

## Stephen Prina

*The Way He Always Wanted It II, Movement 4 (2008) and A Lick and a Promise (2025)*

### 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).

**Either/Or** (EO) is a flexible chamber ensemble based in New York City with a repertoire drawn from a wide spectrum of experimental traditions. Winner of the 2015 CMA/ASCAP Award for Adventurous Programming, EO has presented such inclusive concert experiences as surveys of composers like Tālib-Rāsūl Hākīm, Ana-Maria Avram, Chiyoko Szlavnic, and Anthony Braxton; explorations of graphic score approaches by artists like Mendi+Keith Obadike, Joanna Ward, and Raven Chacon; and carefully constructed sets of works with titles such as *Perspectives and Disclosures* and *Time | Again*. EO's directors, Richard Carrick and Chris McIntyre, draw on a broad collective of 10 regular soloists and various guests to realize the specific requirements of each project. Since forming in 2004 the group has premiered more than 300 works (as well as dozens of student compositions), toured throughout the US and Sweden, and recorded for labels such as New Focus, New World Records, Starkland, and Sterling Classics.

Now in its third decade, the **International Contemporary Ensemble** (the Ensemble) is a multidisciplinary collective of musicians, digital media artists, producers, and educators committed to building and innovating collaborative environments in order to inspire audiences to reimagine how they experience contemporary music and sound. The Ensemble creates a mosaic musical ecosystem as “America’s foremost new-music group” (*The New Yorker*), honoring the diversity of human experience and expression by commissioning, developing, recording, and performing the works of living artists. Cofounded in 2001 by flutist and MacArthur “genius” fellow Claire Chase, the Ensemble has premiered over 1,000 works. The Ensemble has given performances at Warsaw Autumn, TIME:SPANS, Berliner Festspiele, HEAR NOW Los Angeles, Darmstadt International Summer Courses for New Music, Ojai Music Festival, Big Ears Festival, the Dutch National Opera, Cité de la Musique (Paris), the Metropolitan Museum of Art, Carnegie Hall, Japan Society, Merkin Hall at the Kaufman Music Center, Fridman Gallery, Chelsea Factory, NYU Skirball Center, and the Walt Disney Concert Hall.

Composer, conductor, and pianist **Richard Carrick** (EO) is a Guggenheim fellow whose music has premiered at international festivals including NYPHIL Biennial, ISCM World Music Days, and Enescu Festival; been released on over a dozen critically acclaimed albums; and been published by Project Schott NY. His music spans solo, chamber, and orchestral compositions, as well as works incorporating dance, graphic scores, video, and conducted group improvisation, including the recent concert-length works *The Atlas*, *l'Algérie*, and *The Path*. As a conductor and performer he has premiered hundreds of works by notable living composers, including conducting E/O's ambitious *John Cage Party Pieces*, premiering 125 scores in one evening. He currently serves as chair of composition at Berklee College and director of the new music ensemble Either/Or in New York City.

Violinist **Jennifer Choi** (EO) has charted a career that breaks through the conventional boundaries of solo violin, chamber music, and the art of improvisation. She has been hailed by the *New York Times* as an “excellent violinist,” and “soulful, compelling,” and by *Time Out New York* as “passionate” and “adventurous.” A frequent collaborator of today's most exciting composers, Choi has premiered and performed Wadada Leo Smith's

violin concerto *Afrikana 2*; numerous solo and chamber works by John Zorn, Susie Ibarra, Richard Carrick, Randall Woolf, and Annie Gosfield; and the US premieres of Jacob TV and Helmut Lachenmann. She can be heard on over a dozen albums for TZADIK, Starkland, and New Focus Records.

**Alexander Davis** (the Ensemble) is a New York City-based bassoonist praised for playing “with poise and élan” (*Cleveland Classical*). A passionate advocate for equity in classical music, he is the founder and artistic director of Sugar Hill Salon, a Harlem-based chamber series spotlighting Black and Brown wind artistry. Davis is a sought-after performer and member of the International Contemporary Ensemble and Quintet of the Americas. He has played with ensembles including the St. Paul Chamber Orchestra, the Knights, American Composers Orchestra, Alarm Will Sound, and American Modern Opera Company, and he has appeared on Broadway in *Phantom of the Opera* and *Sweeney Todd*. In April 2022, Davis performed in the first all-Black orchestra to hold a concert at Carnegie Hall, as part of the Gateways Music Festival. He holds degrees from SUNY Fredonia, Manhattan School of Music, and Stony Brook University, where he is also a doctoral candidate.

Percussionist and composer **Nathan Davis** (the Ensemble) “writes music that deals deftly and poetically with timbre and sonority” (*The New York Times*). He has premiered hundreds of works by emerging and established composers, and has appeared as a soloist with the Seattle, Tokyo, and Nagoya symphony orchestras. His chamber dance-opera *Hagoromo* premiered at BAM, featuring the Ensemble, the Brooklyn Youth Chorus, and dancers Wendy Whelan and Jock Soto. Davis received commissions from Donaueschinger Musiktage, GMEM, Claire Chase, Steven Schick, and Yarn/Wire, with premieres at Carnegie Hall, Tanglewood, Lincoln Center, and the Guggenheim Museum. An Aaron Copland Fellow at the Bogliasco Foundation, he has also been awarded by Camargo, Baryshnikov, NYSCA, NewMusicUSA, PEW, Jerome, Fromm, and ASCAP. His music is available on Sono Luminus, Starkland, New Focus, and Bridge Records, and he appears as a percussionist on dozens of albums. Davis holds degrees from Rice University, Yale University, and the Rotterdams Conservatorium as a Fulbright Scholar. He teaches composition at the New School/Mannes.

**Michelle Farah** (EO) is a prominent oboist living in New York City. She has established herself as a sought-after orchestral performer, a versatile chamber musician, and a Grammy-

winning recording artist. She has performed on prestigious stages with world-renowned ensembles, including the Orpheus Chamber Orchestra, New York Philharmonic, Santa Fe Opera, American Ballet Theatre, New Jersey Symphony, Orchestra of St. Luke's, the Knights, A Far Cry, Talea Ensemble, Alarm Will Sound, and the International Contemporary Ensemble. Her performances have garnered acclaim from critics, with the *New York Times* lauding her solo playing as "uniformly excellent." Offstage, Farah has taken on mentorship roles in the industry, including working as a teaching artist at the Gabriela Lena Frank Creative Academy of Music (GLFCAM) and the Composer's Conference. Born and raised in Miami, Florida, Farah earned her degrees from the Yale School of Music and the Manhattan School of Music. During her time at Yale, she contributed to preserving American musical heritage through her work, under the guidance of Vivian Perlis and Libby Van Cleve, at the Oral History of American Music, an ongoing oral history project collecting interviews with American composers.

**Isabel Lepanto Gleicher** (the Ensemble) is a flutist, improviser, composer, visual artist, and educator. *The New York Times* has called her "excellent," and a "rising talent and standout performer" at Miller Theatre, where she was a featured Pop-Up Concerts soloist. Gleicher is an artist member of the International Contemporary Ensemble, Wild Up, the conductorless orchestra One Found Sound, the woodwind quintet Sylvan Winds, and the hip-hop band ShoutHouse. She has performed at the Met Gala, NPR's *Tiny Desk*, Lincoln Center Summer for the City, Big Ears, TIME:SPANS Festival, SONIC MATTER, Sacrum Profanum Festival, and MATA, among others. You can hear Isabel on several recordings, including Wild Up's *Julius Eastman Vol. 1: Feminine* and their Grammy-nominated *Julius Eastman Vol. 2: Joy Boy*, Anna Thorvaldsdottir's *Aequa*, Infinity Shred's *Shred Offline*, and San Fermin's *The Cormorant and Jackrabbit*. Gleicher is on the flute faculty at SUNY Purchase Conservatory of Music. She has competed on the TV reality shows *Big Brother 25* and *The Amazing Race 38*.

**Madison Greenstone** (EO) is a clarinetist, writer, and member of TAK Ensemble. Their solo practice, "exstatic resonances," explores phenomenological, material, and spatial expressivities of sound through richly noisy timbral actions. Greenstone performs across the US and internationally as a soloist and chamber musician. As a soloist, they have been presented by Blank Forms, LAMPO, ISSUE Project Room, and Cafe Oto, among others. With TAK, they have been presented by the New York Philharmonic, Bangkok Arts and Cultural Center, Miller Theater, The Lab, and Music Currents Festival Dublin. Their

writings appear have been published by Blank Forms, Museum of Art and History Neuchâtel, MSU Zagreb, and *Contemporary Music Review*.

Praised as a "master of his instrument" and a "virtuosic performer of undeniable gifts" (*Fanfare*), bassist **Edward Kass** (the Ensemble) is an internationally recognized soloist, chamber musician, and contemporary music specialist. He performs regularly with the International Contemporary Ensemble, Ensemble Dal Niente, and Sound Icon, and has appeared at the Lucerne Festival, Tanglewood, Huddersfield, Donaueschinger Musiktage, and Elbphilharmonie Visions. Kass has premiered dozens of works by composers including Unsuk Chin, György Kurtág, and Katherine Balch. Since 2016, he has performed with soprano Nina Guo as Departure Duo, whose debut album *Immensity Of* was called "exquisitely beautiful" by *Avant Music News*. Kass is a Contemporary Leader at the Lucerne Festival, combining performance, pedagogy, and curation, and he has taught at institutions including Boston Conservatory and Stanford University. A recipient of the New England Conservatory's John Cage Award, he studied under Todd Seeber and Lawrence Wolfe. Kass is a proud product of the San Jose public school system.

**Katinka Kleijn** (the Ensemble) is a Dutch-born cellist whose genre-defying career spans classical, experimental, and performance art realms. A member of the Chicago Symphony Orchestra, Kleijn has also performed as a soloist with the CSO, the Hague Philharmonic, and the Chicago Sinfonietta. Her critically acclaimed world premiere of Dai Fujikura's cello concerto at Lincoln Center with the Ensemble was released by SONY Japan. Hailed by the *New York Times* as "a player of formidable expressive gifts," Kleijn is celebrated for her interdisciplinary, exploratory practice, often placing the cello in unexpected contexts. Her conceptual works include *Water on the Bridge* (2019), a striking performance in a Chicago public pool with 30 submerged cellos, and *The Body as a Variable Resistor* (2021), which links human and cello physiology via a shared-circuit synthesizer. In the experimental film *RESIDUUM* (2023), she performs with cello and trash in a visceral critique of waste culture. A dedicated improviser, Kleijn has worked with artists such as Ken Vandermark, Claire Rousay, Joe McPhee, and Damon Locks. She has presented multimedia performances at the Library of Congress, the Chicago Humanities Festival, and North Carolina Performing Arts.

Brooklyn-based horn player, writer, and performance artist **Nicolee Kuester** (EO) divides her time between experimental music and the older stuff. She has recently performed with the International Contemporary Ensemble, the Knights,

Talea Ensemble, Illinois on Broadway, and the New York Pops in New York City; with Ensemble Intercontemporain in Paris; with Alarm Will Sound in St. Louis; and with Kaleidoscope Chamber Orchestra in Los Angeles. She is a cofounder of MEANINGLESS WORK, a performance series that happily meanders between sounds, performance art, text, and movement theater.

Described as an "electronics wizard" by the *New York Times*, **Levy Marcel Ingles Lorenzo Jr.** (the Ensemble) is a Filipino American artist working at the intersection of music, art, and technology. A core member of the International Contemporary Ensemble, he is active as a percussionist, electronics performer, and sound engineer. Renowned for inventing new instruments, he performs and composes original electronic music, and has collaborated with artists such as Alvin Lucier, Claire Chase, Tyshawn Sorey, and Ryuichi Sakamoto. His soloist debut with the New York Philharmonic marked the reopening of David Geffen Hall. His work has appeared at STEIM, MIT Media Lab, Banff Centre, and Burning Man, and in outlets like BBC, Amazon Studios, and the *New York Times*. Levy holds degrees in electrical and computer engineering (Cornell University) and percussion performance (Stony Brook University), and he is professor of creative technologies at the New School, where he directs the Nstrument Lab and teaches instrument design and electronic performance.

**Christopher McIntyre** (EO) is a Brooklyn-based trombonist, curator, composer, band leader, and educator. Known for his involvement in Julius Eastman's music, McIntyre serves as director of TILT Brass, which he cofounded in 2003, and as curator and trombonist for Either/Or Ensemble. As a player, composer, and music director, he specializes in ensemble work that melds improvisatory and interpretive material. He regularly performs in groups such as TILT, Either/Or, SEM and Talea ensembles, and American Composers Orchestra (ACO), among many others. McIntyre leads an active career as an independent concert programmer in New York (at the Kitchen, MATA Festival, Ne(x)tworks, and ISSUE Project Room) and he currently teaches at Mannes School of Music at the New School and in ACO's Teaching Artist program.

**Dan Peck** (the Ensemble) is currently principal tubist of the New York City Ballet Orchestra. He joined the Orchestra in 2017 after seven years of playing the tuba/bass chair at *Chicago! The Musical*. Aside from the Ballet, Peck is an active freelancer and is a regular substitute with the New York Philharmonic, American Ballet Theater, and the Orchestra of St. Luke's. Equally at home in experimental music and improvisation, Peck has a number of active projects. His tuba/bass/percussion trio The Gate, with Tom Blancarte and Brian

Osborne, has recorded 10 albums and completed three tours of Europe. Earth Tongues is a trumpet/tuba/percussion trio with Joe Moffett and Carlo Costa, due to release their fifth album in 2025. Past activities include multiple albums and tours with Anthony Braxton, as well as Ingrid Laubrock, the International Contemporary Ensemble, and Signal Ensemble. Peck releases his own music and the music of other friends on his Tubapede Records label.

**William Schimmel** (EO) holds BM, MS, and DMA degrees from the Juilliard School. He has performed with several ensembles in New York, including the New York Philharmonic, the Metropolitan Opera, and Jazz at Lincoln Center, as well as the Kirov, Vienna, and Israel philharmonics. His recording with the Tango Project reached number one on the Billboard charts, and received Grammy nominations and *Stereo Review's* Album of the Year. He can be seen and heard in the film *Scent of a Woman*. His album *The Theater of the Accordion*, featuring trumpeter Wynton Marsalis, reached number one on the Amazon charts. Tom Waits said, "Bill Schimmel doesn't play the accordion, he IS an accordion." Schimmel's works are currently being archived at the Lincoln Center Performing Arts Library. He presents a yearly virtual series of Master Classes and Concerts that is now moving into its 31st year.

**Kal Sugatski** (EO) is a violist and imaginative creator known for their "soul satisfying, bold, political and creative" organizing and curating. Sugatski has performed with the New York Philharmonic, Pittsburgh Symphony, NYC Ballet, International Contemporary Ensemble, and ChamberQUEER, and with such recording artists as the National, Andrea Bocelli, and Stevie Wonder. Sugatski's season highlights include performances as principal violist of the Orchestra of St. Luke's, a collaboration with Paul Taylor Dance Company, touring with American Contemporary Music Ensemble, backpacking the entire Sierra Nevada range on the Pacific Crest Trail, and performing on Broadway. Sugatski was named Mainer of the Year for Vigorous Tenderness, their outdoor chamber music series in Maine centered around composers of color and other marginalized voices in classical music. They were a 2021-22 season musician with the Pittsburgh Symphony Orchestra and have been featured on NPR as both a soloist and a chamber musician.

**Dennis Sullivan II** (EO) is a percussionist, improviser, and composer based in New York. He is a founding member of Popebama, with saxophonist/composer Erin Rogers, and Radical 2, with percussionist/sound artist Levy Lorenzo. He also collaborates with improvised music ensembles such as Blood Luxury (Erica Dicker) and Las Cadenas (Brandon Lopez, Chuck Roth). He has performed with groups

such as the International Contemporary Ensemble and Yarn/Wire, while appearing at festivals such as MaerzMusik (Berlin), nyMusikk (Bergen), Manifeste (Paris), and LongPlay (Brooklyn). His compositions have been performed by the Ensemble, Hypercube, New Thread, Dal Niente, and others. He and Erin Rogers's work *Fight Songs*, an evening-length music/theater happening written for and performed with Decoder, premiered at Hamburg's Elbphilharmonie in March 2020. He is a recipient of the Darmstadt Stipendium Prize and is a D'Addario/Evans/ProMark/Sensory Percussion artist.

Flutist and vocalist **Alice Teyssier** (the Ensemble) brings "something new, something fresh, but also something uncommonly beautiful" (*San Diego Union-Tribune*) to her performances. A uniquely gifted advocate for new music, Alice has presented premieres of solo to large ensemble works, works closely with composers and collaborators through residencies and masterclasses at universities, and appears regularly at the main new music festivals the world over. She lives in Brooklyn, where she is a member of the International Contemporary Ensemble, the interdisciplinary troupe the Atelier, and the experimental jazz quartet SYMPHONY. Teyssier serves as clinical associate professor of performance in the Music Department at New York University's Faculty of Arts and Science.