



FOR IMMEDIATE RELEASE

September 15, 2016

**CORDIS TO PERFORM AT ODELL WILLIAMSON AUDITORIUM
IN SUPPLY, NORTH CAROLINA, SATURDAY, OCTOBER 1, 2016**
Part I of U.S. Tour Also Includes Stops in New York City, Boston and Atlanta

NEW ALBUM, SEAMS, NOW AVAILABLE

New Recording To Feature Band's Signature Post-Rock Rendering of Chamber Music

BOSTON, MA — Think Igor Stravinsky meets Sigur Ros — if these two musical forces could start a band together, the sound would bear a striking, sonic resemblance to the work of chamber music mavericks, [cordis](#). Cordis will embark on part I of its U.S. Tour, including a concert at [Odell Williamson Auditorium in Supply, NC on Saturday, October 1 at 7:30 p.m.](#) Other stops include New York City, Boston and Atlanta.

In addition, the band's new album, *Seams*, is now available on [Amazon](#), [iTunes](#), [CD Baby](#) and [cordismusic.com](#), or may be streamed via [Spotify](#) and Pandora. Their sound borders on a gritty rock/punk aesthetic, but because the members were classically trained and steeped in chamber music, the resulting sound is not postured on loud and fast, but rather more developed and cerebral.



In addition to its signature timbre of the electric cimbalom, **cordis** further crafts its sound by weaving one-of-a-kind creations, such as electric mbiras, modified typewriters, pitched wind tubes, 19th-century talking machines and the world's longest-playing, cylinder-driven music box into performances. The four-man band features electric cimbalomist (and founder/principal composer) [Richard Grimes](#), multi-percussionist [Andrew Beall](#), electro-acoustic cellist [Jeremy Harman](#) and pianist/keyboardist [Dan Padgett](#). Together, they are considered to be innovators in this post-rock rendering of chamber music and the unique sound framed around founding member Richard Grimes' self-created, electric cimbalom.

“Jaco Pastorius blurring stylistic boundaries; Miles Davis vision to infuse electricity into his music; John Cage's consideration of all things sound — visionaries like these all had a profound impact on our approach to music in the sense that each of them had the relentless courage and spirit to evolve. Born out of that brand of maverick blood, **cordis** continues this unbridled exploration into tone and timbre,” says founder/composer/electric cimbalomist Richard Grimes. “The creative approach we chose when making *Seams* took its initial inspiration from a stream of luminaries who really shaped our generation's sonic palette through their unbridled, textural experimentation and melding of styles.”

“Look, we all come from an indie and punk background, but the fact is music as we know it has been shifting and evolving since the advent of the tempered scale,” says multi-percussionist Andrew Beall. “What cordis represents is a step in that ongoing process. To that end, *Seams* offers further crystallizing of our vision of what this new stream of chamber music can be.”

The band's forthcoming album, *Seams*, was produced by Sam Kassirer and cordis at Great North Sound Society. Kassirer and cordis have a long history of collaboration, originating with his tenure as the original

keyboard player with the group, (and a founding/current member of Josh Ritter and the Royal City Band). Richard Grimes, the group's primary composer, describes the writing on the new album as a "dual compositional exercise in patience versus efficiency," with pieces ranging from under 0:30 seconds to more than 10 minutes.

"We didn't embark on the new album with the intent to develop or evolve anything. We are simply a group of like-minded artists with a shared vision, and what you hear on Seams is the product of that chemistry ... whether in the studio or on the stage, we take no prisoners," Beall explains. "We realize that level of intensity is not for everybody, but it is what is right for us on a collaborative level."

"Seams captures cordis at a point where we are able to really develop and expand the electronic and technical possibilities on our instruments in ways that no other chamber ensemble is doing to my knowledge," Grimes added. "Too often, experimentation in music ends up in the trappings of gimmickry, so we proceed very thoughtfully with our ideas. I can honestly say everything we've done — and will do — will always be at the sincere insistence of the music itself."

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SEAMS TOUR, PART I

Sat, Oct 1 | Odell Williamson Auditorium | Supply, NC

Sun, Oct 2 | Wheelwright Auditorium, Coastal Carolina University | Conway, SC

Mon, Oct 3 | Falany Performing Arts Center, Reinhardt University | Waleska, GA

Tue, Oct 4 | Smith's Olde Bar, The Music Room | Atlanta, GA

Wed, Oct 5 | Fannin S. Belcher Theatre, Davis Fine Arts Bldg | West Virginia State University | Institute, WV

Thur, Oct 6 | The Players Theatre | New York City, NY

Tue, Oct 11 | Johnson Theatre, Celebrity Series, University of New Hampshire | Durham, NH

Wed, Oct 12 | Boston, MA

Thu, Oct 13 | Casella Theatre, Soundings Series | Castleton, VT

Fri, Oct 14 | The Center at Eagle Hill | Hardwick, MA

** more dates to be announced*

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CORDIS has been fusing an original combination of custom-made and traditional, ethnic instruments to create their signature sound since 2007. Nearly a decade later, this sparkling distortion of progressive chamber music is defined by the talents of electric cimbalomist (and founder/composer) **Richard Grimes**, multi-percussionist **Andrew Beall**, electro-acoustic cellist **Jeremy Harman** and pianist/keyboardist **Dan Padgett**. The group further crafts its sound by weaving the unlikely timbre of electric mbiras, modified typewriters, pitched wind tubes, 19th-century talking machines and the world's longest-playing cylinder-driven music box into the mix.

The Boston-based group borders on a gritty rock/punk aesthetic, but because the members are classically trained and steeped in chamber music, the resulting sound is not postured on loud and fast, but rather more developed and cerebral. *Time Out New York* said "(cordis) makes a strong case for both sides of its musical personality — expanding the boundaries of chamber music." *NewMusicBox.com* concurs stating, "cordis offers an intriguing mix of instrumentation, and Grimes uses them well to show off his unique perspective on 21st Century chamber music."

In conjunction with live performances, cordis is committed to offering hands-on educational events that connect participants to music through guided interaction. Over the course of a given tour, the group offers a broad array of educational experiences to a broad array of participants — musicians and non-musicians alike. Ultimately, these events not only engage participants in the appreciation and understanding of music, they also offer them a hands-on opportunity to partake in the actual creation of music.

With recent appearances on National Public Radio (NPR), British Broadcasting Corporation (BBC), and Public Radio International (PRI), both fans and critics alike have received the band's music with marked enthusiasm.

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Cordis Founder, Principal Composer and **Cymbalomist Richard Grimes** has built a career as both a performer and a composer, working with an array of luminaries in the field including George Crumb, Gyorgy Kurtag, Osvaldo Golijov, and Dorothy Lawson. He has collaborated with orchestras including the Boston Symphony, New York Philharmonic, Atlanta Symphony, London Symphony, Philadelphia Orchestra, Chicago Symphony, Seattle Symphony, Dallas Symphony, Kansas City Symphony, Minneapolis Symphony, Boston Pops, Orchestra 2001, Boston Modern Orchestra Project and New World Symphony. His abilities are built upon educational foundations laid by cymbalomist Viktoria Herencsar (Budapest Opera, Hungary), percussionist Michael Bookspan (Philadelphia Orchestra/Curtis Institute), Fred Begun (Timpanist, National Symphony) and Cosmas Magaya (mbira Dza Vadzimu, Zimbabwe). Originally from West Virginia, Grimes holds a B.M in Percussion and Business from the Peabody Conservatory of Johns Hopkins University, his M.A. in Performance from Yale University, and a Ph.D. in Performance and Composition from New York University.

Percussionist Andrew Beall is based in New York City where he is also a Broadway percussionist and composer. Originally from Columbus, OH, Beall has been hailed by *New York Classical Review* as a “spectacularly virtuosic” international soloist and composer with works performed in Siberia, Italy, Germany, China, Lithuania, Sweden, UK, South Africa, and Mexico among others. His second major orchestral work, *Affirmation*, was premiered at Avery Fisher Hall and recently recorded by the Siberian Symphony Orchestra. In addition to Broadway, Beall has also played with orchestra’s including the American Symphony, Columbus Symphony, Greenwich Symphony, Philharmonic Orchestra of the Americas. He has released three solo albums on BMP Records: *Deliverance* and *Glass Jungle*, and *Concerti*.

Cellist Jeremy Harman is active performing both domestically and abroad in locales such as Germany, Switzerland, Taiwan and Malasia. In addition to his work with cordis, Jeremy plays cello with NYC-based Sirius Quartet as well as collaborating with contemporary artists such as Uri Cane, John Escreet, Linda Oh, NAsheet Waits, Zach Lorber, Billy Martin, Peter Stan, Ivo Perelman and Matthew Shipp. As a freelance cellist, Jeremy shared the stage with an extremely wide range of artists from Quincy Jones, John Williams and Pinchas Zuckerman, to Sir Elton John, Sting, Lady Gaga and Mary J. Blige. Originally from Nova Scotia, Harman grew up in Kansas City, Missouri. He studied cello at the UMKC Conservatory before moving to Boston to attend the Longy School of Music.

Pianist/Keyboardist Dan Padgett has a passion for new music that runs deep. Over the course of his relatively young career, he has performed in ensembles spanning an array of genres and has collaborated with luminaries of the new music field including Jason Marsalis, John Harbison, and Howard Frazin. While he hails from Washington, D.C., Padgett has lived in locales throughout the U.S. and Europe. He is an alumnus of Florida State University and the Longy School of Music of Bard College (which he attended with band mate Jeremy Harman) and holds two degrees in classical piano.

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