



FLUX QUARTET

“...an intrepid ensemble devoted to illuminating the pricklier corners of the contemporary repertory...”

Steve Smith, *The New York Times*

“The FLUX Quartet made all the difference...The players displayed an astounding ear for sound that made each gradation of timbre palpable...”

David Patrick Stearns, *The Philadelphia Inquirer*



FLUX IS

FLUX QUARTET

“The mission undertaken by the FLUX players — Tom Chiu and Conrad Harris, violinists, Max Mandel, violist, Felix Fan, cellist — was something like tilting at windmills while mounted on tortoises and armed with feather dusters.” (Steve Smith, *The New York Times*)

Considered the ultimate masters of Morton Feldman’s String Quartet No.2, a 6-hour masterpiece from 1983, FLUX solicited this reaction from David Patrick Stearns (*Philadelphia Inquirer*) at Philadelphia’s Bowerbird Festival, “This piece oozes a rarefied, spiritual air...the FLUX Quartet made all the difference. The players displayed an astounding ear for sound that made each gradation of timbre palpable.” Alex Ross (*The New Yorker*) described FLUX’s live performance as “a disorienting, transfixing experience that repeatedly approached and touched the sublime.”

They have performed at Carnegie’s Zankel Hall, the Kennedy Center, Walker Art Center, in Mexico at the Chihuahua International Arts Festival, and in Ireland at the Samuel Beckett Centenary Festival, the Kitchen in NYC, EMPAC, and have been heard on NPR’s *All Things Considered*, WNYC’s *Soundcheck*, and WFMU’s *Stochastic Hit Parade*. They will be making their debut at the Santa Fe Chamber Music Festival. Their recordings include a new Feldman release from MODE Records, and other composer compilations on the Tzadik, Innova, Cantaloupe, and Cold Blue Music labels.

FLUX Quartet has paved the way for all younger quartets focusing on similar repertoire, as they move between the great works of Gyorgy Ligeti, Giacinto Scelsi, John Zorn, and Conlon Nancarrow to avant jazz greats such as Henry Threadgill, Oliver Lake, Roscoe Mitchell, and Ornette Coleman. They bring an equal flair to music from previous centuries. They have championed works by alternative-instrument pioneers Judy Dunaway, David First, and Matthew Welch, and have also done significant work in dance, including collaborations with choreographers Shen Wei, Christopher Wheeldon, and Pam Tanowitz. FLUX actively pursues commissions, with recent grants from the American Composers Forum, USArtists International, Aaron Copland Fund, and the Meet-The-Composer Foundation. The group also explores new voices from its numerous college residencies throughout the US, including Wesleyan, Dartmouth, Williams, Princeton, Rice, and the College of William and Mary.

The spirit to expand stylistic boundaries is a trademark of the FLUX Quartet. Greatly influenced by the all-embracing philosophy of the fluxus movement, violinist Tom Chiu founded FLUX with a similar creative approach, in search of a living art for all people with an “anything-goes, do-it-yourself” spirit. To that end, FLUX has always been committed to projects of unique vision that defy aesthetic categorization, such as the monumental opus by Feldman.

FLUX PERFORMS

Santa Fe Chamber Music Festival, Santa Fe, NM
Alice Tully Hall at Lincoln Center, NYC
Walker Art Center, Minneapolis, MN
Bowerbird, Philadelphia, PA
EMPAC, Troy, NY
Beyond Cage Festival at Paula Cooper Gallery, NYC
Walt Disney Hall with Shen Wei Dance Arts, Los Angeles, CA
The Music Gallery, Toronto, Canada
John Cage Centennial Celebration at Bargemusic, NYC
Bard Music Festival at Bard College, NY
Park Avenue Armory with Shen Wei Dance Arts, NYC
Chihuahua International Arts Festival, Chihuahua, Mexico
Samuel Beckett Festival, Dublin, Ireland
Monday Evening Concerts, Los Angeles, CA
Ostrava Center for New Music, Ostrava, Czech Republic
Da Camera Concert Series, Houston, TX
Wesleyan University, Middletown, CT
Miller Theater, NYC
ISSUE Project Room, NYC
College of William and Mary, Williamsburg, VA
The Kitchen with Pam Tanowitz Dance, NYC
Kennedy Center with Christopher Wheeldon's Morphoses, Washington, DC
Interpretations Series at Roulette Intermedium, NYC
SITE Santa Fe, Santa Fe, NM
Mattress Factory with City of Asylum and Oliver Lake, Pittsburgh, PA
Morrison Concert Series, San Francisco, CA
Walter Reade Theater at Lincoln Center with OpenEnded Group, NYC
Princeton University, Princeton, NJ
Judson Church, NYC



THE Arts

The New York Times

Amniotic Rocking, Broken by Morton Feldman's Whisper Qu

For New Yorkers who regularly attend classical music performances, Bargemusic, the converted coffee barge that has served as one of New York's

MUSIC
REVIEW

more distinctive musical destinations since 1977, has represented comfort and tradition.

stances of artful alternative pop.

Three concerts presented over the weekend were emblematic of this change: the Flux Quartet, an excellent ensemble exclusively associated with new music, mounted an excursion into the works of Morton Feldman. The series started on Friday evening

Flux Quartet
Bargemusic

The setting had its drawbacks on Friday night. A circling helicopter and the enthusiastic squeals of riverfront revelers in-

ing to Feldman's six-hour String Quartet No. 2, which the Flux has performed on several occasions; it has lately turned up more often than its predecessor. Before Friday, Mr. Chiu said, the String Quartet No. 1 had been played just once in the last 10 years. Novelty and wit aside, the Flux

ence that turns a performance, a r offer a hearty proof that Feldman's good hands were in good hands with the quartet, and that his ventures at Bargemusic were paying off in the audience.

FLUX
QUARTET

FLUX IN PRINT

Steve Smith, *New York Times*

"Superb accounts of two further works followed the intermission. Earle Brown's String Quartet (1965), an open-form piece, at times uncannily anticipated methods and gestures that John Zorn would adopt and evolve two decades later. And the almost supernatural repose of Cage's "Four" (1989) provided a gentle benediction for an agreeably fitful evening..."

David Patrick Stearns, *Philadelphia Inquirer*

"...The FLUX Quartet made all the difference. Some have said long stretches of the piece are unbearable; this performance had something close to what-will-happen-next suspense. The players displayed an astounding ear for sound that made each gradation of timbre palpable. Feldman never feels like Chinese water torture when performers show how the composer gently (and constantly) thwarts your expectations..."

Vivien Schweitzer, *New York Times*

"...Intense, fiery sections alternate with moments of haunting solitude, all vividly illuminated by the ensemble, which performed with commitment throughout the evening. The FLUX musicians navigated the structural complexities and layers of shifting tempos with flair..."

Steve Smith, *New York Times*

"...The FLUX Quartet, an excellent ensemble exclusively associated with new music, mounted an excursion into the works of Morton Feldman. The Flux members approached their work with utmost seriousness, performing with painstaking care and utter conviction...proof that Feldman's legacy is in good hands with the FLUX Quartet..."

Alex Ross, *www.therestisnoise.com*

"...The FLUX Quartet is legendary for its furiously committed, untiring performances..."

Harry Rolnick, *www.concertonet.com*

"...the dynamic young Flux Quartet not only play, they compose, they work with stars like Yo-Yo Ma and Ornette Coleman, Meryl Streep and Tiny Tim, they improvise over radio scripts. In other words, the Flux Quartet is the face of avant-garde music..."

Kyle Gann, *Village Voice*

"...the FLUX people---whose tireless and fearless activities, I should remark, have brought a new renaissance to quartet music in New York..."

FLUX INFORMS AND EDUCATES

CONCERTS

Pre-Concert Forums

The FLUX Quartet enjoys the opportunity to talk about their concert programs, with topics ranging from historical information of composers to analytical overview of selected works. In this way, the quartet bridges the gap of complexity, and encourages the audience to embrace the challenging and the austere.

Post-Concert Q&A

This is an opportunity for the audience to get up-close-and-personal with questions regarding the quartet's concert preparation, execution, and unpredictable live moments.

UNIVERSITIES

Workshops with Composers and Performers

FLUX works directly with emerging composers in an interactive dialogue about the creative/interpretative process. Composers get direct feedback on issues related to notation and instrumental technique, and receive a recording for their future personal use.

Workshops with performers can cover broad topics including unconventional notation, extended techniques, challenges of starting and maintaining an ensemble, and broader aesthetic issues in the modern world.

Master Classes

The FLUX members can offer individual masterclasses, as well as coachings of chamber ensembles.

K-12

The Open String

Anyone can pick up a bow and create some form of sound from an open-stringed instrument. Unrestrained imagination leads to playful cacophony, and an assemblage of styles, rhythms, and vibrant colors. FLUX members will bring that imagination to life in coachings and workshops with students of all age groups.

SPECIAL PROGRAMS

The FLUX Quartet Moving Museum:

FLUX Quartet's Moving Museum is an aesthetic laboratory for exploring a modern sensibility that runs the gambit from the high avant-garde of Europe and America to free-jazz improvisation, with subtle shadings from the musical past. The FLUX members seek to create a musical canvas combining their diverse influences, thereby creating sonic interpretations of visual stimuli.





FLUX OFF STAGE

Bookings and Press

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