

The Museum of Modern Art

LIVE MUSIC RETURNS TO THE SCULPTURE GARDEN FOR 2017 WITH SUMMERGARDEN AND SUMMER THURSDAYS

Summergarden: New Music for New York

The Abby Aldrich Rockefeller Sculpture Garden

Sunday evenings, July 9, 16, 23, 30

Sculpture Garden opens at 7:00 p.m.; concerts begin at 8:00 p.m.

Admission is FREE

Summer Thursdays

The Abby Aldrich Rockefeller Sculpture Garden

Thursdays, July 6, 13, 20, 27, and August 3, 10, 17, 24, 31

Concerts begin at 6:30 p.m.; Museum stays open until 9:00 p.m.

FREE with Museum admission

NEW YORK, JUNE 16, 2017—The Museum of Modern Art announces its lineups of live music events in The Abby Aldrich Rockefeller Sculpture Garden for summer 2017. The annual

Summergarden: New Music for New York free concert series returns for four Sunday evenings beginning July 9. A tradition since 1971, Summergarden is part of the Museum's long history of presenting contemporary classical music and jazz. The Museum once again welcomes the collaboration of its programming partners, The Juilliard School and Jazz at Lincoln Center. Members of the New Juilliard Ensemble, under the artistic direction of Joel Sachs, perform on July 9 and 23, offering two distinctive programs of contemporary compositions that are receiving their New York premieres. Juilliard concerts are performed by members of the New Juilliard Ensemble, which, under the artistic direction of Joel Sachs, specializes in presenting new music in the most diverse styles from all over the world, and the Verona Quartet, which has just concluded a two-year residency at Juilliard. Jazz at Lincoln Center has selected two jazz groups whose concerts on July 16 (Marquis Hill Project) and July 30 (Patrick Bartley's Dreamweaver Society) emphasize original works. Each Jazz at Lincoln Center evening features one world premiere.

On Thursday evenings in July and August, the Museum presents **Summer Thursdays**, a series of musical performances free with Museum admission, organized in collaboration with PopRally, a cross-departmental committee that programs events at the Museum and MoMA PS1. Beginning July 6, the Museum will remain open until 9:00 p.m. on Thursdays and present concerts in the Sculpture Garden. The 2017 Summer Thursdays series features performers who cross geographical and stylistic borders in every sense, blending genres as wide-ranging as punk, jazz, Afro-beat, and electro, and claiming cultural influences and heritage from around the globe. They include groups as diverse as ¡Aparato!, AlSarah and the Nubatones, and Banda Magda. The series begins with the "neo-Sufi" sounds of the Pakistan-born Arooj Aftab, and closes with Helado Negro's idiosyncratic fusion of Latin pop and synth-rock. This

year, Summer Thursdays performances are presented in conjunction with the digital exhibition *Crossing Borders: Immigration and American Culture*. The series is also presented in conjunction with *Citizens and Borders*, a series of projects at MoMA related to works in the collection that offer critical perspectives on histories of migration, territory, and displacement.

Summergarten

Summergarten is free and seating is on a first-come, first-served basis. Entrance to Summergarten is through the Sculpture Garden gate on West 54 Street between Fifth and Sixth avenues. The Sculpture Garden opens at 7:00 p.m., and concerts start at 8:00 p.m. and run approximately one hour to 90 minutes. The Sculpture Garden closes at 10:00 p.m. In the event of rain, Summergarten concerts will be held in The Agnes Gund Garden Lobby, and the Museum's 54 Street entrance will open at 7:30 p.m. The Garden Bar, located at the northeast corner of the Sculpture Garden, sells a selection of homemade snacks as well as wine, craft beer, and cocktails. In the event of rain, the Garden Bar is closed. The exhibition galleries are closed during Summergarten. See mom.org/summergarten for details.

Summer Thursdays

Summer Thursdays performances are free with regular Museum admission, and seating is on a first-come, first-served basis. Sets begin at 6:30 p.m. and run approximately 45 minutes to one hour. The exhibition galleries are open during Summer Thursdays. The Sculpture Garden and the Museum galleries close at 9:00 p.m. In the event of rain, the Sculpture Garden will close, and Summer Thursdays concerts will be held in The Roy and Niuta Titus Theater 1. Homemade snacks, specialty cocktails, draft beer, wine, and nonalcoholic beverages are available for purchase from the Garden Bar (weather permitting) until 9:00 p.m. The espresso bar on Floor 2 is also open until 9:00 p.m. See mom.org/summerthursdays for details.

Follow **#MoMAGarden** on social media.

SPONSORSHIP:

Major annual support for Summergarten is provided by The Ethel P. Shein Fund for Music at MoMA, which is generously funded by Agnes Gund.

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Summergarten 2017 Schedule

July 9

Juilliard Concert I: New Music for Mixed Ensembles

Members of the New Juilliard Ensemble: Joel Sachs, director and conductor; Hae Jee Ashley Cho, flutes; Bryan Conger, clarinets; Jonathan Gibbons, bassoon; Eric Huckins, French horn; Oliver Barrett, trombone; Julia Glenn, violin; Georgina Rossi, viola; Issei Herr, cello; Asa Maynard, double bass; Evan Saddler, percussion; Robert Fleitz, piano

Marie Samuelsson (Sweden, b. 1956)

Förnimmelser [Notations] (2016)

US premiere

Marie Samuelsson studied at the Royal College of Music in Stockholm and later at IRCAM in Paris. Her latest major project is *Love Trilogy*, three large-scale works premiered in 2015–16. Of *Förnimmelser* [Notations], she writes, “Since getting contemporary art music to reach new people is one of my goals, I was inspired by the thought that my music is actually composed and performed over the world for all people, living ‘from castle to cottage,’ as the Swedish proverb says. This piece is full of memories of dear people I have had around me. Even though they are no longer with me, their tunes or sounds are still with me.”

Hebert Vázquez (Mexico, b. 1963)

Pinturas del mundo flotante: Bajo una ola en altamar en Kanagawa

[Paintings of the Floating World: Under the Wave off Kanagawa] (2012)

US premiere

Born in Uruguay, Hebert Vázquez grew up in Mexico, studying composition in Mexico City as well as at Carnegie Mellon University in Pittsburgh (MFA) and the University of British Columbia (DMA). *Pinturas del mundo flotante* is inspired by *ukiyo-e*, the colorful woodblock prints created in Japan from the 17th through the 19th centuries. The subtitle refers to one particular print: the composer notes that “Katsushika Hokusai’s *Under the Wave off Kanagawa* (c. 1829–33), also known as *The Great Wave*, is among the most iconic works of Japanese art.” Vázquez’s composition is one part of a chamber music cycle in progress.

Roberto Sierra (Puerto Rico/US, b. 1953)

El sueño de Tartini [Tartini’s Dream] 2000/2007

World premiere of final version

Roberto Sierra, who teaches composition at Cornell University, has had a truly international career, studying in Puerto Rico, Hamburg (with György Ligeti), London, and Utrecht; his music is now played by soloists, orchestras, and other ensembles throughout the world. *El sueño de Tartini* stems from a dream the Baroque composer Giuseppe Tartini had in 1713, in which he encountered the devil, who played a sonata of the most astonishing beauty and virtuosity. In creating his own piece, Sierra writes that “I tried to imagine what the dream would have been like, with the devil appearing and playing strangely fascinating ethereal music that the Italian composer could only vaguely remember when he woke up.”

Donald Crockett (US, b. 1951)

Dance Concerto (2013)

Bryan Conger, clarinet

New York premiere

Dance Concerto is a concerto for clarinet—doubling on the bass clarinet—and eight instruments, on the theme of “dancing the night away.” Donald Crockett notes, “All three movements in this virtuosic chamber concerto are ‘dance music,’ as if the soloist were the leader of some sort of dance band on this or another planet playing fast music, slow music, and music in between. The regulars at this particular club are very, very good, but even newcomers can join in with all of their feet and dance until the sun comes up.” The composer teaches at the University of Southern California and directs the contemporary ensemble of the Aspen Music Festival.

July 16

Jazz Concert I: Marquis Hill Project

Marquis Hill, trumpet; Joel Ross, vibraphone; Chris Smith, bass; Jonathan Barber, drums

Marquis Hill, a native of Chicago, is a highly skilled musician with a bent toward soulful post-bop. He holds degrees in music from Northern Illinois University and DePaul University. In 2014 he won the prestigious Thelonious Monk Institute International Jazz Competition. He has performed with a wide array of artists, including Marcus Miller, Benny Golson, and Rodney Whitaker. In 2016 he released his fifth album, *The Way We Play*, on the Concord label.

At Summergarden, the Marquis Hill Project will premiere Hill's new composition *Grace in Motion*. The work celebrates the life of the artist, activist, and educator Augusta Savage (1892–1962). Under-recognized during her lifetime, she was a key figure in the Harlem Renaissance, working alongside Marcus Garvey and W. E. B. Du Bois, both of whom she sculpted. As an educator, she played a critical role in the early careers of artists such as Jacob Lawrence, Norman Lewis, and Gwendolyn Knight. Hill writes that *Grace in Motion* draws inspiration from Savage's aesthetic statements and the watershed moments of her life.

July 23

Juilliard Concert II: New Music for String Quartet

The Verona Quartet: Jonathan Ong and Dorothy Ro, violins; Abigail Rojansky, viola; Warren Hagerty, cello

Teizō Matsumura (Japan, 1929–2007)

String Quartet (1996)

Probable first performance outside Japan

While Teizō Matsumura's early work showed a penchant for Stravinsky-like elements, his later style became highly chromatic and rhythmically intricate, with textures that related to Indian and Balinese music. In addition to orchestral, chamber, solo, choral, and stage works, he wrote seven film scores and published a collection of haiku. As Yoko Narazaki writes in a *Grove Dictionary* article on the composer, "Although Matsumura was not a member of the culturally dominant avant-garde in the 1960s, he . . . achieved a unique modern style through elaborately overlaid orchestral textures and vital melodic writing." Matsumura's only string quartet was commissioned by the 17th annual Kusatsu Academy, and premiered there in 1996.

Alejandro Cardona (Costa Rica, b. 1959)

Otras historias minimas (String Quartet no. 6) (2010)

US premiere

Alejandro Cardona writes that the title of his work, which literally translates as other minimal or small histories, "can and should also be understood as 'Short Stories.' This work is a series of interconnected musical portraits, which together form a sort of mural. Much of my music is based on popular music sources, mostly from Central America and Mexico, as well as the Caribbean. These materials, dominated by polyphonic textures—mostly imitative—are filtered through a contemporary music idiom." Cardona studied composition at Harvard and in Utrecht and Mexico City. His music has been played by chamber groups, ensembles, and orchestras throughout the Americas and Europe. He is also an electric guitarist, playing in his own electroacoustic works and in Calacas Blues, a band he founded some 20 years ago.

Elżbieta Sikora (Poland/France, b. 1943)
String Quartet no. 3, *In Memoriam Ursula* (1999)
First performance outside Europe

Elżbieta Sikora composed this work for French Radio's Alla Breve series. The program requested five two-minute movements, each of which could be played separately or as part of a whole. It was recorded by the Danel Quartet for France Musique, which broadcast one movement a day for a week, and the entire quartet on the final Friday evening. The work is dedicated to the memory of Sikora's 24-year-old niece Ursula, who died in a car accident in 1998. Sikora studied in both Poland and France, and works such as her recent opera *Madame Curie* have been played and celebrated in both countries. She currently lives in Paris and directs the Musica Electronica Nova festival in Wrocław.

Marko Nikodijevich (Serbia/Germany, b. 1980)
Tiefenrausch [Rapture of the Deep] (String Quartet no. 1) (2016)
First performance outside Europe

Marko Nikodijevic studied composition in Belgrade—along with nonlinear mathematics and physics. He completed his studies in Stuttgart, now his home. His solo, chamber, and orchestral compositions and chamber operas have won numerous prizes in Germany and Holland. The one-movement *Tiefenrausch* explores the so-called rapture of the deep, which the composer observes to be “a narcosis-like condition that can occur when you dive in water deeper than about 30 meters [approximately 98 feet]. Characteristics of this intoxicating condition range from an initial tranquility and impaired logical reasoning, through to euphoria, claustrophobia, acoustic hallucinations, tunnel vision, vertigo, and paranoia, right up to loss of consciousness and (in extreme cases) even death.”

July 30

Jazz Concert II: Patrick Bartley's Dreamweaver Society

Patrick Bartley, alto saxophone; Xavier Del Castillo, tenor saxophone; Chris Pattishall, piano; Russell Hall, bass; Joe Peri, drums

Patrick Bartley Jr. is a Grammy-nominated, award-winning saxophonist and composer/arranger, best known for his powerful sound, versatility, and expression. Now based in New York, he hails from Florida, where Melton Mustafa Jr. was an important mentor. He has been featured with musicians such as Steve Miller, the Chainsmokers, Jon Batiste and Stay Human, Dave Matthews Band, Dayna Stephens, and Wynton Marsalis.

Summergarden presents the premiere of Bartley's *Open World*, which explores the relationship that narrative and imagery have with musical performance. In each piece, the saxophone is the narrator or main character, with context provided by the rhythm section of piano, bass, and drums. The harmonies, rhythms, and cycles played by the rhythm section represent different characteristics of each fictional world, with its own rules, order, and structure; the saxophone lines suggest the ways in which a character develops and changes. Mr. Bartley writes, “The idea stems mainly from my deep-seated love for serial fiction (mostly Japanese), where the next series of events always appear dynamic and ever-changing.”

ABOUT THE JUILLIARD SCHOOL:

The Juilliard School, founded in 1905, is a world leader in performing arts education. Juilliard's mission is to provide the highest caliber of artistic education for gifted musicians, dancers, and actors from around the world, so that they may achieve their fullest potential as artists, leaders, and global citizens. Located at Lincoln Center in New York City, Juilliard offers undergraduate and graduate degrees in dance, drama, and music (classical, jazz, historical performance, and vocal arts). Currently more than 800 artists from 44 states and

42 foreign countries are enrolled at The Juilliard School. For further information, please visit juilliard.edu.

ABOUT JAZZ AT LINCOLN CENTER:

The mission of **Jazz at Lincoln Center** is to entertain, enrich, and expand a global community for jazz through performance, education, and advocacy. With the world-renowned Jazz at Lincoln Center Orchestra and guest artists spanning genres and generations, Jazz at Lincoln Center produces thousands of performance, education, and broadcast events each season in its home in New York City (Frederick P. Rose Hall, “The House of Swing”) and around the world, for people of all ages. Jazz at Lincoln Center is led by Chairman Robert J. Appel, Managing and Artistic Director Wynton Marsalis, and Executive Director Greg Scholl. Please visit us at jazz.org; follow us on Twitter @jazzdotorg and Facebook; watch our free, global webcasts at new.livestream.com/jazz; and enjoy concerts, education programs, behind-the-scenes footage, programs, and more at youtube.com/jazzatlincolncenter. jazz.org.

Summer Thursdays 2017 Schedule

July 6

Arooj Aftab

Arooj Aftab, vocals and electronics; Petros Klampanis, bass

Arooj Aftab processes the Sufi tradition through an open-minded approach to sonic matter, reminiscent of jazz improvisation, and a contemporary production that does not shy away from incorporating subtle electronic textures. In her approach, the Lahore-born, Brooklyn-based artist reworks classical Pakistani and North Indian forms such as *thumri*, *khayal*, and *kafi*. With those broad inspirations, she creates a fascinating mix of sounds and cultures. As evidenced in her 2015 debut album, *Bird Under Water*, her sound, which she terms “neo-Sufi,” mingles the energy and sensibilities of jazz upright-bass tones, inverted chords and modal scales, American acoustic folk guitar, South Asian ancestral vocal melodies, and, not least, Sufi mystic poetry from as long ago as the 13th century. Layering subtle, intricate vocals over acoustic instrumentation, she skillfully reimagines indigenous soul with her signature cool to create music that floats with lightness and poise. For Summer Thursdays, Aftab is joined by her frequent collaborator Petros Klampanis, a virtuoso bassist and composer from Greece, in a performance that highlights their multicultural backgrounds, their love for repetitive minimalist structures, and an overall sense of ancient rhythms and harmonies coming alive in a new musical setting.

July 13

¡Aparato!

Cat, voice, jarana; El Tejarochero, requinto jarocho, guitar; Rupestre Sánchez, bass; Chac 3000, electroacoustic drums

Easily—if not quite accurately—described as “*jarocho* punk,” the aural landscape of ¡Aparato! bridges the earthly and the ethereal. The musicians embody the narratives and struggles of the world’s migratory people: Cat (Nancy Méndez) is of Mixtec and Zapotec heritage from indigenous Oaxaca to Anaheim, California. El Tejarochero (Alexandro D. Hernández) was raised in Los Angeles, on the Texas-Mexican border, and in rural Michoacán, México. Rupestre Sánchez (Moises Baqueiro) is a *chilango* born and raised in the metropolis of Mexico City. Chac 3000 (Carlos Gil) is Salvadoran-Mexican from the highly international migrant city of South Gate, California. Their experiences are reenvisioned via Latinx futurism and the sounds of centuries-old plucked instruments from Mexican *son* traditions, the requinto jarocho and jarana, along with electric guitars, bass, and the MPC1000 electroacoustic drum hybrid. As Anne Hoffman of NPR’s *Alt.Latino* wrote, “¡Aparato!’s music evokes something in the collective memory of all people—the counternarrative, the *quejido*, the story untold but always present. In Cat’s voice there is an unflinching confrontation with pain . . . while

Hernández provides an artful reminder that life goes on even in the face of deep pain, even when we're not ready."

July 20

Buscabulla

Raquel Berrios, vocals and keyboards; Luis Del Valle, bass and vocals; L. Daniel Valentin, guitar and synthesizer; Joel Mateo, drums

Buscabulla is the Spanish-language experimental pop project headed by Raquel Berrios and Luis Del Valle. Born and raised in Puerto Rico but based in New York City, Berrios, a designer, songwriter, DJ, and producer, teamed up with multi-instrumentalist and producer Del Valle in 2011. Dev Hynes of Blood Orange produced their first EP on Kitsuné in 2014, and the second was released in January 2017 on Baby Making Records. The word *buscabulla* is Puerto Rican slang for "troublemaker" and serves as a clue to the band's style, an original blend of funk, salsa, R&B, electronica, and pop, with strong elements of wit and sensuality. It is no accident that Buscabulla's "Métele" from the first EP became a theme for *Mala Mala*, an award-winning documentary about Puerto Rico's transgender community, or that the music video for "Tártaro," from the second release, was shot in a kitschy rent-by-the-hour love hotel in San Juan, replete with heart-shaped tub. In February *Rolling Stone* identified Buscabulla as one of "10 Artists You Need to Know," noting that its music "sounds like the score to a Puerto Rican retelling of *Boogie Nights* . . . ripe with unabashed sensuality and buffed with a vintage Seventies sparkle."

July 27

Jojo Abot

Jojo Abot, vocals and guitar; Dominic "Dom" Missana, keyboards and saxophone; Manuel "Manny" Guevara, drums

The Ghanaian artist Jojo Abot calls her signature sound "Afro-Hypno-Sonic": an experimental blend of electronica, Afro-beat, jazz, neo-soul, house, and reggae, among others. She investigates new forms of spirituality and expression as part of a growing global conversation around shared space and shared identity, beyond biases of color, race, class, and sexual orientation. Her 2015 debut EP, *Fyfya Woto*, tells a story in song, a diary of a woman's right to choose how to live; the narrative emerges from the generational ties that bind the women in the protagonist's family together. Earlier this year, Abot opened for two of Lauryn Hill's tours, culminating in a show at Radio City Music Hall. Abot has also performed at iconic venues such as the Apollo Theater, the Kings Theater in Brooklyn, and the Kennedy Center. She is a participant in New Inc., the New Museum's "incubator" program for the professional development of those working in experimental art, design, and technology. She continues to develop new ways to connect, not only in music, but also through film, photography, literature, and performance art.

August 3

The Kominas

Shahjehan Khan, guitar and vocals; Sunny Ali, guitar and vocals; Basim Usmani, bass and vocals; Karna Ray, drums

The Kominas began in 2005 as self-styled exemplars of Bollywood punk. Their dance-oriented sound is a wild blend of 1977-era hardcore, reggae, Punjabi folk tunes, surf rock, disco, and dub. The musicians, Americans of South Asian heritage, sing in Punjabi, Urdu, and Hindi as well as in English. Their lyrics proclaim a bold political awareness, with broad streaks of humor, outrage, and the absurd; the songs are meant to catalyze change in the predominantly white culture while simultaneously fostering a safe and fun space for listeners of color. The Kominas have toured widely in the US, Canada, and Europe, and their recordings and a video session for the BBC have won the group many fans in South Asia. According to the band, "The Kominas aren't from this world but they've learned to deal with its problems."

They've been described as weird brown guys in a punk band, but really they are just trying to help themselves feel better. Maybe they can help you too."

August 10

AlSarah and the Nubatones

AlSarah, lead vocals; Nahid, vocals; Brandon Terzic, oud; Mawuena Kodjovi, bass, trumpet, and vocals; Rami El Aasser, percussion

AlSarah is a singer, songwriter, and ethnomusicologist, born to human-rights-activist parents in Khartoum, Sudan. The family resettled first in Yemen and, when civil war broke out there, in Massachusetts, where she and her sister Nahid began their musical training. The Nubatones emerged from a common love for the richness of pentatonic sounds in Sudanese and Nubian music and the shared migration experiences of the musicians, who include the Egyptian-American Rami El Aasser, the Togo-born, French-raised bassist Mawuena Kodjovi, and the Midwestern oud player Brandon Terzic. The Brooklyn-based group's sound soon grew into a style AlSarah dubbed "East African retro-pop." Since its first show in October 2011, the group has performed nationally and internationally at many prestigious festivals and venues. March 2014 saw the release of the Nubatones' debut album *Silt*, and in 2016 they released their second album *Manara* (Wonderwheel Recordings). With audiences of nearly every age and ethnicity, the Nubatones have proven over and over that soul crosses all cultural and linguistic barriers.

August 17

Banda Magda

Magda Giannikou, accordion and vocals; Ignacio Hernandez, guitar; Keita Ogawa, percussion and vocals; Mika Mimura, vibraphone and vocals; Matt Aronoff, bass and vocals

Banda Magda, led by Greek-born composer, orchestrator, singer, and accordionist Magda Giannikou, moves from samba to French chanson, from Greek folk tunes to Colombian *cumbia* and Afro-Peruvian *lando*. Drawing on the musicians' global backgrounds (Greece, Argentina, Japan, Colombia, US), the group combines South American rhythms with jazz improvisation, cinematic arrangements, sophisticated audience participation, mid-century classics, and world "chansons" sung in six languages. Founded in 2010 in New York, Banda Magda has toured in more than 22 countries on five continents. The group transforms Giannikou's songs into engaging romps that have won them spots on both the Carnegie Hall Musical Explorers series and Snarky Puppy's Family Dinner albums, as well as performances at the Atlanta Jazz Festival, WOMAD Festival, Vancouver Jazz Festival, L'Olympia, Jazz à Vienne, Canarias Jazz, Apollo Hammersmith, Kathmandu Jazz Festival, the Kennedy Center, and many others. The band is now putting the finishing touches on its third album, *Tigre*, which follows *Amour, t'es là?* (2013) and *Yerakina* (2014).

August 24

Madame Gandhi

Kiran Gandhi, drums, vocals, deejay

Kiran Gandhi, known by her stage name Madame Gandhi, is an artist and activist based in Los Angeles. She grew up between New York and Bombay, and developed her aptitude for drumming as a teenager. While pursuing mathematics and women's studies at Georgetown University, she started playing as a drummer with Thievery Corporation and toured with the band to Bonnaroo 2010 and Virgin Mobile Fest. While working for a few years as the first digital analyst at Interscope Records, she met the rapper and electronic artist M.I.A., who invited her to perform with her band on a world tour. Simultaneously, Kiran was accepted into the MBA program at Harvard—and she characteristically decided to do both. In 2015 she ran the London Marathon while bleeding freely to combat menstrual stigma around the world, advancing a global conversation about how we treat menstruation in various cultures. On graduating, she finished writing her debut EP, *Voices*, released in 2016, inspired by the marathon. She also traveled the world to write and speak about political topics. She continues

to engage in both activism and music, noting, “My mission is to elevate and celebrate the female voice.”

August 31

Helado Negro

Roberto Carlos Lange, guitar and vocals

The upbringing of Roberto Carlos Lange—a South Florida native, born to Ecuadoran immigrants—provides essential elements to his songwriting, including the bilingual English-Spanish lyrics. While he cites as influences the electro and Miami-bass he heard on the radio in his youth, the Helado Negro style points to the mesmerizing rhythms, loops, and hair-raising melodies of krautrock. Lange, a multifaceted creator based in Brooklyn with a degree in computer art and animation, has worked in mediums such as video, sculpture, sound, and performance. While Helado Negro may be a one-man band for the digital age, Lange is a constant collaborator who has worked with artists including Sufjan Stevens, Julianna Barwick, Mikael Jorgensen, Guillermo Scott Herren, Mouse on Mars, and sculptor David Ellis. (Don’t be surprised if the Tinsel Animals drop by for the show.) He wrote music for the enormously popular 2017 podcast *S-Town*, and the most recent of his numerous recordings is the 2016 album *Private Energy*. Helado Negro tours extensively and has performed in diverse venues from clubs to cultural institutions. NPR commentator Felix Contreras wrote, “Helado Negro is among the musicians currently redefining Latino culture worldwide, with music that crosses borders as easily as a diplomatic passport.”

Public Information:

The Museum of Modern Art, 11 West 53 Street, New York, NY 10019, (212) 708-9400, moma.org. Summer hours, beginning July 1: Sunday–Wednesday, 10:30 a.m.–5:30 p.m.; Thursday–Saturday, 10:30 a.m.–9:00 p.m. Museum Admission: \$25 adults; \$18 seniors, 65 years and over with I.D.; \$14 full-time students with current I.D.; free, members and children 16 and under (includes admittance to Museum galleries and film programs). Free admission during Uniqlo Free Friday Nights: Fridays, 4:00–9:00 p.m. No service charge for tickets ordered on moma.org. Tickets purchased online may be printed out or presented on your phone at the Museum without waiting in line (includes admittance to Museum galleries and film programs). Film and After Hours Program Admission: \$12 adults; \$10 seniors, 65 years and over with I.D.; \$8 full-time students with current ID. The price of an after-hours program ticket may be applied toward the price of a Museum admission ticket or MoMA membership within 30 days.