

The Museum of Modern Art

MoMA'S SUMMER PROGRAMMING RETURNS WITH *ARTIST'S CHOICE: PETER FISCHLI* AND ANNUAL LIVE MUSIC SERIES, SUMMERGARDEN AND SUMMER THURSDAYS, IN MUSEUM'S SCULPTURE GARDEN

If Everything Is Sculpture Why Make Sculpture? Artist's Choice: Peter Fischli

The Abby Aldrich Rockefeller Sculpture Garden
Ongoing from June 11

Summergarden: New Music for New York

The Abby Aldrich Rockefeller Sculpture Garden
Sunday evenings, July 8, 15, 22, 29
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 5, 12, 19, 26, and August 2, 9, 16, 23, 30
Concerts begin at 6:30 p.m.; Museum stays open until 8:00 p.m.
FREE with Museum admission

NEW YORK, June 8, 2018— The Museum of Modern Art announces its summer 2018 offerings in The Abby Aldrich Rockefeller Sculpture Garden, including the line-ups of the annual live-music events **Summergarden: New Music for New York** and **Summer Thursdays**, as well as the installation *If Everything Is Sculpture Why Make Sculpture? Artist's Choice: Peter Fischli*, on view beginning June 11. Fischli is the 13th artist to participate in the Artist's Choice series—which was initiated in 1989 and invites contemporary artists to organize exhibitions drawn from MoMA's collection—and is the first to stage a presentation in the Sculpture Garden. *If Everything Is Sculpture Why Make Sculpture? Artist's Choice: Peter Fischli* is organized by Peter Fischli and Cara Manes, Assistant Curator, Department of Painting and Sculpture.

For his Artist's Choice presentation, Fischli borrows a question inscribed on a painting presented outdoors by artist Ben Vautier (French, b. 1935): "If everything is sculpture why make sculpture?" Through a selection of nearly 20 sculptures, Fischli invites viewers to contemplate this question.

The exhibition features *Snowman* (2016), a sculpture composed of an actual snowman encased in a glass-door freezer, by Peter Fischli (Swiss, b. 1952) and his longtime collaborator David Weiss (Swiss, 1946–2012). *Snowman* is an updated version of a 1987 site-specific work by Fischli and Weiss that was commissioned by a German thermic power plant whose energy—in the form of heat, paradoxically—was used to keep the snowman perpetually

frozen. Though a snowman is, as Fischli observes, a “sculpture that almost anyone can make,” Fischli and Weiss’s *Snowman* is dependent on a technically complex apparatus for its year-round subsistence. Over the course of three decades of collaboration, Fischli and Weiss explored and exploited contradictions such as this one and investigated the extraordinary potential of ordinary objects and situations. *Snowman* takes on new associations in the setting of MoMA’s Sculpture Garden, and in the company of works that span the last century, by artists from Henri Matisse and Aristide Maillol to Tony Smith and Katharina Fritsch. Together, *Snowman* and its companions testify to the expansive possibilities for sculpture today, and to the role of museums in nurturing and preserving their collections.

Summertime: New Music for New York and Summer Thursdays are also part of MoMA’s seasonal offerings. The annual Summertime free concert series returns for four Sunday evenings beginning July 8. A tradition since 1971, Summertime is part of the Museum’s long history of presenting contemporary classical music and jazz. The Museum once again welcomes the artistic collaboration of The Juilliard School and Jazz at Lincoln Center. Members of the New Juilliard Ensemble, under the artistic direction of Joel Sachs, perform on July 8 and 22, offering two distinctive programs of contemporary compositions that are receiving their New York premieres. Jazz at Lincoln Center has selected two jazz groups whose concerts on July 15 (Michael Rodriguez Quintet) and July 29 (Matthew Shipp Trio) emphasize original works. Each Jazz at Lincoln Center evening features one premiere.

Summer Thursdays, beginning on July 5, this year celebrates musicians living and working in New York City. Organized in collaboration with [PopRally](#), a cross-departmental committee that programs events at the Museum and MoMA PS1, the series hosts a variety of sounds that explore the City’s expansive musical landscape. Each evening, unique sonic flavors fill the Sculpture Garden with a range of blended genres such as dream punk, Afrofuturist soul, funk fusion, hip-hop, experimental, and lo-fi baroque pop. The series begins on July 5 with Habibi, the Brooklyn-based quintet delivering infectious, punkish pop melodies influenced by Middle Eastern psych music, and closes on August 30 with Mutual Benefit, the sprawling chamber folk project of songwriter Jordan Lee.

Summertime

Summertime is free and seating is on a first-come, first-served basis. Entrance to Summertime is through the Sculpture Garden gate on West 54th 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, Summertime concerts will be held in The Agnes Gund Garden Lobby, and the Museum’s 54th 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 Summertime. See moma.org/summertime 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 8:00 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 8:00 p.m. If the Sculpture Garden is close due to inclement weather, the second-floor Espresso Bar will be open, with wine and snacks in addition to specialty coffees. See moma.org/summerthursdays for details.

#MoMAGarden

SPONSORSHIP:

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For downloadable high-resolution images, register at moma.org/press.

Summergarden 2018 Schedule

July 8

Juilliard Concert I: **New Music for Mixed Ensembles**

Members of the New Juilliard Ensemble: Joel Sachs, director and conductor; Emily Duncan, flutes; Shen Liu, clarinets; Sae Hashimoto, percussion; Rieko Tsuchida, piano; Parker Ramsay, harp; Julia Glenn, violin; Sofia Basile, viola; Yu Yu Liu, cello; Anneliese Klenetsky, soprano

Shin-ichirō Ikebe (Japan, b. 1943)

Tanada II (2004)

New York premiere

Shin-ichirō Ikebe has enjoyed a long career as a professor of composition at the Tokyo College of Music. He has written a large portfolio of music for ballet, film, theater, radio, and television, as well as a huge amount of symphonic music. Of *Tanada II*, commissioned by the Mito Arts Foundation, the composer notes, "*Tanada* is the Japanese for 'terraced rice fields.' They gave me the inspiration for this composition: a sound that wants to stay in a high range cannot support itself, and it continues to come down and down, and finally finds a place to rest at a certain level. . . . Repetitions hidden in the piece make it different from typical minimal music you hear."

Philip Cashian (United Kingdom, b. 1963)

Leonora Pictures (2017)

United States premiere

The visual arts are a rich source of inspiration for Philip Cashian, who studied with Oliver Knussen and Simon Bainbridge, and has been the head of composition at London's Royal Academy of Music since 2007. He writes, "Inspired by the fantastical characters and landscapes of Leonora Carrington's surreal paintings, *Leonora Pictures* is a 22-minute journey through a series of interconnecting panels, each drawing on the virtuosity of different combinations of instruments. The piece is scored for flute, clarinet, percussion, piano, harp, violin, viola, and cello, and was commissioned by Psappha—a new-music ensemble in Manchester—in 2017."

James Primosch (United States, b. 1956)

A Sibyl (2017), on texts by Susan Stewart

Anneliese Klenetsky, soprano

New York premiere

When James Primosch asked his friend Susan Stewart for song texts, she responded with six poems that are, in the composer's words, "reflections on the mysterious prophetess spoken of in Virgil and Ovid. . . . Having been granted eternal life, but failing to ask for eternal youth, she is reduced to no more than her voice. I understand the sibyl as an archetype of the musician who sings for us of fate and the mysteries of life, death, and love; who guides us in moonlit and shadowy places; and whose prophetic voice resounds unendingly, in power, and in vulnerability." Primosch teaches at the University of Pennsylvania; his principal teachers were Mario Davidovsky, George Crumb, and Richard Wernick.

July 15

Jazz Concert I: Michael Rodriguez Quintet

Michael Rodriguez, trumpet; John Ellis, tenor saxophone; Gary Versace, piano; Carlos Henriquez, bass; Obed Calvaire, drums

Michael Rodriguez (b. Queens, NY, 1979) is a Grammy-nominated trumpeter and composer who has performed and toured with Clark Terry, Bobby Watson, Quincy Jones, Joe Lovano, Toshiko Akiyoshi Orchestra, Jessica Simpson, the Chico O'Farrill Orchestra, Lincoln Center Jazz Orchestra, and Lincoln Center Afro-Latin Jazz Orchestra. Among his many recordings are albums with Charlie Haden's Liberation Music Orchestra and Gonzalo Rubalcaba Quintet. In 2013 Mr. Rodriguez released his debut solo recording, *Reverence*, on the Criss Cross label. He and his brother, the pianist Robert Rodriguez, have recorded four albums together; their most recent, *Impromptu*, received a 2016 Grammy nomination for Best Latin Jazz Album.

Rodriguez writes that his Summergarden premiere, *Pathways*, "pays tribute to the influences that have sculpted my creative course of action. . . . The pivotal moment came when I was introduced to Louis Armstrong's artistry. It absolutely enriched what I have been absorbing musically in both [jazz and Latin jazz]. In writing *Pathways*, I attempted to include the aesthetics of all these influences from both musical worlds that continue to inspire me."

July 22

Juilliard Concert II: New Music for String Quartet

The Ansonia Quartet: Sumire Hirotsuru and Byungchan Lee, violins; Jocelin Pan, viola; Isabel Kwon, cello

John Woolrich (United Kingdom, b. 1954)

String Quartet no. 6—*Badinerie* (2017)

World premiere

John Woolrich founded and directed his own new-music group and a London festival called Hoxton New Music Days. He has had long associations with the Birmingham Contemporary

Music Group, Aldeburgh Festival, and Dartington International Summer School. He has received a series of prestigious commissions from organizations including the BBC, Barbican Center, London Sinfonietta, Academy of St. Martin in the Fields, and City of Birmingham Symphony Orchestra. Of *Badinerie* (Jest) he observes, “*Badinerie* is one of a bundle of six quartets I have written recently, collectively called *A Book of Inventions*. It is constructed from broken shards of music, glued together to make a single movement. It lasts about 10 minutes.”

Lei Liang (China/United States, b. 1972)

Gobi Gloria (2006)

New York premiere

Lei Liang has been commissioned by dozens of ensembles and soloists, including performers on Chinese traditional instruments. He is also a scholar of traditional and contemporary Asian music. He writes, “*Gobi Gloria* belongs to a series of compositions that grew out of my admiration for Mongolian music. . . . The piece alludes to various genres of Mongolian music that include long-song as well as the music of dance and shaman rituals. It concludes with a rendering of a folk song that I heard during my visit to the Nei Monggol region in 1996. The melody is played against its own inversion, retrograde, and retrograde-inversion in an otherwise mostly heterophonic texture.”

Franghiz Ali-Zadeh (Azerbaijan/Germany, b. 1947)

Oasis, for string quartet and recorded sound (1998)

In one movement

Probable New York premiere

Franghiz Ali-Zadeh completed studies in piano and a doctorate in musicology in her native Baku. Her music is frequently played internationally. *Oasis* was composed for the Kronos Quartet in 1998. Tonight’s performance is believed to be the New York premiere, though that has proven difficult to verify. Ali-Zadeh has written a colorful description of an oasis, a land of “repose and prosperity” that leads travelers to dream “about shady trees and . . . about hearing the mellifluous singing of the *gazelles* [a *gazelle* being a poetic form of a *mugam*, a structure of classical Azerbaijani love poems]. But to reach this blessed land, this El Dorado, is not so easy. Tests still await the travelers: there is a long road ahead, full of dangers and agitations.”

Paul Desenne (Venezuela/United States, b. 1959)

Diásporas (2017)

World premiere

Paul Desenne’s work reflects a deep knowledge of Latin American music. Of the genesis of the five-moment *Diásporas*, he writes, “In the distant fogs of my memory I then heard the two violins of my 19th-century great-great-grandparents from Bohemia playing klezmer music, the sound of which suddenly became very present. That day, in Harvard Square, a Tibetan monk was chanting rhythmic protest rap closely into his microphone. . . . This odd conjunction gave birth to the idea of ‘Kletzlama,’ the first long piece of the work after the opening dance, and *Diásporas*, the general title and concept. Strands of tango also fell into the mix,” along with “shamanic chanting from the plains of the Orinoco and bits of Satie’s first ‘Gnossienne.’ The result is like traditional music from nowhere, even more unrooted than academic music; the real feeling of diaspora.”

July 29

Jazz Concert II: Matthew Shipp Trio

Matthew Shipp, piano; Michael Bisio, bass; Newman Taylor Baker, drums

Matthew Shipp (b. Wilmington, DE, 1960) played as a sideman in the David S. Ware Quartet and Roscoe Mitchell's Note Factory before deciding to concentrate on his own music. His trio has performed throughout North America, South America, and Europe. The current line-up debuted with sold-out sets at Dizzy's Club Coca-Cola in 2014. Its first album was *The Conduct of Jazz* (Thirsty Ear, 2015), followed by *Piano Song* (Thirsty Ear, 2017). As *Downbeat* wrote, "More than a band, the Matthew Shipp Trio is a time-bending transport to spaces uncannily familiar and recognizably unknown."

Shipp writes of his Summergarden premiere, "*Sphere* is an exploration of the geometrical shapes and forces that generate the expansion of the trio's unique musical language and grammar. That is not meant to sound like we are exploring math in any way, or linguistics—we are a jazz trio, and intuition and feeling are at the root of how we make music. . . . The written material is meant to be a prod to catapult the trio to certain mind spaces, and from there we give it over to nature and take off. . . . The piece is in six movements and in some ways presents a jazz trio as one big geometric brain and web."

ABOUT THE JUILLIARD SCHOOL

Founded in 1905, The Juilliard School 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 (acting and playwriting), and music (classical, jazz, historical performance, and vocal arts). Currently more than 800 artists from 43 states and 41 countries are enrolled at Juilliard, where they appear in over 700 annual performances in the school's five theaters; at Lincoln Center's Alice Tully and David Geffen halls and at Carnegie Hall; as well as other venues around New York City, the country, and the world.

Beyond its New York campus, Juilliard is defining new directions in global performing arts education for a range of learners and enthusiasts through The Tianjin Juilliard School and K-12 educational curricula.

In July 2018, Damian Woetzel becomes the seventh president of Juilliard, succeeding Joseph W. Polisi, who was president of the school for 34 years.

For more information, 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.

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Summer Thursdays 2018 Schedule

July 5

Habibi

Rahill Jamalifard, vocals; Lenny Lynch and Alana Amram, guitars; Leah Fishman, bass; Karen Isabel, drums

Brooklyn-based quintet Habibi was formed in the spring of 2011 by Detroit natives Rahill Jamalifard and Lenny Lynch, who bonded over their love of Middle Eastern psych music. Tapping into their Motown roots for simple but infectious pop melodies delivered with punkish attitude, the two recruited Karen Isabel and Leah Fishman; Alana Amram often joins the line-up. The band quickly received critical accolades for its self-titled Burger Records debut, heralded by *The New Yorker* as “stunning.” In 2018 Habibi released *Cardamom Garden*, which *Pitchfork* characterized as “full of music that blends cultures, languages, and genres, with charming and intriguing results . . . shedding rigid definitions of what constitutes American music.”

July 12

Nkumu Katalay & The “Life Long Project” Band

Nkumu Katalay, lead vocals, rhythm guitar, drums; Emmanuel Oddet Etoummou, keyboard, vocals; Joseph Abiala, keyboard; John Lubila, bass; Sam Gnonlonfoun and Matthew Gnonlonfoun, trumpets; Folachade Abiala, drumset; Hulengansodji Gnonlonfoun, congas, vocals; Doriane Louisy Louis-Joseph, Naiika Sings, “Aysiss” Aïssatu Young, and Sofia Lauren Coffee, chorus vocals; Gabrielle Joseph, Simone Miars, Malekha-Shuki Goho, and Elsie Ndema, dancers

This performance is presented in conjunction with the MoMA exhibition *Bodys Isek Kingelez: City Dreams* (on view through January 1, 2019).

Nkumu Katalay, a native of Kinshasa, Democratic Republic of the Congo, moved to New York in the late 1990s. His music is the product of both cities’ diversity. The child of a family of traditional healers, he was exposed to African dancing and drumming from an early age. His musical style of Rumbianfunk (“the rumba within my funk”) collages Afro contemporary music with the funky sounds that revolutionized Zaire (1960s–70s), Wenge Musica popular music (Congo, 1990s–2000s), and traditional African sounds. Katalay’s recent recording projects include “Congo4u,” “Pure Water,” and “Mwana Mboka” (Son of the Land). His first album, *Paradox*, is due out this fall.

July 19

Deradoorian

Angel Deradoorian, vocals and multiple instruments

Vocalist, multi-instrumentalist, and sonic visionary Angel Deradoorian has never shied away from testing aural and conceptual boundaries in her work. On her 2015 album *The Expanding Flower Planet*, she led listeners through a kaleidoscopic journey that explored new rhythmic ideas culled from ancient traditions. The stark style of her latest album, *Eternal Recurrence*, is unlike anything she’s ever recorded and features Deradoorian’s riveting vocals commingling with a handful of instruments. Her music testifies to the strengths of an artist who finds new depths by means of a creative process driven entirely by instinct.

July 26

Combo Chimbita

Carolina Oliveros, vocals; Niño Lento, guitar; Prince of Queens, bass and synthesizer; Dilemastronauta, drums

Rooted in Colombia and based in New York, Combo Chimbita lives in the future. After playing together for years, these first-generation New Yorkers—powerhouse vocalist Carolina Oliveros, synth player and bassist Prince of Queens, guitarist Niño Lento, and drummer Dilemastronauta—began experimenting with different traditional musical styles during their late-night residencies at Barbès in Brooklyn. Exploring the connections between visual identity and improvisational long-form trips, Combo Chimbita came together as a four-piece band after Oliveros stepped forward to tighten the rhythm with her guacharaca, the traditional Colombian percussion instrument. Although the band members' backgrounds are in heavy rock, metal, and psychedelic funk and soul, they gleefully fuse elements from cumbia, 1970s *funaná* from Cape Verde, and *kompa* from Haiti, as well as salsa, reggae, and futuristic-yet-retro synth sounds.

August 2

OSHUN

Niambi and Thandi, vocals; DJ Proda

OSHUN, named for the Nigerian Yoruba goddess of fresh water, pleasure, and love, is an independent hip-hop/soul duo and the sonic manifestation of Afrofuturism. With its digital and acoustic sounds, heavy drums and bass, and ambient harmonic textures, OSHUN uses music to connect with ancestral spirits to manifest a sweeter tomorrow for us all. Since the 2015 release of its debut mixtape *Asase Yaa* (named for the great female spirit of the earth—Mother Earth as recognized by the Akan of Ghana), OSHUN has amassed a social media presence of more than 150,000 followers. The duo has been recognized by *Rolling Stone*, *The Fader*, *Viceland*, *Huffington Post*, *NPR*, *Essence*, and *Vogue*. Since graduating from NYU in 2017, Niambi and Thandi have performed throughout the US, Brazil, and Europe. Their first studio album, *bittersweet vol. 1*, produced by Proda, was released in April to critical acclaim.

August 9

Xenia Rubinos

Xenia Rubinos, voice, keyboard, bass; Maia Macdonald, bass, moog, guitar; Marco Buccelli, drums

Singer, multi-instrumentalist, and songwriter Xenia Rubinos uses her soulful voice to lead a genre-defying live band that pulls R&B together with hip-hop and jazz influences, all delivered with a New York punk-funk abandon. Her second full-length album, *Black Terry Cat*, was released by ANTI- Records and garnered wide critical acclaim. Rubinos's powerhouse vocals have been featured on albums by legendary sonic adventurers such as Deerhoof and her label mate Son Little. She tours internationally and is known for captivating stage performances. *Pitchfork* noted her "unique presence with a sharp ability to make pressing issues about identity and society into funky and exhilarating music."

August 16

Kemba

Matthew Jefferson, vocals; Charles Johnson, DJ

Born in the Hunts Point neighborhood of the Bronx, in the poorest congressional district in the country, Matthew Jefferson (aka Kemba, formerly YC the Cynic) became a torchbearer for progressive hip-hop at an early age. Known for his quick-witted lyricism and radical openness, Kemba is on a mission to revitalize the birthplace of hip-hop culture. As a founding member of

RDACBX (the Rebel Diaz Arts Collective), a hip-hop community center in the South Bronx, Kemba teaches younger musicians the art of rap, in the hope that they will further change the course of music. In both creating and teaching, he notes, “I finally learned to be completely open and honest, baring my soul and insecurities, because that’ll make for the best art—and the best artists.” *The Deli* magazine named Kemba one of the “Top 5 Underground Hip-Hop Artists in NYC.” He has toured the country doing what he loves.

August 23

Zenizen

Opal Hoyt, keyboards and vocals; Maia Macdonald, bass and vocals; BENAMIN, guitar and vocals; special guests to be announced

Pitchfork describes Zenizen as “a Brooklyn-based band that fuses soul, jazz, R&B, and rock into songs that celebrate both hedonism and mindfulness.” Band leader and songwriter Opal Hoyt sees the project as one “where I’m in control of a lot of elements but can bring in badass musicians to take the helm and make this their own too.” Hoyt is invested in all things soulful and counts Minnie Riperton, Mariah Carey, and London nu-jazz as major influences. After a sojourn in Australia to write and record a debut EP, she is back in New York playing shows and working on the band’s first album. The *Australia Deluxe* EP (out now on Don Giovanni Records) includes remixes from DJ Bruce, Suzi Analogue, Vulture Street Tape Gang, and Black Spade.

August 30

Mutual Benefit

Jordan Lee with ensemble

Mutual Benefit is the sprawling chamber folk project of songwriter Jordan Lee. For nearly a decade, he has crafted pop experiments that blend orchestral instrumentation and ambient electronic sounds in songs that are uniquely comforting but willing to stare down life’s more difficult existential quandaries. The recordings are highly collaborative, with friends adding keys, electronics, harmonies, violin and banjo, woodwinds, and found sounds, expanding on Lee’s ethereal voice and off-kilter arrangements. His songwriting often consists of lush pop miniatures pieced together over several years, inspired by the hellos and goodbyes and blurred landscapes of life in flux. As a writer for *The New Yorker* heard it, “Bells and flutes and strings blend with basic rock instruments; vocal arrangements pulse and flow, and the result shimmies beyond the fence of the familiar.” At Summer Thursdays, a five-piece Mutual Benefit will play songs from across the band’s discography and from Lee’s forthcoming full-length, due out this fall.

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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: Saturday–Wednesday, 10:30 a.m.–5:30 p.m.; Thursday–Friday, 10:30 a.m.–8:00 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, 4:00–8:00 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.