

BLAKE ZIDELL & ASSOCIATES



ORIGINAL MUSIC WORKSHOP

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ORIGINAL MUSIC WORKSHOP (OMW) PRESENTS ALESSIO BAX, LUCILLE CHUNG AND LUCA TARANTINO IN *VARIATIONS IN FOUR HANDS*, JANUARY 21 AT THE GREENE SPACE

Double bill features pianists Bax and Chung in the original four-hands version of *Petroushka*, following a lute / baroque guitar performance by Luca Tarantino with special guest Gyan Riley

OMW Creative Director Paola Prestini continues to reveal programmatic vision in advance of Williamsburg venue's opening in late 2013

When **Original Music Workshop (OMW)** opens its doors late next year, it will provide a singular home for emerging and established composers and musicians and their audiences. At 80 North 6th Street in Williamsburg, Brooklyn—arguably New York City's foremost artistic hotbed—the new non-profit arts institution will operate a 13,000-square-foot, state-of-the-art facility where classical, jazz, international, contemporary and experimental music and sound will be developed, performed and recorded nearly around the clock. *Variations in Four Hands* exemplifies OMW's sensibility, bringing together three celebrated young artists. Pianists **Alessio Bax** and **Lucille Chung** will perform the rarely heard original, four-hand version of Stravinsky's *Petroushka*, in its entirety, following a set by the lute / baroque guitar virtuoso **Luca Tarantino** featuring guitarist **Gyan Riley** as a special guest. Both Bax and Tarantino hail from Southern Italy; their radically different styles demonstrate the cultural richness of the region.

The concert, produced in collaboration with Italy's **Sound Res International Residency Program**, will take place **January 21**, 7:00 P.M. at **the Greene Space** at New York Public Radio (44 Charlton Street, Manhattan). Admission is free, but reservations must be made via email at rsvp@o-m-w.org.

Pianist **Alessio Bax**, First Prize-winner at the Leeds and Hamamatsu international piano competitions, is a 2009 Avery Fisher Career Grant recipient. He has appeared as soloist with over 90 orchestras worldwide, including the London and Royal Philharmonic orchestras, Houston Symphony, NHK Symphony in Japan, and City of Birmingham Symphony Orchestra with Sir Simon Rattle. Recent and upcoming highlights include performances with the St. Petersburg Philharmonic in Moscow and St. Petersburg under Yuri Temirkanov, Dallas Symphony under Jaap van Zweden, concerts at the 92nd Street Y, Carnegie Hall's Weill Recital Hall, Chamber Music Society of Lincoln Center, Washington's Kennedy Center, and Atlanta's Spivey Hall. Mr. Bax's acclaimed discography includes *Alessio Bax Plays Brahms* (fall 2012), *Rachmaninov: Preludes and Melodies* (*American Record Guide* "Critics' Choice"), *Bach Transcribed* and *Baroque Reflections* (*Gramophone* "Editor's Choice"). A native of Bari, Italy, he resides in New York City with his wife, pianist Lucille Chung.

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Gramophone has praised Montréal-born pianist Lucille Chung for her “stylish and refined” performances. She is the First Prize-winner of the Stravinsky International Piano Competition, and made her debut at the age of 10 with the Montreal Symphony Orchestra. She has since performed with over 60 leading orchestras around the world, including the Philadelphia Orchestra, Moscow Virtuosi, BBC National Orchestra of Wales, Seoul Philharmonic, and more. Chung has given solo recitals on the finest concert halls in over 30 countries including New York’s Carnegie Hall and Lincoln Center, Washington’s Kennedy Center and Phillips Collection, the Myra Hess Series in Chicago, the Concertgebouw in Amsterdam, and the Wigmore Hall in London, among other venues worldwide.

Luca Tarantino is an Italian lutenist, guitarist and electronic music composer from Salento, in Southern Italy. He is currently working with the Concerto de'Cavalieri baroque orchestra, and is involved in *The Baroque project*, a Sony Classical series of recordings of 18th-century Italian opera arias and symphonies. His repertoire spans from original compositions to Monteverdi.

Guitarist and composer Gyan Riley has garnered acclaimed as a classical soloist and in various ensembles, including performances with Zakir Hussain, Michael Manring, Mike Marshall, Dawn Upshaw, the San Francisco Symphony, the Falla Guitar Trio, the World Guitar Ensemble and his father, the composer/pianist/vocalist Terry Riley. Current ensemble projects include the duo **Pluck** with Wu Fei (guzheng and voice), the duo SuperBalls with David Cossin (percussion), the quintet Al-Madar, fronted by Bassam Saba (oud, ney, flutes), and a duo with Terry Riley (piano, synth, voice). In January 2011, Gyan's fourth recording of original compositions, entitled *Stream of Gratitude*, was released on Tzadik Records.

Since it began in 2004, Tarantino has been part of Sound Res, a residency program through which musicians with other artists meet in Salento conduct sound research and collaborate in the creation of original music. At Sound Res, he has worked with David Cossin, Bryce and Aaron Dessner, and Patrick Watson & The Wooden Arms. His recent collaborations include such artists as Clogs and the National.

Variations in Four Hands is the second concert (of four) in the “virtual season” OMW is presenting at the Greene Space while its own venue is constructed. The first of these, a performance by Mexican singer Magos Herrera and Paraguayan harpist Celso Duarte, took place in November. Following Variations, the next concert in the season is Vocal Electrofolk (March 16), a collaboration with the Harare International Festival of the Arts that will find Kronos Quartet cellist **Jeffrey Zeigler** and performance artist, vocalist and improviser **Helga Davis**, with Zimbabwean vocalist **Netsayi**, performing new works.

In the current issue of *New York Magazine*, the OMW kick-off concert *Skyful*—a multi-artist evening of music and installation that took place in September at the OMW site in Williamsburg—is listed among the Top 10 Classical Music Performances of 2012. In a review of *Skyful*, *The New York Times* praised the “richness and range” of OMW’s programming.

About Original Music Workshop (OMW)

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 will be a performance space designed by Bureau V, with acoustical design by Arup. With the informality of a club and the acoustic refinement of a concert hall, OMW 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. The converted two-story factory will maintain its rough brick exterior while providing a refined and intimate new interior. The building will also house an independently operated restaurant and two full bars.

In addition to—and, through its—cutting-edge facilities, OMW will offer programmatic support to a wide range of

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composers and musicians, and to emerging talents in particular, fostering their artistic progress and nurturing their musical discoveries. OMW also seeks to build a new audience—for existing repertoire and new music alike—through vibrant, progressive, and genre-spanning programs presented in the culturally rich Williamsburg section of Brooklyn.

Paola Prestini (Creative Director)

Composer Paola Prestini was appointed Creative Director of Original Music Workshop “OMW” in January 2012. Ms. Prestini is working with the Board of Trustees of OMW to develop the organization’s full range of artistic endeavors, including curating programming, establishing artistic collaborations, developing programs to nurture young talent.

In 2001, Ms. Prestini co-founded VisionIntoArt, an interdisciplinary production company that has created over 50 multimedia productions worldwide, and has partnered with organizations such as Beth Morrison Projects, Opera on Tap, American Composers Orchestra and Young Audiences.

Named by NPR as one of the “Top 100 composers in the World under 40,” Ms. Prestini’s compositions have been deemed “radiant...[and] amorously evocative” by The New York Times, and praised by composers such as 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 2009 Tzadik release *Body Maps* has been featured on WQXR and Q2. She has been commissioned and performed by Carnegie Hall, Kronos Quartet, MATA, Chicago Symphony Orchestra, and twice by New York City Opera (VOX), and performed by soloists such as Helga Davis, Rinde Eckert, and Hila Plitmann. Her work has been presented worldwide, in venues ranging from Zankel Hall, The Kitchen, The Whitney Museum, Le Poisson Rouge and the Stone in New York, to Etnafest, Milano’s Teatro Manzoni and Sound Res in Italy, and BEMUS in Belgrade, Serbia.

Recent projects include works at BAM, the Kennedy Center, the River to River Festival, the Barbican Centre, 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, Lar Lubovitch, Ali Hossaini, Cornelius Dufallo, Rinde Eckert, and Julian Crouch.

Ms. Prestini has been a Musical Exchange Fellow for Carnegie Hall, a Paul and Daisy Soros Fellow, and a Sundance Fellow. 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 the New York Philharmonic, New York City Opera, and the American Symphony Orchestra League 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.

Ms. Prestini’s commissions, grants and awards have come from Opera America, the American Music Center, Meet the Composer, ASCAP, the BMI Fund, NYSCA (two Individual Artist grants), the Trust for Mutual Understanding, Concert Artist Guild, The Cary Trust, and the ASCAP Morton Gould Composers Award. She received her BM and MM at the Juilliard School and has studied with Samuel Adler, Robert Beaser, and Sir Peter Maxwell Davies.

**For more information, please contact Blake Zidell at
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