

**Stephen Prina**  
**PUSH COMES TO LOVE FEST**  
**Artist and performer bios**

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.

Led by cofounder Chris McIntyre, **TILT Brass** is a Brooklyn-based organization dedicated to redefining and transforming contemporary brass music. Formed in 2003 by McIntyre and Gregory Evans, TILT presents a wide range of composers’ voices, including over 70 premiere performances. Various iterations of the group have worked directly with composers such as Zeena Parkins, Christian Wolff, Nate Wooley, and both John King and David Behrman with Merce Cunningham Dance Co. Its personnel includes many of the brightest stars from the local brass community, in configurations ranging from solo and chamber groups to experimental brass orchestras. TILT Brass has performed in myriad venues, including Park Ave Armory, Pioneer Works, the Whitney Museum of American Art, the Kitchen, ISSUE Project Room, Roulette, the Lake at Central Park, Joe’s Pub, and the Stone. TILT can be heard on releases from the Tzadik, New World, Chaikin, Pleasure of the Text, and Non-Site labels.

**Chris DiMeglio** (TILT Brass) is a trumpet player and vocalist based in Brooklyn, New York, who approaches music and other creative work as a vehicle for opening the heart, remembering our shared humanity, and building community. He has collaborated widely across genres, from experimental and improvised new music to projects by independent and popular singer-songwriters, and has worked with Anthony Braxton, Audra Wolowicz, William Hooker, Kyp Malone, Erin Durant, Talking Band, Aaron Siegel, Roddy Bottum, the Free Cloud Collective, and many others. He has also released two albums as a leader. In addition to his work as a performing

artist, DiMeglio is a professional meditation teacher and music teacher and is currently training to become a Gestalt psychotherapist.

Trumpeter, composer, and bandleader **Jonathan Finlayson** (TILT Brass) was born and raised in Oakland, California. After an invaluable mentorship with trumpeter and composer Robert Porter, Finlayson joined Steve Coleman’s Five Elements. While recording and touring internationally with the Five Elements, he completed his BFA at the New School for Jazz and Contemporary Music in 2005. Finlayson went on to perform and record in a variety of ensembles led by Muhal Richard Abrams, Henry Threadgill, Craig Harris, Ravi Coltrane, Mary Halvorson, Steve Lehman, Vijay Iyer, and Craig Taborn, among others. In 2013 Finlayson released the first of three critically acclaimed albums with PI Recordings: *Moment & The Message*, followed by *Moving Still*, which he toured internationally, and *3 Times Round*. After he attended the Jazz Composer Orchestra Institute in 2016, his composition *If Not for the Moon* was selected to be performed by the ACO Orchestra at Miller Theatre. As a 2021 artist-in-residence at Roulette, he premiered new compositions for quartet and quintet. His composition *Yet to Be* was commissioned by the violin duo String Noise and recorded for their 2021 release *Alien Stories*. Recent collaborations include Orchestre National de Jazz, ICE, Either/Or Ensemble, Terrance Etc, the Mark Morris Dance Group, Panorchestra, and Jamie Baum Septet+.

**Gareth Flowers** (TILT Brass) is a trumpeter originally from Arlington, Virginia, and has been based in New York since 2000. He began performing with the International Contemporary Ensemble in 2005, earning a reputation in contemporary music that has included critical acclaim from the *New York Times*. He has recorded for Philip Glass, John Adams, David Byrne, Anthony Braxton, DuYun, Anthony Coleman, and many others. Flowers can often be heard performing with the Metropolitan Opera Orchestra as an associate musician.

**Christopher McIntyre** (TILT Brass) 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) works, and ISSUE Project Room) and he currently teaches at Mannes School of Music at the New School and in ACO’s Teaching Artist program.

**James Rogers** (TILT Brass) can be found in the New York metropolitan area playing low brass in a wide variety of styles. Primarily a bass trombone player, he has performed with TILT Brass, Either/Or Ensemble, and SEM Ensemble, and he has performed in larger ensembles including the Princeton Symphony and the American Classical Orchestra. Rogers has also held chairs on the Broadway shows *Back to the Future*, *Mean Girls*, and *Groundhog Day*. With Igmar Thomas’ Revive Big Band, he has backed up countless hip-hop and R&B artists, including Queen Latifa, Gregory Porter, and Ashanti. Rogers can be heard on such albums as J. Cole’s platinum-selling 2014 *Forest Hills Drive*, the Tango Jazz Orchestra’s Latin Grammy-winning *Puertos*, and Arturo O’Farrill’s Afro-Latin Jazz Orchestra’s Grammy-nominated *Virtual Birdland*. Rogers received his bachelor’s and master’s degrees in music at the Manhattan School of Music. He is currently on the faculty of the Horace Mann School.

**Kyra Sims** (TILT Brass) is a collaborative musician, writer, and performance artist who lives in New York City. She has worked with artists such as Lizzo, Jon Batiste, Earth, Wind & Fire, The Roots, Carole King, Kristin Chenoweth, International Contemporary Ensemble, Roomful of Teeth, Frank Ocean, and My Brightest Diamond, and she appeared in Taylor Mac’s Pulitzer-finalist work *A 24-Decade History of Popular Music*. Sims has worked both on and off Broadway on shows including the Tony-nominated *Illinois*, the Drama Desk-nominated *Carmen Jones*, *Superhero*, and *Soft Power*, and the Emmy-nominated online show *Ratatouille: A Tik Tok Musical*. As a theater maker, Sims worked for a decade as an ensemble member of the New York Neo-Futurists, and her work with the company earned her a nomination for a New York Innovative Theatre Award for Outstanding Sound Design. She now works independently as an electronic performance artist, blending French horn with vocals, electronics, and spoken word, blending slice-of-life themes with hopeful Afrofuturism.

Trumpet player **Rebecca Steinberg** (TILT Brass) is currently playing in the orchestra of Ragtime at Lincoln Center Theater, and has

held chairs at the Tony-winning Broadway musicals *SUFFS* and *New York, New York*. Her other favorite musical appearances include *The Counterfeit Opera* at Little Island, *The Sound of Music* at Papermill Playhouse, and *Fiddler on the Roof in Yiddish* at Stage 42. Steinberg's most passionate and impactful work is with Calliope Brass, an ensemble and nonprofit that prioritizes creativity, collaboration, and community. Steinberg won the 2018 Liz Swados Inspiration Grant, an annual award honoring influential female music educators in New York City, on behalf of Calliope Brass. In 2023 she performed the world premiere of Adolphus Hailstork's Concertino for Trumpet and Orchestra with the Chelsea Symphony. Additionally, she serves as a program head for Maestra Music's First Takes program and is the director of brass at the Dwight Englewood School.

**Marina Rosenfeld** is a New York-based composer and artist, and is currently a fellow of the DAAD in Berlin. Working across the disciplinary boundaries of music, performance and improvisation, video, sculpture, and other visual forms, she has sought to interrogate the fundamental conditions of sound and music since the 1990s. Her work has been widely presented by institutions including the Park Avenue Armory, Portikus, the Serralves Museum, the Artists Institute, Kunsthau Basel, the 2024 Gwangju Biennial, the inaugural 2023 Biennale Son in Sion, the 2001 and 2008 Whitney Biennials, the 2016 Montreal Biennial, the radio program of Documenta 14, and others throughout Europe, North and South America, Asia, and Australia. She has performed with the Merce Cunningham Company, Warrior Queen, Sonic Youth, and George Lewis, among many others. She is the recipient of the 2024 Alpert Award in Visual Art, and was a 2024 artist-in-residence at La Becque, Switzerland; EMPAC in Rensselaer, New York; and the Emily Harvey Foundation in Venice, Italy.

**Ken Okiishi's** films, media artworks, and paintings incite poetic fissures and new possibilities in how we form ideas of ourselves and others: from a crumbling space of images, languages, and global-city-forms in feedback-loops of translation and migration in (*Goodbye to*) *Manhattan* (2010); to the space of childhood in a "homeland" made perpetually "foreign" in *A Model Childhood* (2018); to a film, *Vital Behaviors* (2019), which finds an undoing of the suffocating space of social media in a miraculously sensitized re-performance; to a raw studio practice of painting, which first emerged publicly in the works from the series *gesture/data* (2013-), in which painting, screens, and brain space collide in an entangled unraveling. His recent solo presentations include *3 New Films*, Reena Spauling Fine Art, New York; *MoMA Presents: Ken Okiishi's Vital Behaviors*, The Museum of Modern Art, New York; *Screen*

*Presence*, Museum Ludwig, Cologne; and *A Model Childhood*, University of Hawai'i at Mānoa. Okiishi has taught at Harvard University, Bard College, the Cooper Union, and Columbia University.

**Emily Sundblad** moved to New York from Sweden in 1998 to study at Parsons while forging a theatrical and subversive persona in New York nightlife. She founded Reena Spaulings Fine Art with John Kelsey in 2004, which straddled the lines between parody, post-Conceptualism, critical theory, cynicism, gaiety, and queer fashion—an early aughts re-vision of irony, authorship, and theatrics. Her expressive and romantic vocal performances of Lieder and pop culminated in *Dichterliebe / Divine Bitches* at the Kitchen in 2016. She has been part of recent solo and two-person exhibitions at Bortolami, New York (2025 and 2022); Weiss Falk, Zürich (2024); Galerie Hussenot, Paris, and House of Gaga, Los Angeles (2024); Weiss Falk, Basel (2021); Campoli Presti, Paris, and Galerie Neu, Berlin (2020); House of Gaga, Mexico City, and Campoli Presti, London, with Reena Spaulings (2019); Matthew Marks, Los Angeles, with Reena Spaulings (2018); and Xavier Hufkens, Brussels (2017).

**David Grubbs** is distinguished professor of music at Brooklyn College and the Graduate Center, CUNY. He is the author of *Good night the pleasure was ours*, *The Voice in the Headphones*, *Now that the audience is assembled*, and *Records Ruin the Landscape: John Cage, the Sixties, and Sound Recording*. Grubbs has released 16 solo albums and has appeared on more than 200 releases. In 2000 his *The Spectrum Between* was named Album of the Year in the *London Sunday Times*. He is known for his cross-disciplinary collaborations with poet Susan Howe and visual artists Anthony McCall, Angela Bulloch, and Josiah McElheny. Grubbs was a member of the groups *Gastr del Sol*, *Bastro*, and *Squirrel Bait*, and has performed with Tony Conrad, Pauline Oliveros, Luc Ferrari, Will Oldham, Loren Connors, Jan St. Werner, the Red Krayola, and many others.

**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).

**Raven Chacon** (White People Killed Them) is a composer, performer, and installation artist who was born at Fort Defiance, Navajo Nation. A recording artist for 24 years, Chacon has appeared on over 80 releases on national and international labels. He has exhibited, performed, or had works performed at LACMA, the Whitney Biennial, Borealis Festival, SITE Santa Fe, Swiss Institute Contemporary Art New York, and more. As an educator, Chacon is the senior composer mentor for the Native American Composer Apprentice Project (NACAP). In 2022 he was awarded the Pulitzer Prize in music for his composition *Voicelless Mass*, and in 2023 was awarded a MacArthur Fellowship.

**John Dieterich** (White People Killed Them) is a Minneapolis-based guitarist and co-composer in the band Deerhoof, of which he has been a member since 1999. In that time, Deerhoof has released 25 albums and has toured and collaborated extensively. In addition, Dieterich has been or continues to be a member of a number of other collaborative groups, including Endlings, White People Killed Them, Gorge Trio, Powerdove, Natural Dreamers, and duets with guitarists Mary Halvorson and Tashi Dorji. He also works as a producer, mixer, remixer, and collaborator with a diverse array of artists.

**Music Research Strategies** (White People Killed Them) produces interculturally situated, tactical media that reimagines tactics from the UGRR, Pueblo Revolt, Haitian Revolutionary, and Zapatista Uprising for today's political landscape. Their Insurgent Learning Workshops include *John Brown Was Polish!*, *Sacrum Profanum*, *Krakow*; *Ruthless Compassion*, New Media Arts and Sound Summit, Austin; *A Grammar of Motives*, the Center for Indigenous Studies at Bard College, Annandale-on-Hudson; *Listen Like Wolves*, San Francisco, Charlotte Street Foundation, Kansas City, and Creative Time, New York; *Pedagogy of the Surveilled*, Sonic Acts Biennale, Amsterdam; *Dismantling Tactic: X* (NAKA Dance Theater), MANCC/FSU, Tallahassee; *Anti-Monumental*

*Music*, Summer Course, Internationales Musikinstitut Darmstadt; *The Moon Is Down: The Status Quo Is Our Enemy*, Borealis Festival of Experimental Music, Bergen; *Ebonics Native Land Acknowledgment (ENLA #1)*, Pro Arts Commons, Oakland; and *Burn the Temples/Break Up the Bells* and *In Defense of Memory*, Off Lomas, Albuquerque.