American Composers Orchestra &
The Center for Jazz Studies at Columbia University present the second Jazz Composers Orchestra Institute (JCOI)

August 7-11, 2012 at the UCLA Herb Alpert School of Music
38 jazz composers of all ages will converge at UCLA to explore writing for the symphony orchestra

Culminating with a public concert by JCOI ensemble-in-residence:

wild Up
Saturday, August 11, 2012 at 8:00pm
Schoenberg Hall at UCLA | 445 Charles E. Young Drive East | Los Angeles, CA
Tickets: $12 general admission, $5 for UCLA faculty, staff, and students
at 310.825.2101 or www.tickets.ucla.edu (under Special Events)

Music by George Lewis, Art Jarvinen, Andrew Tholl, Anne LeBaron, Derek Bermel, Brian Ferneyhough, Alvin Singleton, Nicole Mitchell, and Tom Johnson

Los Angeles, CA – The American Composers Orchestra (ACO) and Center for Jazz Studies at Columbia University (CJS), in cooperation with The UCLA Herb Alpert School of Music, and EarShot, the National Orchestra Composition Discovery Network, will present the second Jazz Composers Orchestra Institute (JCOI) from August 7-11, 2012 at UCLA. JCOI brings together 38 jazz composers at various stages in their careers chosen from a national pool of applicants, to explore the challenges of writing for the symphony orchestra. Composers working in jazz, improvised, and creative music have been selected based on their excellent musicianship, originality, and potential for future growth in orchestral composition. See the end of this press release for a complete list of participants.

JCOI is a new development in the jazz field. While many jazz composers seek to write for the symphony orchestra, opportunities for hands-on experience are few. JCOI aims to provide new resources for both jazz and classical music, promoting the emergence of composers trained in both jazz and new
Jazz Composers Orchestra Institute: August 7-11, 2012

orchestral techniques. Participants in JCOI will study with leading composers, conductors and performers in a curriculum designed and led by George Lewis (JCOI Director; Columbia University), Anthony Davis (University of California, San Diego), Anne LeBaron (California Institute of the Arts), Paul Chihara (UCLA), Nicole Mitchell (University of California, Irvine), James Newton (UCLA), Alvin Singleton (ACO advisor, Improvisation), and Derek Bermel (ACO Creative Advisor).

The Center for Jazz Studies received a grant from The Doris Duke Charitable Foundation's Continuing Innovation program to present an expanded version of the Institute, the first phase of which the foundation supported in 2010-11. ACO has received additional funding from The Herb Alpert Foundation for the JCOI Intensive in Los Angeles, along with a grant from the Fromm Music Foundation. The breadth of early support for JCOI is indicative of the high level of commitment to the project from long-time jazz and music funders.

In Los Angeles, JCOI participating composers will attend a series of workshops and seminars topics including study of scores and compositional techniques, contemporary performance practice, orchestration, notation and score preparation, and practical work with the symphony orchestra. Composers will also receive live demonstrations of instrumental techniques from wild Up, an LA-based 24-member experimental classical/contemporary ensemble led by artistic director and conductor Christopher Rountree, known nationally for its performances of new music which often embrace improvisation and cutting-edge new music techniques.

Up to 20 of the composers participating in JCOI this August will go on to put what they have learned into practice by composing a new symphonic work for the second phase of the Institute, the JCOI Readings. Readings will be held in the spring and fall of 2013 with orchestras in California and New York. Each composer will receive coaching from mentor composers and a professional music engraver as they write their new musical works. Once completed, each piece workshoped, rehearsed and performed by one of four host orchestras – American Composers Orchestra, Buffalo Philharmonic Orchestra, La Jolla Symphony, and one additional orchestra, through EarShot, the national orchestral composition discovery network. During the Readings, the new works will be heard in rehearsal, open public readings, and a public performance. Composers receive an honorarium to cover printing and preparation of orchestral parts; and feedback from orchestra principal musicians, conductors, librarians, and mentor composers.

The first JCOI, which took place in New York during the 2010-2011 season, was the subject of two features on National Public Radio, which reported that what the composers discovered while at the Institute has “the potential to shift the course of concert music.” Listen online at: www.npr.org/2010/12/19/132146455/teaching-the-symphony-to-swing

JCOI Concert: wild Up on August 11, 2012

The Institute culminates on Saturday, August 11, 2012 at 8pm with a concert performed by wild Up at Schoenberg Hall at UCLA. The program features music by JCOI mentor composers and includes George Lewis's The Will to Adorn which takes its title from a 1934 essay by Zora Neale Hurston, “Characteristics of Negro Expression;” Anne LeBaron’s Telluris Theoria Sacra (Sacred Theory of the Earth) depicting the chaos
that preceded creation and inspired by Thomas Burnet’s 1681 text of the same title; **Nicole Mitchell**’s “dense, dramatic, and daring” (JazzHouse.org) *Before and After (Nuclear War)*; **Alvin Singleton**’s *Almost a Boogie* for string trio, bassoon, horn, and piano; and **Derek Bermel**’s *Three Rivers* which combines both notated and improvised music. In addition, wild Up offers selections from its own eclectic repertoire including **Art Jarvinen**’s *Egyptian Two-Step* which features harmonica and compressed air cans; **Andrew Tholl**’s *corpus callosum* which shines a spotlight on the drum set as a prominent part of the ensemble; **Brian Ferneyhough**’s *L’chute d’lcare* inspired by the celebrated painting *Landscape with the Fall of Icarus* by Breughel; and **Tom Johnson**’s *Narayana’s Cows* based on a numerical sequence resulting from a mathematical question cow reproduction posed by Narayana, an Indian mathematician from the 14th century.

“We’ve created this program – which, by the way, is one of the most burning, intensely difficult, and stylistically varied programs I can imagine – by considering how jazz manifests in new music,” Christopher Rountree explains. “You can make a strong argument that jazz will be the defining influence on classical music going forward. Listeners will hear a groovy, chance-driven jam with serious complexity and wit.”

**About the 2012 JCOI Participants**

JCOI participants hail from a wide variety of backgrounds and jazz styles, ranging in age from 18 to 66 years old and hailing from cities including Denver, CO; Seattle, WA; New York, NY; Los Angeles, CA; Austin, TX; San Francisco, CA; San Diego, CA; and Chicago, IL. Participating composers include (see the end of this press release for a complete list):

**Gregg August**, a drummer-turned-bassist whose performances span the jazz, Latin jazz, classical and avant-garde scenes, who returned to New York 10 years ago after a stint as the principal bassist with La Orquestra Ciutat de Barcelona in Spain. [www.greggaugust.com](http://www.greggaugust.com)

**Joseph Daley**, a composer, educator, and tuba player originally from Harlem, who spent 40 years as a consummate sideman before releasing his own album with his jazz orchestra, the Earth Tones Ensemble, in 2011. [www.jodamusic.com](http://www.jodamusic.com)

**Ingrid Laubrock**, a tenor and soprano saxophonist and composer currently based in the German city of Moers, where she is “improviser in residence.” Laubrock’s groups include Sleepthief, the new octet, the New York-based quartet Anti-House and the collaboration Paradoxical Frog with pianist Kris Davis and drummer Tyshawn Sorey. [www.ingridlaubrock.com](http://www.ingridlaubrock.com)

**Daniel Marschak**, a graduate student in Composition at UCLA, performing pianist, and recording artist whose latest album, *Likewise*, was called “adventurous” and “well developed” by film and jazz legend Lalo Schifrin. [www.danmarschak.com](http://www.danmarschak.com)

**Tomeka Reid**, a Chicago-based cellist and composer currently performing with the AACM’s Great Black Music Ensemble, Nicole Mitchell’s Black Earth Ensemble/Strings, Mike Reed’s Loose Assembly, Dee Alexander’s Evolution Ensemble, Chicago Sinfonietta and the Chicago Jazz Philharmonic. [www.tomekareid.com](http://www.tomekareid.com)
Sumi Tonooka, a pianist and composer whose career has spanned 20 years, who has played in trios or quartets with such noted jazz stalwarts as bassist Rufus Reid and drummers Akira Tana and Lewis Nash. Tonooka is also a founder of the forward-thinking record label Artists Recording Collective. www.sumitonooka.com

Salim Washington, a Harlem-based musician, scholar and composer who plays tenor saxophone, flute and oboe, who earned his undergraduate and doctorate degrees at Harvard. His Ph.D dissertation is titled “Beautiful Nightmare: Coltrane, Jazz, and American Culture.” www.salimwashington.com

About Columbia University’s Center for Jazz Studies

The Center for Jazz Studies at Columbia University sees jazz as a music without borders and ultimately without limits, a model for the integration of forward-thinking models of scholarly inquiry with innovative teaching and community dialogue. Its direction, which emphasizes the themes of internationalization, technology, and community, is realized by promoting research by innovative scholars in the arts, humanities, and sciences; encouraging excellence in the teaching of music and culture; and presenting public events that complement and extend the Center’s research and teaching. The Center for Jazz Studies views the interdisciplinary expansion of the intellectual conversation surrounding jazz, and especially its lifeblood practice, improvisation, as tracing a path toward the development of new knowledge that illuminates the human condition. www.jazz.columbia.edu

About American Composers Orchestra

Entering its 36th season in 2012-2013, American Composers Orchestra is the only orchestra in the world dedicated to the creation, performance, preservation, and promulgation of music by American composers. ACO makes the creation of new opportunities for American composers and new American orchestral music its central purpose. Through concerts at Carnegie Hall and other venues, recordings, internet and radio broadcasts, educational programs, New Music Readings, and commissions, ACO identifies today’s brightest emerging composers, champions prominent established composers as well as those lesser-known, and increases regional, national, and international awareness of the infinite variety of American orchestral music, reflecting geographic, stylistic, and temporal diversity. ACO also serves as an incubator of ideas, research, and talent, as a catalyst for growth and change among orchestras, and as an advocate for American composers and their music. www.americancomposers.org

About the UCLA Herb Alpert School of Music

With its three outstanding departments of Ethnomusicology, Music and Musicology, The UCLA Herb Alpert School of Music aspires to educate the whole student through productive collaborations between performance and scholarship, a cross-cultural, global understanding of the art of music, and preparatory training for a broad range of careers in music after graduation. Public concerts, lectures, symposia, master classes, and musical theater and opera productions, are a hallmark of The UCLA Herb Alpert School of Music. Each department hosts a calendar of events open to the entire community, enriching the lives of both those on stage and those in the audience, and contributing to the quality of life in the city and beyond. The UCLA Herb Alpert School of Music was formed in 2007, with the support of a $30 million endowment from the Herb Alpert Foundation, made possible through the generosity of the renowned
performer, producer and philanthropist Herb Alpert and his wife Lani Hall Alpert.

www.schoolofmusic.ucla.edu

About wild Up

**wild Up** is a 24-member experimental classical/contemporary ensemble comprising Los Angeles musicians committed to creating visceral, thought-provoking happenings. The group, led by artistic director and conductor Christopher Rountree, unites around the belief that no music is off limits, and that a concert space should be as moving as the music heard in it: small, powerful and unlike anything else. Our projects are meant to bring people together, defy convention and address the need for heart-wrenching, mind-bending experiences. [www.wildup.la](http://www.wildup.la)

About EarShot

**EarShot** is the newly formed National Orchestral Composition Discovery Network that initiates partnerships with orchestras around the country; provides consulting, production, and administrative support for orchestras to undertake readings, residencies, performances, and composer-development programs; identifies promising orchestral composers, increasing awareness and access to their music; supports orchestras’ commitment to today’s composers and enhances national visibility for their new music programs. EarShot is coordinated by American Composers Orchestra in collaboration with American Composers Forum, the League of American Orchestras, and New Music USA (formerly the American Music Center and Meet The Composer). It brings together the artistic, administrative, marketing, and production resources and experience of the nation’s leading organizations devoted to the support of new American orchestral music. [www.earshotnetwork.org](http://www.earshotnetwork.org)

**2012 JCOI Participating Composers**

Steve Allee – Columbus, IN
David Arend – Oakland, CA
Gregg August – Brooklyn, NY
Mariel Austin – Northridge, CA
Adam Bartczak – Denver, CO
Jennifer Bello – Rochester, NY
Jose Bevia – West New York, NJ
Samantha Boshnack – Seattle, WA
Anita Brown – Nyack, NY
Courtney Bryan – New York, NY
Alan Chan – Santa Monica, CA
Tobin Chodos – Santa Cruz, CA
Joseph Daley – Hawley, PA
Michael Dessen – Irvine, CA
Nicolas Fernandez – Brooklyn, NY
Alex Heitlinger – Austin, TX
Stefan Kac – Valencia, CA
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This press release is available online at: www.americancomposers.org/press

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