

Frank E. Taplin '37 Auditorium
in Fine Hall
Princeton University

FLUX QUARTET

**The
Composers' Ensemble
at Princeton**

Steven Mackey and Michael Pratt, *Directors*

Tuesday, May 1 , 2007
8:00 p.m.

THE PROGRAM

String Quartet #1

Anne Hege

a prayer, i can't express

Sean McClowry

Sean McClowry, *bass*

Dream Cuisine

John Supko

Wonjung Kim and Emily Eagen, *sopranos*

Abigail Fischer, *mezzo-soprano*

Jeremy Lydic, Peter Sciscioli, and George Wright, *baritones*

Steven Beck and Eric Huebner, *keyboards*

Nathan Davis, *percussion*

Clay Greenberg, *conductor*

— intermission —

Chasm

Lisa R. Coons

Wonjung Kim, *soprano*

Tia Vincent-Clark, *vocalist*

Fragments & Rumors

Betsey Biggs

Wonjung Kim and Emily Eagen, *sopranos*

Abigail Fischer, *mezzo-soprano*

Flux Quartet

Tom Chiu and Conrad Harris, *violins*

Max Mandel, *viola* — Dave Eggar, *violoncello*

special guest Gregory Hesselink, *violoncello*

NOTES ON THE PROGRAM

String Quartet #1 Anne Hege
String Quartet #1 was written for my grandmother Florence Cummings or as we all knew her Nonna. Her sudden death while traveling abroad left me with the feeling for weeks that her spirit was searching for a way back to California, where she had lived her entire life. It was this event that inspired the writing of the string quartet and the larger work it first premiered in *As Full as the Sea* (2003). The first section of the piece is based on the rhythm of a text by Henry Miller, "being is burning in truest sense, and if there is to be any peace it will come about through being not having." I always associated this text with my grandmother and her full life up to the moment of her death. The second section is what I felt to be her searching and the slow process of her spirit putting all in order, reliving and coming to a conclusion with her life. The final section is her last song, the dissolving of spirit and the true goodbye. I want to thank the flux quartet for playing this revised version, I am very happy to have the opportunity to hear it again.

Anne Hege, born in Oakland, CA, began her musical studies singing with the Piedmont Children's Choir. Her studies continued in high school with her participation in the Oakland Youth Chorus's touring ensemble, Vocal Motion. While performing in Vocal Motion, she was highly influenced by collaborations with composer/performers Linda Tillery, Keith Terry and their work with folk and world music. In 1998, Hege received her Bachelor degree from Wesleyan University with honors in music and was awarded the Gwen Livingston Pekora Prize

for music composition. Hege continued her composition studies at Mills College studying with Fred Frith, Chris Brown, and Pauline Oliveros. In 2003, she received her M.A. in Composition and was awarded the Elizabeth Mills Crothers Prize for excellence of graduate composition in music. Hege has composed choral works for the Albany Community Chorus, Piedmont Children's Choir, Voce e Tempore, and Ninos y lovenes Cantores de la Escuela Nacional de Musica de la UNAM. She regularly performs original works and art songs in her performance duo "Sidecar," and is currently working on her first movie soundtrack. This fall, Hege began her doctoral studies in music composition at Princeton University.

a prayer, i can't express Sean McClowry
for Chris

Sean McClowry is a composer and a double bassist. Prior to his studies at Princeton he received an M.M. from the Yale School of Music and a B.M. from Peabody Conservatory. As a double bassist, he remains active as a freelancer and is a member of the American Modern Ensemble. Lately, Sean has been exploring songwriting and he can be seen from time to time singing and playing the acoustic guitar near his home. Another little known fact about Sean is that he is obsessed with double bass strings and he routinely changes the setup on his bass to fit the style of music he needs to perform. He made a bit for his cordless drill for this purpose. Other bass players think this is totally ridiculous, but he really can't help it.

Dream Cuisine

John Supko
Dream Cuisine, a setting of the text of the same name by Robert Fitterman, is something of sham cantata. The text combines fragments from the Lewis & Clark journals with menu items from the Union Square Cafe. At first, the music observes these categories by assigning the explorers' text to the men and the menu texts to the women. The two kinds of texts are further set apart by the kind of music each group sings: the women have an intense, chordal (vertical) music while the men sing slower, melodic (horizontal) material. Sooner or later, the text/sex boundaries start to dissolve, with each group singing parts of the other's text, in various attempts to find a way for all six singers to sing together. An extended section of musical cooperation among the singers and instrumentalists does finally occur, but only after a frenetic romp through a dreamworld terrain comprising impersonations, quotations*, and bastardizations — that is, music from everywhere — interwoven with music from nowhere.

*The quotations from, among others, Bartok, Brahms, Satie, Smetana, Vivaldi, and especially Bach (Cantata No. 84, the aria *Ich esse mit Freuden mein Weniges Brot / I eat with joy my scanty bread*), all refer either to food or to travel.

The full title for *Dream Cuisine* is *Dream Cuisine: Neo-Colonialism, Nouvelle Cuisine, Lewis & Clark, and the Union Square Cafe*. The poem is section #19 from my longer, ongoing poem *Metropolis*. The title points the reader to the collision of sources, and

the poem is surrounded by a series of appropriated "mash-ups" that set the tone for the book. What I hope happens in *Dream Cuisine* is that the politics of appropriation shadow the pioneering trend (liberating? distasteful?) in American cooking ("State of the cumin..." "Cajun to Asian"). Does anything really go with anything? "A tricky dance of cardamom and/Elk skins."

— Robert Fitterman

Dream Cuisine: Neo-Colonialism, Nouvelle Cuisine, Lewis & Clark, and the Union Square Cafe.

State of the cumin

glorious fusion yet
a tricky dance of cardamom and

Elk skins, I was obliged
to leave my celery root

coconut chutney of self-
discovery

Capt. C and myself concluded to set out early
the next morning

and ascend these rivers until we could
perfectly satisfy ourselves

bridged ginger and curry leaves

kosher red

Thai chili, sticky black-tipped Brant
are plenty, no buffalow
in the Mountains

a fine morning bejeweled
pulsing with Mexican seasoning

lime-miso vinaigrette
 cilantro soy
 crowded with Islands;
 Colorado lamb and
 tangy salsa verde
 two dozen white weazils' tails,
 some few drops of rain and verry smokey
 a less rule-bound brandywine tequila
 three Frenchmen in a canoe
 Six Lettuce Towers observed
 on the highest pinecals
 forks of the Jefferson chat masala,
 house-smoked carpaccio powder
 with Japanese green mango salad
 we had the trumpet sounded, and fired
 several shots,
 but he did not join us, the evening's
 growing influence
 of a black root; a kind of Liquirish
 social fabric,
 croquetted wontons
 sustaining the loss
 of two very large bear skins
 Not to strike those nations we had taken
 by five hundred

dinners five nights a week
 fork-tender vitello
 and a shot of Australian port
 wasabi mayonnaise
 Plains of the Missouri, a coarse
 paste of pumpkin polenta, a sake or dry sherry
 Cajun to Asian
 to deliver
 the pungency of the east
 sufficiently copious Chinese cabbage and
 radicchio
 the Maple and Elm
 citrus noodles
 have buded
 and cotton and arrow chive
 flowers
 con amaretti cookies
 the valley white pudding we all esteem
 the greatest delicacy of the forrest
 the birnt hills, down the lolo trails
 the lower part of the Cove, gusto
 the same sleeping crepe.

from 1991-2002 he was editor-publisher of
 the literary journal *Object*. Fitterman has
 been on the writing faculty at New York
 University since 1989 in both the General
 Studies Program and the Department of
 English, and also the writing faculty at
 the Milton Avery Graduate School of the
 Arts, Bard College. He lives in New York
 City with his wife, poet Kim Rosenfield and
 their wondrous daughter, Coco.

Chasm
Chasm was not meant to be a political
 piece or a piece describing the wrongs of
 certain societies against women; it was not
 conceived as a piece that would ever change
 minds or aspire to affect policy. This piece
 was written as a means of expressing my
 own confusion, guilt, and anger at the
 knowledge that as I live my comfortable
 life, women who were born a few thousand
 miles away are forced to suffer these terrible
 circumstances, are living as less than
 humans, are being punished for not being
 born men.

I read of women crippled and killed
 by illegal abortions in Mexico, about
 women who were raped, displaced, and
 infected with AIDS in Darfur, and girls in
 Pakistani villages who have been raped or
 tortured to pay for their fathers' or their
 brothers' crimes. I wrote this piece in the
 desperate hope of finding an outlet for the
 disgust, guilt, and pure repulsion I was
 feeling — a chance to scream and morn
 the crimes against these women because I
 could find no other way of expressing my
 frustration. I wrote this piece because I felt
 helpless and impotent and angry, and most

John Supko (b. 1980, NY) has studied
 music at the Levine School of Music in
 Washington, D.C.; at the Indiana University
 Jacobs School of Music; at the École Normale
 de Musique and the Schola Cantorum in
 Paris, France; and at Princeton University,
 where he is currently a Ph.D. candidate.
 He is the recipient of numerous prizes and
 grants, including the BMI Student Composer
 Award, the ASCAP/Morton Gould Young
 Composers Award, the Grand Prize of the
 National Young Composers Competition,
 a Fulbright Grant, a Meet the Composer
 Grant and, most recently, a 2007-2008
 Georges Lurcy Fellowship. His work has
 been published in collaborative editions
 with the poet Philippe Denis by Collection
 Mémoires and, most recently, by Harpo &.
 Recent projects include *Littoral*, a work for
 flutes, percussion and 5.1 surround sound
 tape, which will be given a performance at
 Princeton by the duo DUE EAST on 15 May
 2007.

Robert Fitterman grew up in a pre-sprawl
 St. Louis suburb named Creve Coeur
 (broken heart), flanked between Shell
 and Mobil gas stations. He is the author
 of 9 books of poetry; 3 of those books
 constitute his ongoing poem *Metropolis*.
Metropolis 1-15 was awarded the Sun &
 Moon New American Poetry Award (1997),
 and *Metropolis 16-29* (Coach House Books,
 2002) received the Small Press Traffic
 Book of the Year Award in 2003. Several
 of his other books are collaborations with
 visual artists, including most recently *War*,
the musical (Subpress, 2006) with Dirk
 Rowntree. From 1986-1996, he was co-
 curator of the Segue Reading Series, and

honestly (and selfishly) because I felt pure terror when I thought that this could have easily been my life, these could have been my stories, my suffering, and my scars, if chance had caused me to be born just a few thousand miles away from where I was. Many thanks to Flux, Woujung, and the goddess screamer Tia, for all of the time, expertise and energy that went into trying to make this piece happen.

Lisa R. Coons acquired a special affinity for noise composition, found sounds and abstract art growing up around equipment and metalworking on a farm in northeast Missouri. She studied composition with Dr. James Mobberley and Dr. Chen Yi at the University of Missouri-Kansas City during her undergraduate degree, and also received a Masters degree from SUNY Stony Brook. Presently a graduate student in music at Princeton University, Lisa composes primarily for smaller chamber ensembles, and recently her work has begun to expand to include works for turntables, as well as pieces with her own percussion sculptures made from scrap metal and discarded machine parts.

Fragments & Rumors **Betsey Biggs**
Fragments & Rumors is a series of eight short settings of fragments of Sappho's poems, which are wonderfully translated by Willis Barnstone. I was struck by the spare, funny, and very human qualities of the texts, which were written so long ago (approximately 600 BC). The settings are purposefully simple so as not to overwhelm the poems. Barnstone's translation was

published by Green Integer Books in 1999, and is available at bookstores.

1. To Atthis
I loved you, Atthis, long ago when you were like a small child with no charm.
- 2: Shall I?
I don't know what to do. I say yes — and then no.
3. Having Refused To Accept The Bitter With The Sweet
I don't want honey or the honey bee.
4. To Eros
You burn me.
5. Heart
Don't try to bend a crazed heart.

6. Return
I have flown to you like a child to her mother.
7. Sleep
The black sheep of night closes my eyes.
8. No Oblivion
Someone, I tell you, will remember us.

Betsey Biggs is an artist and composer working with sound, video, interactivity, installation and performance. Her work aims to catch glimpses of everyday transcendence, to engage the audience, and to explore the tension between spontaneity and form.

Betsey played in Stephen Scott's Bowed Piano Ensemble and several rock bands, later studied with Pauline Oliveros and

Fred Frith at Mills College, and is currently completing her Ph.D. at Princeton University, where she is researching the uses and meanings of sonic interaction in public art.

Her collaborators have included Evidence, So Percussion, Tarab Cello Ensemble and filmmakers Amy Harrison and Jennie Livingston, and her work has been seen and heard at Issue Project Room, Experimental Intermedia, City Without Walls, MASSMoCA, the Berkeley Art Museum, and the Sundance Film Festival. Upcoming projects include a series of 'found performance' single-channel videos, a large sound installation for the NIME Festival at New York University, and a series of site-specific mp3 soundwalks. For more info, please visit www.betseybiggs.org.

The Flux Quartet

"One of the most fearless and important new-music ensembles around," (Joshua Kosman, *San Francisco Chronicle*) "who has brought a new renaissance to quartet music," (Kyle Gann, *The Village Voice*) the FLUX Quartet has performed to rave reviews at many music centers around the world. It has appeared at Da Camera of Houston, Miller Theater, the Walker Art Center, the Library of Congress, and Carnegie Hall's When Morty Met John Festival. It has also recently made two rave debuts, in Ireland at the Samuel Beckett Centenary Festival, and in San Francisco with the Morrison Series, which invited the quartet back as special guests for its 50th anniversary gala concert. FLUX's numerous radio credits include NPR's *All Things Considered*, WNYC's *New Sounds* and *Soundcheck*, and WFMU's *Stochastic Hit Parade*. Its growing discography includes recordings by composers Martin Bresnick, Annie Gosfield, and bagpipe virtuoso Matthew Welch. Highlights of the upcoming season include the debut appearance at Walt Disney Hall in Los Angeles, residencies at Wesleyan University and the Institute for Advanced Study in Princeton, and the Interpretations Series, a leading series in New York City for innovative music of living performers and composers.

FLUX captivates its audiences worldwide with a vivid repertoire balanced between notable pioneers as well as visionaries of tomorrow. From "classics" by Conlon Nancarrow, Giacinto Scelsi, and Iannis Xenakis, to new works by Leroy Jenkins, Elliott Sharp, Welch, and John Zorn, FLUX brings to all of its performances a "boundless, uninhibited energy." (*New York Times*) The quartet avidly seeks out collaborative

Steven Beck, *piano*, is "... one of the city's most admired young pianists ..." (the *New Yorker*, Nov. 28th, 2005). He was born in 1978 and is a graduate of the Juilliard School, where his teachers were Seymour Lipkin, Peter Serkin, and Bruce Brubaker.

Mr. Beck made his debut with the National Symphony Orchestra, and has toured Japan as soloist with the New York Symphonic Ensemble. Other orchestras with which he has appeared include the New Juilliard Ensemble (under David Robertson), Sequitur, the Jupiter Symphony Chamber Players, and the Virginia Symphony.

Mr. Beck has performed as soloist and chamber musician at the Kennedy Center, Alice Tully Hall, Merkin Hall, Miller Theater, Steinway Hall, and Tonic, as well as on WNYC; summer appearances have been at the Aspen Music Festival, Lincoln Center Out of Doors, the Woodstock Mozart Festival, and the Wellesley Composers' Conference. He is an Artist Presenter and regular performer at Bargemusic, and performs frequently as a musician with the Mark Morris Dance Group. He has worked with Elliott Carter, Henri Dutilleul, and George Perle, and has appeared with ensembles such as Speculum Musicae, the Manhattan String Quartet, the Pacifica String Quartet, New York Philomusica, the New York New Music Ensemble, the Lyric Chamber Music Society, the Omega Ensemble, Ensemble Sospeso, Counterinduction, the Fountain Ensemble, Friends and Enemies of New Music, Lost Dog, and Antisocial Music. He is also a member of the notorious Knights of the Many-Sided Table. His recordings are on the Albany, Monument, and Annemarie Classics labels.

Nathan Davis, *percussion*, is an activist for new music as a composer and percussionist. He is a cofounder of the electroacoustic 'cello and percussion duo Odd Appetite and of the mixed sextet Non Sequitur. He performs regularly with the International Contemporary Ensemble. He also plays new and traditional Balinese music with Gamelan Galak-Tika and recently made his solo debut at Carnegie Hall. Other engagements have brought him to Istanbul, Turkey, to Bali and Cuba, and on tours of Europe and the U.S. Working in collaboration with other composers such as Evan Ziporyn and Larry Polansky, he has recorded solo and chamber works for Tzadik, Cold Blue, New Albion, Centaur, Bridge, and Karnatic Lab Records.

Nathan's piece *Diving Bell* was a winner of the 2003 ISCM Composers Competition, and *Crawl Space* is featured on NPR's *Art of the States*, heard in over 50 countries. His music has been performed in the U.S., the Netherlands, at the World Saxophone Congress in Montréal, and at the Festival de la Musica Electroacustica in Cuba, and he was commissioned to write a piece for "Capturing the Moving Mind", a 10-day conference aboard the trans-Siberian railroad. Several of his microphone pieces (works for ordinary acoustic instruments amplified with handheld microphones and processed by computer) have recently been released on a solo cd, *Memory Spaces*. These "works unveil and magnify the often overlooked sensual complexities of simple acoustic phenomena" (Lou Mallozzi, ESS). Nathan has received two grants from the Meet the Composer Fund, including a commission to write and perform a program of his pieces for percussion and electronics at the 2002 Outer Ear Festival in Chicago. His acoustic

relationships with genre-transcending artists such as Ornette Coleman, Joan La Barbara, Oliver Lake, balloon artist Judy Dunaway (new CD on Innova Recordings), and musical-visual artist collective, the Slave Pianos. Members from the quartet have also done significant work in dance, including performances with Christopher Wheelodon, Shen Wei Dance Arts, Attack Theater, and Eun Me Ahn. Strongly dedicated to uncovering new works both by its own members as well as emerging composers, FLUX actively pursues commissions, with recent grants from the American Composers Forum, the Koussevitzky Foundation, and the Aaron Copland Fund.

The spirit to explore and expand stylistic boundaries is a trademark of the FLUX Quartet. Partly as an homage to the 60's Fluxus art movement, Chiu founded the FLUX Quartet in the 90's with a quest similar to that of some of the original Fluxus artists: a search for a living art for all people with an embracing "anything-goes" spirit. To that end, FLUX has always been committed to projects of unique vision that defy aesthetic categorization. One such project is Morton Feldman's String Quartet No. 2. Lasting more than six continuous hours, it is "a disorienting, transfixing experience that repeatedly approached and touched the sublime." (Alex Ross, *The New Yorker*) The recording of this monumental work can be found on Mode Records at mode.com.

For more information, please visit www.fluxquartet.com.

music is published by Frog Peak.

A dedicated instructor and chamber coach, Nathan taught percussion and led ensembles at Dartmouth College from 1999-2004, and he has given masterclasses on extended percussion techniques, theater, and electronics at Yale University, the Longy School of Music, and UMass Amherst. He has been an artist in residence at Harvard, Princeton, Brown, Brandeis, and the Walden School for Young Composers.

Nathan earned Bachelors degrees in both composition and percussion at Rice University. He was awarded a Fulbright Fellowship to study with Robert Van Sice at the Rotterdam Conservatorium in Holland, receiving an Artist diploma in marimba performance, and subsequently he received a Masters in Music from Yale University.

Emily Eagen, soprano, a native of Cincinnati, spent the last five years in the Netherlands and recently moved to New York City. Emily received degrees from Macalester College and the University of Wisconsin and trained with the Wesley Balk Opera/Music Theater Institute, then went on a Fulbright Fellowship to study early and contemporary music at The Royal Conservatory of the Hague. Solo highlights include *Tehillim* (Reich) with The Residential Orchestra of the Hague, *Tao* (Andriessen) with Amsterdam's Concertgebouw Orkest, excerpts from *Facing North* in the professional training workshop with Meredith Monk at Carnegie Hall, and numerous works by living composers with the Ereprijs Orkest (Netherlands) and in the Mostar Festival (Bosnia). Recent New York-area performances include premieres

Eastman School of Music (M.M.) and Vassar College.

Clay Greenberg, conductor, has appeared as a conductor with Alarm Will Sound, The Amp Ensemble, Anti-Social Music, Ossia, Eastman Musica Nova, Eastman Philharmonia, and the Eastman Chamber Orchestra in dozens of concerts ranging from Beethoven to Richard Strauss to Ligeti to David Lang. He has worked directly with composers including Steve Reich, Michael Gordon, Charles Wourinen, Helmut Lachenmann, George Crumb, and John Adams and has been the resident conductor for the International Festival of Contemporary Music in Morelia, Mexico and the first conducting fellow of the Bang on a Can Summer Music Festival. Also a master performer/teacher of classical Indonesian gamelan, he is Vail Artist-in-Residence at Denison University and has served on the faculties of Cornell University and the Eastman School of Music. As a singer, percussionist, and producer, he has recorded for the Nonesuch and Cadeloupe labels.

Eric Huebner, piano, has drawn world-wide acclaim for his performances of new and traditional music. At the age of seventeen, he appeared with the Los Angeles Philharmonic in solo performances at the Los Angeles Music Center and Hollywood Bowl. More recently, Mr. Huebner was guest orchestral pianist with the New York Philharmonic for performances of Ives' Fourth Symphony and Stravinsky's Petroushka. In Carnegie's Zankel Hall, he performed Ligeti's Piano Concerto with David Robertson, conductor and later this month his performance of Messiaen's *Oiseaux Exotiques* with the Juilliard Orchestra

and David Robertson again at the podium will be broadcast on PBS as part of a Live from Lincoln Center gala concert at Alice Tully Hall. A member of the award-winning ensemble Antares since 2001, he received his Bachelor's and Master's degrees from The Juilliard School where he was a student of Jerome Lowenthal.

As soloist and chamber musician Mr. Huebner has performed throughout the United States, Germany, Japan and Brazil. He has appeared with nearly all of New York City's new music ensembles, including Speculum Musicae, Ensemble Sospeso, ISCM Chamber Players, Washington Square Chamber Players, Continuum, New York New Music Ensemble, and the Columbia Sinfonietta. Additionally, Mr. Huebner has performed numerous times at the Museum of Modern Art's Summergarden Series and at the International Summer Courses for New Music in Darmstadt, Carnegie Hall's Meet the Composer, at June in Buffalo, the University of Utah's visiting composer series and on Sunday's Live at the Los Angeles County Museum of Art's Bing Theater.

Mr. Huebner appeared twice as soloist with the Juilliard Orchestra and Symphony. His performances have been nationally televised on PBS and broadcast over KMOZ, Los Angeles and the BBC. He has recorded for the Col Legno, Centaur, Bridge, Albany, and Innova labels.

Wonjung Kim, soprano, performs in major opera houses, among them Paris Opera de Garnier, Dresden Semper Opera, Opera de Monte Carlo, Los Angeles Music Center Opera, and the Salzburg Festival, Istanbul

Music Festival and Lincoln Center's Mostly Mozart Festival. In addition to the standard repertoire, Ms. Kim excels in contemporary music, and is a frequent soloist with the ensemble Continuum. She has made concert and recital appearances with the Los Angeles Philharmonic, the Korean Broadcasting System Orchestra, Lisbon's Gulbenkian Symphony, and she has sung at San Marco Basilica in Venice and with I Solisti Veneti, in Rome. Wonjung Kim has been awarded the Korean Broadcast Association Award for Best Classical Singer, and has also been named Best Actress by the Korean Musical Awards for her starring role as Queen Min in *The Last Empress*, as produced in New York, Los Angeles, and Seoul.

Jeremy Lydic, baritone, is a multi-disciplinary artist who creates original works of theater and designs and builds furniture and props in addition to performing vocal music. As a choral singer, he has followed the baton of Michael Tilson Thomas, Valdimir Ashkenazy, and James Bagwell as well as others. He performed in a concert of Meredith Monk's music at Zankel Hall, and appeared briefly in Ms. Monk's Quarry at Spoleto USA. Jeremy has performed as a singer in original theater and performance art works by Tina Goldstein, Mike Taylor, and Eamonn Farrell. Jeremy is Artistic Director of semi-theater.

Peter Sciscioli, baritone, is a Brooklyn based performer/choreographer whose work spans the realms of music, dance and theater. As a child, he grew up playing violin and performing musical theater and opera, and was a member of the Syracuse Symphony

Youth Orchestra. While attending Oberlin College, he studied voice and opera in the Oberlin Conservatory of Music with Richard Anderson, Steven Daigle and Patrick Yaeger. More recently he has performed in Mary Zimmerman/Philip Glass's *Galileo Galilei* at BAM and at the Barbican in London, and in Meredith Monk's *Quarry* at the Spoleto USA Festival and in her Young Person's Concert at Carnegie Hall. Mr. Sciscioli has studied and understudied with Meredith Monk & Vocal Ensemble, and has also worked with composers Tigger Benford and Joan La Barbara as a member of Jane Comfort and Company. His ongoing fascination with the voice extends into his work as a choreographer, recently creating a new work to Brahms' Two Songs op. 91, which required dancers to sing portions of the score. He has also composed several original pieces for violin and voice for inclusion in his interdisciplinary works.

Tia Vincent-Clark, voice, a native New Yorker, grew up in a family of professional musicians. She has been performing since the age of four as a singer and songwriter. Ms. Vincent-Clark began guitar study at the age of ten and attended The Professional Children's School where she graduated in 2001. She will complete a B.A. in Music from The City College of New York in January of 2007. Ms. Vincent-Clark also holds a diploma in Audio Engineering and Production from The Institute of Audio Research in New York City. She has played bass guitar in The Fugue since 2000 and gone on several U.S. tours. Tia began teaching guitar in 1999 and currently teaches at New York City Guitar School, The Garden State Academy of Music and The Taprobane Academy of Music.

George Wright, baritone, is active as both a singer and composer in the New York City area. A man of diverse musical interests, George has in recent years simultaneously held such positions as member in good standing of the choir at Trinity Wall Street Church, cast member and coproducer of *The Hip-Hopera Show* — a live radio segment on Power 105.5, and composer in residence at the Five-Seasons Music Festival in Cedar Rapids, Iowa. He is a regular performer with the Antisocial Music composer's collective, and sings baritone in the Wall Street Waiters barbershop quartet.