

Now in its seventh season, 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.

Founded in 2004 by composers **Vincent Raikhel, Scott Wollschleger, Christopher Cerrone**, and **Liam Robinson**, and joined by a crew of top-notch, adventuresome musicians, Red Light New Music began with a remarkable series of concerts exploring works by Gerard Grisey, Morton Feldman and Beat Furrer.

Since that time, Red Light has won a devoted audience and widespread critical acclaim for its remarkable collaborative projects, deftly irreverent programs, and illuminating juxtapositions of European modernists, American experimentalists and emerging and lesser-known composers. It has presented works by Salvatore Sciarrino, Jonathan Harvey, John Cage, Earle Browne, Thomas Adès, György Kurtág, Luigi Nono, Giacinto Scelsi, and other modern masters, and commissioned and performed world premieres by its own composers, as well as other emerging and lesser-known talents.

The current season features three mainstage concerts at New York City's Symphony Space, including *IN A LANDSCAPE; MUSIC AS A MAP*, with works by John Luther Adams, Chaya Czernowin, and world premieres by Christopher Cerrone and Vincent Raikhel; *THE VIOLA IN MY LIFE; THE INFLUENCE OF MORTON FELDMAN*, with performances by Red Light violist Erin Wight, world premieres by Ted Hearne, Scott Wollschleger and a recent work by Keeril Makan; and *METROPOLIS: A LIVE SCORE*, a screening of Fritz Lang's 1927 German Expressionist silent film, with a live score composed in community by Raikhel, Cerrone, Wollschleger, Liam Robinson, Adrian Knight, Bob Pierzak and Kyle Hillbrand.

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. Allan Kozinn for *The New York Times* proclaimed "Sometimes drawing a mustache on the Mona Lisa is exactly the right thing to do, and it may be that having the right artist paint the right mustache can yield some insight about the lady with the faint smile. The program the enterprising ensemble Red Light New Music played on Monday evening at Symphony Space was devoted largely to mustache painting...created and performed with a sense of humor."

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 afield 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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