

The Noguchi Museum and Bang on a Can Present Summer–Fall 2023 Concert Series at the Museum

Sunday, June 25, 4 pm: tombstar (Isabel Crespo Pardo, Zekkereya El-magharbel, Lesley Mok, eddy kwon)

Sunday, July 9, 4 pm: Tomas Fujiwara: *Dream Up* for Percussion Quartet

Sunday, August 27, 4 pm: Issei Herr + Matt Evans (double bill)

Sunday, September 24, 4 pm: For Living Lovers (Brandon Ross & Stomu Takeishi)

Tickets: noguchi.org/bangonacan

New York (June 21, 2023) – **Bang on a Can** and **The Noguchi Museum** continue their long-running collaboration with a series of four live concerts in the Museum’s galleries and garden. Concerts take place on select Sundays in June–September, at 4 pm. Tickets for the performances include full access to The Noguchi Museum. Details and tickets: noguchi.org/bangonacan.

Alongside the exhibition *Noguchi Subscapes* (through September 3), a survey of Isamu Noguchi’s particular interest in the unseen and hidden—and with a common eye toward fusing modern influences with the traditional—the 2023 Artists at Noguchi | Bang on a Can Music Series presents an eclectic mix of artists performing music that defies genres and engages with the imagination, memory, and subconscious realms.

Sunday, June 25, 4 pm

tombstar (Zekkereya El-magharbel, eddy kwon, Lesley Mok, Isabel Crespo Pardo)

tombstar is a new ensemble featuring eddy kwon – violin; Isabel Crespo Pardo – voice; Zekkereya El-magharbel – trombone; and Lesley Mok – drums. The quartet of interdisciplinary artists from Brooklyn and Detroit explore the collective subconscious through improvisation, composition, and joyful experimentation.



tombstar. Photo: Zosha Warpeha

Sunday, July 9, 4 pm

Tomas Fujiwara: *Dream Up* for Percussion Quartet

Drummer and composer Tomas Fujiwara’s *Dream Up* is a suite for percussion quartet, featuring vibraphonist Patricia Brennan, taiko drummer Kaoru Watanabe, percussionist Tim Keiper, and Fujiwara on drums. *Dream Up* draws inspiration from Fujiwara’s years as a performer in *Stomp*, and as a member of multi-percussion ensembles such as his own Triple Double, 7 Poets Trio, and Shizuko, Mike Reed’s Living By Lanterns, and the Broadway show *Fela*. The suite is a celebration of storytelling, history, memory, and culture through the transformative power of rhythm.



Tomas Fujiwara. Photo: Melanie Minichino

Sunday, August 27, 4 pm

Issei Herr + Matt Evans

A double bill in the galleries features solo performances by cellist Issei Herr and drummer/producer Matt Evans. Issei Herr mines her background as a classically trained cellist to explore openness, vulnerability, and a sense of wonder in her intricately looped and layered compositions. Matt Evans presents a solo electro-acoustic performance for drumset. Taking cues from millennial esoterica, natural phenomena, and science fiction, Evans uses drum-driven hypnotic soundscapes and improvisatory performances to embody imaginary ecosystems of surreal sonic worlds.



From left: Issei Herr (photo © isseiherr.com);
Matt Evans (photo: Alexia Webster)

Sunday, September 24, 4 pm

For Living Lovers (Brandon Ross & Stomu Takeishi)

Guitarist Brandon Ross and bassist Stomu Takeishi are both longtime veterans of New York City’s creative music scene. Over the course of their long collaboration, the duo have developed a unique dialogue and timbral language for guitar and bass. For Living Lovers’s music poses questions—physical, philosophical, and sonic—all while inviting the listener to participate in an intimate conversation.



For Living Lovers. Courtesy of the artists

LOCATION

The Noguchi Museum

9-01 33rd Road (at Vernon Boulevard), Long Island City, NY 11106

TICKETS

Bang on a Can tickets include full access to The Noguchi Museum, and are priced the same as the Museum’s timed admission tickets: \$12 general admission / \$6 students and seniors / free for Museum members, children under 12, NYC public high school students, SNAP benefits recipients with a WIC/EBT card, visitors with disabilities and their carepartners, members of the press, and other free admission partnerships; see a full list of free programs at noguchi.org/visit. Tickets are available at noguchi.org/bangonacan. Walk-up guests will also be welcomed based on Museum capacity.

Seating is available for all guests on a first-come, first-served basis. Visitors with special access requirements or accessibility questions may contact tickets@noguchi.org for assistance.

MEDIA CONTACTS

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ABOUT BANG ON A CAN

Bang on a Can is dedicated to making music new. Since its first Marathon concert in 1987, Bang on a Can has been creating an international community dedicated to innovative music, wherever it is found. With adventurous programs, it commissions new composers, performs, presents, and records new work, develops new audiences, and educates the musicians of the future. Bang on a Can is building a world in which powerful new musical ideas flow freely across all genres and borders. Bang on a Can plays “a central role in fostering a new kind of audience that doesn’t concern itself with boundaries. If music is made with originality and integrity, these listeners will come.” (*The New York Times*)

Bang on a Can has grown from a one-day New York-based Marathon concert (on Mother’s Day in 1987 in a SoHo art gallery) to a multi-faceted performing arts organization with a broad range of year-round international activities. “When we started Bang on a Can, we never imagined that our 12-hour marathon festival of mostly unknown music would morph into a giant international organization dedicated to the support of experimental music, wherever we would find it,” write Bang on a Can Co-Founders Michael Gordon, David Lang and Julia Wolfe. “But it has, and we are so gratified to be still hard at work, all these years later. The reason is really clear to us—we started this organization because we believed that making new music is a utopian act—that people needed to hear this music and they needed to hear it presented in the most persuasive way, with the best players, with the best programs, for the best listeners, in the best context. Our commitment to changing the environment for this music has kept us busy and growing, and we are not done yet.”

Bang on a Can is now a home for two festivals, **LOUD Weekend at MASS MoCA** and **LONG PLAY in Brooklyn, NY**. Current projects include **The People’s Commissioning Fund**, a membership program to commission emerging composers; the **Bang on a Can All-Stars**, who tour to major festivals and concert venues around the world every year; recording projects; the **Bang on a Can Summer Music Festival at MASS MoCA**, a professional development program for young composers and performers led by today’s pioneers of experimental music; **Asphalt Orchestra**, Bang on a Can’s extreme street band that offers mobile performances re-contextualizing unusual music; **Live Online**, a pandemic-originating streaming concert series to support composers and performers and engage audiences worldwide; **Found Sound Nation**, a technology-based musical outreach program now partnering with the State Department of the United States of America to create **OneBeat**, a revolutionary, post-political residency program that uses music to bridge the gulf between young American musicians and young musicians from developing countries; cross-disciplinary collaborations and projects with DJs, visual artists, choreographers, filmmakers and more. Each new program has evolved to answer specific challenges faced by today’s musicians, composers and audiences, in order to make innovative music widely accessible and wildly received. Bang on a Can’s inventive and aggressive approach to programming and presentation has created a large and vibrant

international audience made up of people of all ages who are rediscovering the value of contemporary music. Bang on a Can has also recently launched its new digital archive, **CANLAND**, an extensive archive of its recordings, videos, posters, program books, and more. Thirty-three years of collected music and associated ephemera have been digitized and archived online and is publicly accessible in its entirety at **canland.org**. For more information about Bang on a Can, please visit **bangonacan.org**.

ABOUT THE NOGUCHI MUSEUM

Opened in 1985 by category-defying Japanese American sculptor **Isamu Noguchi** (1904–1988), The Isamu Noguchi Garden Museum (now known as The Noguchi Museum), was the first museum in the United States to be established, designed, and installed by a living artist to show their own work. Located in Long Island City, Queens, the Museum itself is widely viewed as among the artist's greatest achievements. Holding the world's largest collection of Noguchi's works, it features open air and indoor galleries in a repurposed 1920s industrial building and an outdoor sculpture garden. Accompanying the permanent installations placed by Noguchi, the Museum presents temporary exhibitions exploring themes in Noguchi's work, his milieu and collaborators, and his enduring influence today among contemporary practitioners across disciplines. It exhibits a comprehensive selection of Noguchi's material culture, from sculpture, models, and drawings to his personal possessions, and manages the artist's archives and catalogue raisonné. Through its rich collection, exhibitions, and programming, the Museum facilitates scholarship and learning for audiences of all ages and backgrounds.

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