, Endy Emby, High Street Percussion Group, Primary Duo, and Adam James Wilson Quintet. In addition, he has worked with the Boston Philharmonic Orchestra and the Oregon Symphony. Aaron's recording credits include the After Quartet's original score to Fritz Lang's *Metropolis*, the Adam James Wilson Quintet, and composer Curtis Hughes. Mr. Trant also composed a solo percussion score for the Chris Marker film *La Jetée*, repertoire for the High Street Percussion Group, and Endy Emby. He resides in Boston, MA.

A versatile cellist, **Leigh Stuart** is equally at home with both traditional and new repertoire and has performed with artists from a wide range of mediums. An avid chamber musician, she is the cellist of the Olympia Quartet, innovative new music group Fireworks Ensemble, and is a winner of the Lillian Fuchs Chamber Music competition. Her passion for uniting music with other art forms has led her to projects with dance and multimedia companies such as Yoshiko Chuma and the School of Hard Knocks, The Wellspring Project, and Troika Ranch, and has brought her to the stage of venues such as The Joyce Theater, The 92nd St. Y, Merkin Hall, and The Duke Theater on 42nd St. Leigh frequently records for dramas on NBC and CBS.

Sam Kassirer's musical tendencies are culled from a keyboard background steeped in jazz and popular music. Born in Boston, MA, Kassirer grew up studying jazz piano at the New England Conservatory of Music. He went on to receive a degree from the Jazz Studies Program at New York University. In addition to his work with Richard Grimes Collective, Kassirer regularly works with artists such as Josh Ritter, Paul Schneider and Darren Siman. Kassirer has toured extensively throughout North America and Europe, being a featured artist at The New Orleans Jazz and Heritage, Oxygen, Bonaroo, and V festivals. When not on tour, Kassirer can be seen performing at clubs throughout the New York City and Boston areas.

Percussionist **Andrew Beall's** performance talents grace a wide variety of landmark New York City venues. Andrew can be heard with the New York Philharmonic Percussion Ensemble, the Broadway hit *The Lion King*, or at Carnegie Hall with the New England Symphonic Ensemble—to name a few. He has also performed the world premieres of both the off-Broadway musical *Ophelia* and Scott Eyerly's opera, *The House of Seven Gables*. For three years Mr. Beall performed extensively with the Phantom Regiment Drum and Bugle Corps, concluding his final season by winning the D.C.I. Solo Marimba Competition and the D.C.I. Percussion Ensemble Competition. In the same year, he won the College Individual Marimba Competition at the Percussive Arts International Convention in Nashville, Tennessee. Recently he placed 2nd at the 2005 MTNA National Young Artist Performer's Competition.



2005-2006 SONOKLECT Season

SATURDAY, 8 OCTOBER
Richard Grimes Collective

SATURDAY, 4 FEBRUARY
James Bunte, saxophone
David Riley, piano

SATURDAY, 11 MARCH
Toots Thielemans, harmonica
Kenny Werner, piano

FOR INFORMATION PLEASE CONTACT SONOKLECT HEADQUARTERS

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