

FOR IMMEDIATE RELEASE

New York City-based composer collective and new music ensemble

RED LIGHT NEW MUSIC

presents its **FIRST MAINSTAGE CONCERT**
of the **2011/2012 SEASON**

IN A LANDSCAPE: MUSIC AS A MAP

8pm MONDAY OCTOBER 3, 2011
at PETER NORTON SYMPHONY SPACE's
LEONARD NIMOY THALIA



"The ensemble Red Light New Music humorously toyed with convention on Monday at Symphony Space."
– Allan Kozinn for THE NEW YORK TIMES, Sept. 22, 2010

8pm Monday, October 3, 2011, the enterprising composer collective and new music ensemble **RED LIGHT NEW MUSIC**, presents **IN A LANDSCAPE: MUSIC AS A MAP**, the first of three mainstage performances at New York City's pre-eminent multi-disciplinary performing arts center, PETER NORTON SYMPHONY SPACE's LEONARD NIMOY THALIA.

IN A LANDSCAPE: MUSIC AS A MAP

JOHN LUTHER ADAMS: *The Light Within*

VINCENT RAIKHEL: *Cirques and Moraines* (world premiere)

CHRISTOPHER CERRONE: *The Night Mare* (world premiere)

CHAYA CZERNOWIN: *Lovesong* (NYC Premiere)

Curated by the directors of Red Light New Music, Scott Wollschleger, Liam Robinson, Vincent Raikhel and Christopher Cerrone, and led by conductor Ted Hearne, IN A LANDSCAPE: MUSIC AS A MAP brings the audience on a musical journey into natural and imagined landscapes, and relationships of influence and time.

The program begins with John Luther Adams's *The Light Within*. Luther Adams explains his inspiration: "Sitting in the silence of their meetings, Quakers seek to 'greet the light within'. In his work, the artist James Turrell (a Quaker himself) says that he aspires to address 'the light that we see in dreams'. On a crisp autumn day sitting inside Meeting—Turrell's skyspace at PS I in Queens, New York—I experienced my own epiphany of light. From mid-afternoon through sunset into night, I was transfixed by the magical interplay of light and color, above and within... The midnight blue of the sky and the burnished peach of the room came together, fusing into one vibrant yet intangible plane ... light becoming color, becoming substance. Out of this experience came *The Light Within*."

Next is Vincent Raikhel's *Cirques and Moraines*, which continues the exploration of the natural world; *Cirques and Moraines* is a sonic embodiment of the beauty, mystery, power and evolving state of glaciers: "Mapping the anatomical characteristics of glaciers onto an orchestral texture enables an exploration of their behavior and potentially disquieting future. The composition begins with a full and powerful texture; the ensemble projecting a wall of sound that is at once static and alive, microscopically active yet macroscopically still... Rising global temperatures are causing untold and unknown damages to the glacial fields of the earth. The conductor cues the beginning of these 'breaks' from the collective glacial texture. As each of these sub-ensembles progress they continuously evolve away from the textures of their glacial origins and transform into music modeled after various weather formations and systems, especially emphasizing the power of water."

Next, Christopher Cerrone's *The Night Mare* brings the program into the nocturnal realm of dreams. As he explains: "I imagine the whole thing as dream landscape (a map of a dream?), where incongruous elements are combined to create a surreal narrative. The piece takes its idea from a Borges article called "Nightmares" where he

describes the very act of remembering a dream as a kind of artistic composition—since a dream is just a flash of images, it is when the dreamer tries to remember the whole thing, he becomes an artist because he puts a rational and waking order to something that was irrational.”

Finally, Chaya Czernowin’s *Lovesong* delves into the intimate, intense landscape of the human heart in love. As Czernowin says “*Falling in love is one of the most intense times in one’s life. One loses a certain control, every second is drenched in and colored with emotion, and the passing seconds are loaded with resonances, echos shimmer strange energy. In **Lovesong**, there is music which follows the gesture of imaginary hands as they touch an instrument, there is the song, the love song, created by the hands touching the instrument, and there is the shimmer and resonance, vital resonance, which grows.*”

RICHARD CARRICK, composer and co-founder/director of Either/Or, will moderate a preconcert discussion with the Red Light directors about the program.

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In this, its seventh season, Red Light New Music builds on a recent slate of deftly irreverent, illuminating concerts, with programs exploring themes of environmental influence, musical influence and the influence of collaboration on the creative process.

8pm Monday, OCTOBER 3, 2011 • **IN A LANDSCAPE: MUSIC AS A MAP**

8pm Monday, FEBRUARY 27, 2012 • **THE VIOLA IN MY LIFE: THE INFLUENCE OF MORTON FELDMAN**

8pm Monday, MAY 21, 2012 • **METROPOLIS: A LIVE SCORE**

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Composer collective and new music ensemble **RED LIGHT NEW MUSIC** is an essential and unique voice in the vibrant New York City new music scene and beyond. Created in 2004 at the Manhattan School of Music, and led by composers **Vincent Raikhel, Scott Wollschleger, Christopher Cerrone, and Liam Robinson**, with a crew of top-notch, adventuresome musicians, Red Light New Music has won a devoted audience and widespread critical acclaim for its excellent performances, remarkable collaborations, and deftly irreverent programming.

Recent highlights include sold-out performances of Christopher Cerrone’s opera in one act, *Invisible Cities*; a presentation of Mauricio Kagel’s *Eine Brise* for 111 cyclists; an acclaimed presentation of a collaborated live score to the 1920 German Expressionist horror film, *The Cabinet of Dr. Caligari*; and a 10/11 season-opening concert including a three-composer re-envisioning of Mozart’s Piano Concerto No. 9 with RLNM pianist Yegor Shevtsov.

Red Light has brought its illuminating programs to New York City’s (le) Poisson Rouge, the Galapagos Art Space, The Stone, the Italian Academy at Columbia University, and the Chelsea Art Museum; to the Kennedy Center and the Phillips Collection in Washington, DC; and further a field to the Hochschule für Musik Hanns Eisler Berlin, the wulf in Los Angeles, as well as week-long residencies at the University of California, San Diego and the Usinesonore Festival in Switzerland.

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www.REDLIGHTNEWMUSIC.org

Christopher Matthews, flute • Christa van Alstine, clarinet • Nathan Koci, french horn & accordion • Kevin Sims, percussion
Yegor Shevtsov, piano • Tema Watstein, violin • Erin Wight, viola • John Popham, cello • Ted Hearne, conductor

www.SYMPHONYSPACE.org

IN A LANDSCAPE: MUSIC AS A MAP | Monday, October 3, 2011 | at 8pm | Preconcert Talk with Richard Carrick at 7:20pm

John Luther Adams *The Light Within* | Vincent Raikhel *Cirques and Moraines* (RLNM commission, World Premiere)

Christopher Cerrone *The Night Mare* (RLNM commission, World Premiere) | Chaya Czernowin *Lovesong* (NYC Premiere)

Peter Jay Norton Symphony Space’s Leonard Nimoy Thalia

2537 Broadway at 95th Street, New York, NY

Admission: \$15 regular/\$12 for students and seniors. Tickets Available [here](#).

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