

BLAKE ZIDELL & ASSOCIATES



ORIGINAL MUSIC WORKSHOP

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ORIGINAL MUSIC WORKSHOP (OMW) BEGINS “VIRTUAL SEASON” AT THE GREENE SPACE WITH *SONG PRESERVATIONISTS*, NOVEMBER 20

Concert featuring Paraguayan multi-instrumentalist Celso Duarte, Mexican vocalist Magos Herrera and friends is a collaboration between OMW and Carnegie Hall’s Musical Exchange

OMW Creative Director Paola Prestini continues to reveal programmatic vision in advance of building’s opening 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. Until then, OMW will present a year of concerts in **the Greene Space at New York Public Radio**, beginning with *Song Preservationists*, developed and presented in collaboration with **Carnegie Hall’s Musical Exchange** program, on **November 20**. The concert is free, but reservations must be made via email, at rsvp@o-m-w.org.

Song Preservationists culminates a month-long first collaboration between **Celso Duarte** and **Magos Herrera**, two multi-talented performers who “save songs” through their own dynamic artistry, from Latin folk to explosive jazz arrangements, in addition to composing new works. Duarte is a virtuoso of Paraguayan harp and Mexican *jarocho* harp, as well as an arranger, singer and player of other instruments. He has worked with a wide range of other artists, including Lila Downs, Plácido Domingo, Wynton Marsalis, and the Chieftains. Beloved throughout Mexico and Latin America, Herrera is a Grammy-nominated singer-songwriter known for her beguiling rhythmic scatting, inflected with soulful Latin/Andalusian phrasings.

A unique partnership between OMW and Musical Exchange—a global online community, created by **Carnegie Hall’s Weill Music Institute**, that fosters international collaboration between young musicians and helps them to share their performances—is facilitating Duarte’s work with Herrera. The Musical Exchange program’s [website](#) is providing a forum for the Duarte / Herrera collaboration, documenting the work as it progresses and hosting a forum for the artists to interact with students around the world. On the morning of November 20, OMW will film a new work from Duarte and Herrera for the [In Situ series](#) of performances at the OMW construction site; both Musical Exchange and OMW will post and share the video online.

The next “virtual season” concert at the Greene Space will be *Variations in Four Hands* (January 21, 2013), a

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collaboration between OMW and Sound Res International Residency Program. Pianists **Alessio Bax** and **Lucille Chung** will perform a four-hand, multimedia version of *Petroushka*, joined by **Luca Tarantino**, in an evening of new trajectories from Italy. Next up will be *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. The season will conclude with *Strings and Borders* (May 15, 2013), wherein **Jon Rose**, the Australian violinist, inventor and fence bower, will team up with violin mavericks Cornelius Dufallo and **Mari Kimura**.

Song Preservationists follows Herrera's participation in *Skyful*, a site-specific, multi-artist evening of music and installation that took place in September at the OMW site in Williamsburg. That concert, like the one on November 20, exemplified what *The New York Times* called the "richness and range" of OMW's programming. *Skyful* also featured performances by OMW resident artists **Brooklyn Rider Quartet** and **Talea Ensemble** (with guest soprano **Tony Arnold**), Syrian clarinetist **Kinan Azmeh** with violinist/composer **Cornelius Dufallo**, and *Inverted Sky*, a live kite/flute installation by **Erika Harrsch** in which ICE flutists **Claire Chase** and **Eric Lamb** played compositions by **Mario Diaz de Leon** and **Julian Wachner**.

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 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)

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*

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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, 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.

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