

FOR IMMEDIATE RELEASE

Composer collective, new music ensemble and concert series

RED LIGHT NEW MUSIC
presents its **SECOND MAINSTAGE CONCERT**
of the **2011/2012 SEASON**

THE VIOLA IN MY LIFE:
THE INFLUENCE OF MORTON FELDMAN

8pm MONDAY February 27, 2012
in **NEW YORK CITY** *at* **PETER NORTON SYMPHONY SPACE'S**
LEONARD NIMOY THALIA



"The composer makes plans, music laughs." – MORTON FELDMAN

On Monday, February 27, 2012, 8pm the enterprising composer collective new music ensemble and concert series **RED LIGHT NEW MUSIC** presents its second mainstage concert of the season at New York City's pre-eminent multi-disciplinary performing arts center, PETER NORTON SYMPHONY SPACE's **LEONARD NIMOY THALIA: THE VIOLA IN MY LIFE: THE INFLUENCE OF MORTON FELDMAN**. This program is part of the third annual New York City based Composers Now Festival.

THE VIOLA IN MY LIFE: THE INFLUENCE OF MORTON FELDMAN

SCOTT WOLLSCHLEGER: *Brontal No. 3* (*world premiere, RLNM commission*)

MORTON FELDMAN: *The Viola in My Life I*

TED HEARNE: *Crispy Gentlemen* (*world premiere, RLNM commission*)

FELDMAN: *The Viola in My Life II*

KEERIL MAKAN: *Mercury Songbirds*

Curated by the co-directors of Red Light New Music, Scott Wollschleger, Liam Robinson, Vincent Raikhel and Christopher Cerrone, led by resident conductor Ted Hearne, and featuring long-time Red Light violist ERIN WIGHT in the Feldman works, *THE VIOLA IN MY LIFE: THE INFLUENCE OF MORTON FELDMAN* explores various aspects of the continuing impact of New York City based composer MORTON FELDMAN's life, works and musical philosophy on a growing number of composers writing in a wide breadth of styles.

Each of the new and recent compositions on this program carries Feldman's influence in a unique and perhaps not obvious way, and Feldman's works *The Viola in My Life I* and *II* act as connective tissue, allowing each listener to discover and draw out their own musical relationships on their own.

When asked about Feldman's influence on his work, KEERIL MAKAN offered Feldman's words, *The composer makes plans, music laughs*, and then explained: "*Feldman teaches me to forget my initial intentions once I am immersed in writing a piece, and instead to respond to what the music suggests as I am composing.*"

SCOTT WOLLSCHLEGER says: "*I try to write music that sounds strange to myself. I like being surprised by it. Feldman's music is both strange and surprising. I think this is because when we hear his works, we slowly become aware of the very fact that we are listening. So rather than being swept away in an escapist fantasy we instead encounter the present moment of being ourselves as we listen to the sounds. At this self-conscious moment, we find that we are strangers to ourselves. I think this is very powerful.*" His work, *Brontal No. 3*, also features the viola as a solo voice.

TED HEARNE offers a response to Feldman's philosophy by moving in an opposite direction. He says, "*Feldman sometimes found his freshness and spontaneity by refusing to ever look back. In creating some of his works, once he began composing, he would continue aided only by the memory of what he had written (as opposed to playing through the music, reordering his previous work or in any way revisiting his notation on the page.)*

In my new piece for Red Light, I chose to embrace the opposite of this idea - starting at the middle of the piece and working outwards, constantly replaying and revisiting the music I wrote first. Instead of using my memory to transform the material, I was aided by a computer which helped me to copy and paste snippets, reordering and changing their meaning ad infinitum. Although this is a different way of confronting material, it is similar to Feldman's method in that the music itself is recontextualized throughout the compositional process."

Composer NILS VIGELAND, chair of composition at the Manhattan School of Music and a former Feldman student, will moderate a preconcert discussion with the featured composers and Red Light directors.

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In this, its seventh season, Red Light New Music builds on a slate of deftly irreverent, illuminating concerts, with programs exploring themes of environmental influence, compositional community influence and the influence of collaboration on the creative process. This second mainstage concert of the season is included in the Composers Now Festival, a celebration of living composers, the diversity of their voices and the significance of their musical contributions to our society.

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 • **FRITZ LANG'S METROPOLIS: A LIVE SCORE**

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Composer collective, new music ensemble and concert series, **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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Morton Feldman (January 12, 1926 – September 3, 1987) was an American composer, born in New York City.

A major figure in 20th century music, Feldman was a pioneer of indeterminate music, a development associated with the experimental New York School of composers also including his friend John Cage, Christian Wolff, and Earle Brown. Through Cage he met and befriended many abstract expressionist artists; their work and philosophies exerted substantial influence on his own artistic voice. Many of his compositions are characterized by notational innovations, with which he developed his characteristic sound: rhythms which seem to be free and floating; pitch shadings which seem softly unfocused; a generally quiet and slowly evolving music; recurring asymmetric patterns. His later works explore extremes of duration.

When asked why he composed in the first place, he replied: "*You know that marvelous remark of Disraeli's? Unfortunately, he was not a good writer, but if he were a great writer, it would have been a wonderful remark. They asked him why did he begin to write novels. He said because there was nothing to read. (laughs). I felt very much like that in terms of contemporary music.*"

Feldman married the composer Barbara Monk shortly before his death in 1987 at his home in Buffalo, New York.

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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 • Leah Asher, violin • Erin Wight, viola • John Popham, cello • Ted Hearne, conductor

www.SYMPHONYSACE.org

www.COMPOSERS-NOW.org

THE VIOLA IN MY LIFE: THE INFLUENCE OF MORTON FELDMAN

Monday, February 27, 2012 at 8pm | Preconcert Talk with Nils Vigeland at 7:20pm

Scott Wollschleger *Brontal No. 3* (RLNM commission, World Premiere) | Morton Feldman *The Viola in My Life I* |

Ted Hearne *Crispy Gentlemen* (RLNM commission, World Premiere) | Keeril Makan *Mercury Songbirds*

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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