



O R I G I N A L M U S I C W O R K S H O P

For Immediate Release

**ORIGINAL MUSIC WORKSHOP, AN INNOVATIVE NEW HOME FOR COMPOSERS, MUSICIANS AND AUDIENCES, TO OPEN IN WILLIAMSBURG, BROOKLYN IN 2013**

**State-of-the-Art Facility for Performance, Rehearsal and Recording,  
Created in Converted Factory Building, to Provide Unprecedented Resources  
for Emerging and Established Musicians**

**Renowned Composer and Interdisciplinary Arts Producer Paola Prestini Appointed to Lead  
Multifaceted Programs in Classical, Jazz, Contemporary and Experimental Music**



**BROOKLYN, NY, April 24, 2012** — New York City, the capital of America’s musical culture, today received an unprecedented new resource for composers, musicians and audiences with the announcement of the founding of the **Original Music Workshop (OMW)**. In late 2013, this new non-profit arts organization will inaugurate its \$15.6 million, 13,000-square-foot facility in the heart of the thriving Williamsburg neighborhood and launch its full-spectrum program in classical, jazz, contemporary and experimental music and sound.

Kevin Dolan, Founder and Chairman of OMW, announced the appointment of the acclaimed composer and arts producer **Paola Prestini** as Creative Director of OMW, charged with curating the organization’s programs, establishing artistic collaborations, developing initiatives to nurture young talent, and filling the OMW facility with new composers, performers, and audiences.

“As a composer, producer, educator and institutional leader, Paola is at the forefront of the generation of musicians that OMW is especially meant to serve,” Mr. Dolan said. “With this appointment, we are already realizing the exciting promise of OMW to create a home for the community and the culture of new music.”

OMW will provide New York a virtually round-the-clock venue with superb acoustics and state-of-the-art facilities for creating, rehearsing, performing, recording and broadcasting music in a wide range of genres. The heart of OMW, a new space with both the informality of a club and the acoustical refinement of a concert hall, will accommodate up to 350 patrons for performances and will be suited for a range of uses, from a recording session for a 70-piece orchestra to a solo vocal recital to a multi-media event by a new media ensemble.

## **PROGRAMMING, PARTNERSHIPS AND RESIDENCIES**

OMW will be a venue for a robust schedule of performances, including classical, jazz, contemporary and experimental music events, which will be organized by OMW under the leadership of Paola Prestini and by an international group of guest curators. OMW will also partner with like-minded organizations including **Creative Capital, Q2 Music, Beth Morrison Projects, Found Sound Nation, International Contemporary Ensemble, ETHEL's TruckStop, Sound Res** and the **Harare International Festival** in Zimbabwe to collaborate on events, projects, festivals and engagement initiatives and provide audiences with greater access to a variety and depth of programming. Engaging young musicians internationally will be a priority for OMW. In the 2012-13 season, OMW will collaborate with **Carnegie Hall's Weill Music Institute** to develop a project on **Carnegie Hall's Musical Exchange**, a global online community for young musicians. The partnerships will be developed to take full advantage of the advanced technological capabilities of the venue, allowing ongoing interaction and engagement.

Residencies will play an important role in the life of the venue, with groups including **The Knights, Brooklyn Rider, Talea Ensemble, ACME, Dangerous Ground Productions** and **Ballet Next** who will use the facilities for rehearsal, recording and performances.

OMW will launch a program entitled **Next Steps** which will provide live and virtual guides to artists creating a career, focusing on the emerging artist. The program will provide select resident composers with the opportunities to shadow, receive mentorship, and collaborate with the groups in residence. OMW partnerships with international festivals, such as the Harare International Festival, will also place their artists in the program. Masterclasses and workshops will be streamed and archived, and a partnership with **Creative Capital** will provide mid-career artists with professional development opportunities.

OMW will also serve a vital need by supporting composers and the art they create through a program of commissions and co-commissions, in particular for emerging artists.

In the lead-up to the opening of the venue, OMW will present a series of concerts and events launching with an event in September at the building site called SKYFUL which will feature two new sound installations with several of OMW's resident ensembles. Beginning in November, OMW will host a series at the Greene Space in TriBeCa with OMW resident ensembles such as Brooklyn Rider and Talea. These performances will highlight the diverse musical styles represented at the core of OMW's mission, including artists from around the world, showcasing relationships that the organization is establishing, as well as their commitment to global artistic partnerships.

"For 21st century artists, OMW will help bring together disparate voices across a vast interdisciplinary community, so they can create and present new works, develop their careers, explore unexpected synergies and collaborate with us in defining this space," Paola Prestini stated. "For the 21st-century audience, OMW will be at the forefront of offering new ways to experience music—both in our performance hall and off-site through our technological capabilities—with programs that open all genres to interpretation and experimentation."

The creation of the vision of OMW has included contributions from numerous music industry experts. Grammy Award winning producer and recording engineer **Adam Abeshouse**, an OMW Project Partner, has been integrally involved in design and project planning. **Ed Greer** serves as Project Consultant and is responsible for general management, operations and advising on staffing for OMW through its 2013 opening. Audio engineer **Sascha von Oertzen** serves as OMW's Technical Director and Recording Engineer.

## **THE OMW BUILDING**

The Original Music Workshop building is located in Williamsburg, Brooklyn on the corner of Wythe Ave and North 6th Street, one subway stop from Manhattan, one block from the East River—within a thriving independent music community and rapidly growing arts-interested, youthful constituency.

Designed by the young, Brooklyn-based design firm **Bureau V** with architect-of-record **Slab Architecture**, the Original Music Workshop building is characterized by the insertion of an acoustically-driven, geometrically complex chamber hall within an existing, graffitied, one hundred year old post-industrial shell of a former sawdust factory. The building combines an act of preservation with state-of-the-art new construction in an effort to shape a place that is both reverent and irreverent, both historic and progressive.

Bureau V principal Peter Zuspan stated that “Kevin [Dolan] came to us with a twofold request: the space needed to be both acoustically superior and a comfortable and visually compelling space, a departure from the standard black box theater.”

The performance hall, a crystalline form comprised of perforated steel panels and recessed structural channels, is a double-height space with surrounding balcony. The space contains no trap doors, fly spaces, wings, or curtains; rather, it is fundamentally and simply a chamber hall.

The simplicity of the room is supported and augmented by an elaborate acoustic and theatrical design by **Arup**. Behind the visually opaque, but acoustically transparent walls of the performance space sits a series of variable acoustic treatments that allow the space to be tuned to the specificity of instrumentation. In addition, the venue utilizes acoustically isolated box-in-box construction that enables the entire performance space to meet the low background noise levels of the world’s finest recording studios. The space includes a state-of-the-art audio system, theatrical lighting infrastructure, a video projection system, and a variable staging system.

Seating up to 170 patrons (ca. 350 standing), the space offers an intimate experience for the concertgoer with the performers as well as with fellow concertgoers. “The space is small enough to truly listen, while large enough to foster a sense of community,” said Bureau V principal Alexander Pincus.

The performance space is also engineered for recording up to a full 70-person orchestra with integrated recording and broadcasting infrastructure, two isolated mixing rooms and a video editing room.

Outside the performance space, the venue includes a double-height lobby with a bar, separated from the concert hall by a massive vertically sliding acoustic door. The venue also houses an independently operated two story, 74-seat restaurant. Back of house spaces also include a green room and administrative offices.

## **PAOLA PRESTINI**

Paola Prestini was named in 2011 as one of the top “100 Composers Under 40” in a poll of NPR Music and WQXR Q2 Music listeners. Her compositions have been described by The New York Times as “radiant...[and] amorously evocative” and praised by composers including Terry Riley (“music [that] speaks from the heart and inspires”) and Osvaldo Golijov (“wrenching and tender and luminous and pure and exuberant: always vivid and always generous”). Her works have been commissioned and performed by institutions including Carnegie Hall, the Kronos Quartet, MATA, the Chicago Symphony Orchestra and New York City Opera (in its VOX program) and by soloists including Helga Davis, Rinde Eckert and Hila Plitmann. Recent projects include works at BAM, the Kennedy Center, the River

to River Festival and the Barbican Centre (with the BBC Orchestra); a collaboration with the Harare International Festival; and a residency at the Krannert Center; in collaborations with the Washington Chorus, the BBC Symphony Orchestra and artists such as Maya Beiser, Erika Harrsch, Gabriel Kahane and Julian Crouch. She is currently a Musical Exchange Fellow for Carnegie Hall as a featured artist.

In 2001, while a student at The Juilliard School (from which she received her B.M. and M.M. degrees), Paola Prestini co-founded VisionIntoArt, an interdisciplinary production company that has created more than fifty multimedia productions worldwide. She has directed education programs at VisionIntoArt, the American Composers Orchestra and the New York Youth Symphony Making Score and has taught and created curricula for institutions including New York City Opera and the League of American Orchestras, in addition to designing web education projects for Carnegie Hall. She is a founding member of the Very Young Composers program at the New York Philharmonic, for which she edited a book and has taught worldwide, from inner city schools in New York to El Sistema in Venezuela.

Paola Prestini has received commissions, grants and awards from Opera America, the American Music Center, Meet the Composer, ASCAP, the BMI Fund, NYSCA, the Trust for Mutual Understanding, Concert Artist Guild and The Cary Trust.

## **BUREAU**

Bureau V is at the forefront of a new generation of architects working across multiple disciplines. Founded in 2007 by recent Columbia graduates, Stella Lee, Alexander Pincus, and Peter Zuspan, and joined in 2011 by collaborator Laura Trevino, Bureau V designs innovative architecture and experimental projects ranging from cultural institutions and commercial buildings to performances, installations, and events.

The Original Music Workshop, Bureau V's first large scale work of architecture, is the culmination of the studio's practice and experimentation throughout its first five years, including large scale mixed-media drawing, audio performance, and formal research.

In addition to working with OMW, Bureau V has collaborated on creative projects with institutions and artists such as the Lower Manhattan Cultural Council, the Montello Foundation, Assume Vivid Astro Focus, Arto Lindsay, and Mary Ping among many others, producing works that have been exhibited or performed at institutions such as Guggenheim Museum, the Venice Biennale of Art, Inhotim, the Performa Biennial, and the REDCAT theater.

## **ARUP**

Arup is the creative force at the heart of many of the world's most prominent projects in the built environment and across industry. As an independent firm of designers, planners, engineers, consultants and technical specialists, Arup offers a broad range of professional services that combine to make a real difference to their clients and the communities in which they work. Arup Acoustics is one of the world's most respected acoustic consultancies in the world. With US teams in New York, Chicago, San Francisco and Los Angeles, they leverage the practical knowledge of over 30 years' worth of global experience as an industry leader in planning and design. Arup works in every area of acoustics, from advanced noise and vibration mitigation to optimization of performer and audience acoustic experience in acoustically critical performance venues, audio system integration in large public transit facilities, and more. Their highly interactive style of collaborative design benefits clients across market areas ranging from performing arts and museums to education, business, healthcare, transportation, leisure, sports, and multimedia.

Arup firmly believes rooms with acoustic quality fuse the shared experience between performer and listener. The architectural design must balance function, comfort and aesthetics with acoustical needs such as reverberant characteristics, adequate loudness, warmth, spaciousness, and clarity. Optimization of these definitive acoustic characteristics lets performers communicate their artistic vision without compromise and creates a transcendent, engaging experience. Arup's appreciation for the highest quality of sound performance is an extension of their ongoing research in room acoustics and their commitment to definitive architecture.

## **PRESS CONTACT**

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Image Caption: Original Music Workshop, Day Exterior, Image Courtesy of Bureau V

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