

**Stephen Prina**  
**An Evening of 19th- and 20th-Century Piano Music**  
**Artist and performer bios**

**Stephen Prina** is an artist, musician, and composer who was born in 1954 in Galesburg, Illinois, and is based in Los Angeles, California. His solo exhibitions include *English for Foreigners*, Museo Tamayo, Mexico City (2020) and Museo Madre, Naples (2017); *galesburg, illinois+*, Kunst Halle Sankt Gallen, St. Gallen (2015); *As He Remembered It*, Los Angeles County Museum of Art, Los Angeles (2013) and *Secession*, Vienna (2011); *He was but a bad translation.*, Kölnischer Kunstverein (2011); *Stephen Prina: Modern Movie Pop*, Contemporary Art Museum St. Louis (2010); *The Second Sentence of Everything I Read Is You*, Staatliche Kunsthalle Baden-Baden and Centro Andaluz de Arte Contemporáneo (CAAC), Seville (both 2008); *To the People of Frankfurt am Main: At Least Three Types of Inaccessibility*, Frankfurter Kunstverein, Frankfurt am Main (2000); and *It was the best he could do at the moment*, Museum Boijmans-van Beuningen, Rotterdam (1992). Group exhibitions include the 2008 Whitney Biennial, Whitney Museum of American Art, New York; *Departures: 11 Artists at the Getty*, The J. Paul Getty Museum, Los Angeles (2000); *Allegories of Modernism: Contemporary Drawing*, The Museum of Modern Art, New York (1992); *documenta IX*, Kassel (1992); the 51st Carnegie International, Carnegie Museum of Art, Pittsburgh (1991); *Aperto*, Venice Biennale (1990); *A Forest of Signs: Art in the Crisis of Representation*, MOCA, Museum of Contemporary Art, Los Angeles (1989); and the 74th American Exhibition, The Art Institute of Chicago (1982).

Heralded as “queen of contemporary music” by Zachary Woolfe in the *New York Times*, **Ursula Oppens**, a legend among American pianists, is widely admired for her original and perceptive readings of new music, and for her knowing interpretations of the standard repertoire. With five Grammy nominations to her credit, Oppens established her reputation early on with a classic recording of Frederic Rzewski’s *The People United Will Never Be Defeated!* No other artist alive today has commissioned and premiered more new works for the piano that have entered the permanent repertoire. As guest soloist, Oppens has performed with the New York Philharmonic, Los Angeles Philharmonic, Berlin Symphony, and London Philharmonic Orchestras, among others, and has collaborated with the Arditti, Cassatt, Juilliard, and Pacifica quartets. Oppens teaches at Mannes College, and is a distinguished professor of music at Brooklyn College and the CUNY Graduate Center in New York City.

Praised for his “adventurousness and muscular skill” (*The New York Times*), **Adam Tendler** has been called “the hottest pianist on the American contemporary classical scene” (*Minneapolis Star Tribune*), “relentlessly adventurous” (*Washington Post*), a “remarkable and insightful musician” (*Los Angeles Times*), an “intrepid...maverick pianist” (*The New Yorker*), and “one of contemporary classical music’s most intentional and daring pianists” (*Seven Days*). A pioneer of DIY culture in classical music, at age 23 Tendler performed solo recitals in all 50 states, going on to become one of classical music’s most celebrated artists, receiving Lincoln Center’s Emerging Artist Award, the Yvar Mikhashoff Prize, and appearing as soloist with the London Symphony Orchestra, LA Phil, Sydney Symphony, Toronto Symphony Orchestra, NJ Symphony, and Vermont Symphony Orchestra, and on the main stages of Carnegie Hall, the Barbican Centre, and Sydney Opera House, among others. His appearance on Wild Up’s Julius Eastman anthology earned a Grammy nomination, and his latest project, *Inheritances*, was a *New York Times* Critic’s Pick. He is the author of two books, is a Yamaha Artist, and serves on the piano faculty at New York University.