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American Composers Orchestra &
The Center for Jazz Studies at Columbia University expand
Jazz Composers Orchestra Institute (JCOI) Readings
in cooperation with EarShot

Buffalo Philharmonic Orchestra – April 23 & 24, 2013
American Composers Orchestra – June 3 & 4, 2013
La Jolla Symphony & Chorus – September 19 & 20, 2013

Readings, Workshops, and Performances of New Works for Orchestra by
Seventeen Selected Jazz Composers

“the potential to shift the course of concert music” – NPR

New York, NY – American Composers Orchestra (ACO) and The Center for Jazz Studies at Columbia University (CJS), in cooperation with EarShot, the National Orchestra Composition Discovery Network, will present the second Jazz Composers Orchestra Institute (JCOI) Readings in 2013. Three orchestras – the Buffalo Philharmonic Orchestra (April 23 & 24), ACO (June 3 & 4), and La Jolla Symphony & Chorus (September 19 & 20) – will workshop, rehearse, and give public readings of new works for symphony orchestra written by seventeen jazz composers.

The JCOI Readings are a national expansion of the prototype JCOI program held in New York City in 2010-2011. The new Readings are the culmination of a process that began in August 2012, when 37 composers were selected from a national pool of applicants to attend the weeklong JCOI Intensive, a series of workshops and seminars devoted to orchestral composition held at the UCLA Herb Alpert School of Music in Los Angeles. After completing the Intensive, seventeen composers were given the opportunity to put what they learned into practice by composing a new symphonic work for the JCOI Readings. The composers, working in jazz, improvised, and creative music, were chosen based on their excellent musicianship, originality, and potential for future growth in orchestral composition. Each of the three orchestras will workshop and perform between five and seven composers’ new works.

Each composer participating in the JCOI Readings receives coaching from mentor composers and a professional music engraver as they write their new pieces. Once completed, each piece will be workshopped, rehearsed, and performed by one of the three host orchestras through the EarShot program. The new works will be heard in rehearsal, open public readings, and a public performance. Composers
Jazz Composers Orchestra Institute Readings: April – September 2013

receive travel and an honorarium, as well as feedback from orchestra principal musicians, conductors, librarians, and mentor composers, and an archival recording of their work.

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 orchestral techniques. 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

Buffalo Philharmonic Orchestra: April 23 & 24, 2013

Schedule: Tuesday, April 23 at 10am (working rehearsal)  
Wednesday, April 24 at 7pm (run-through)  
Location: Kleinhans Music Hall, 3 Symphony Circle, Buffalo, NY.  
Admission: Free and open to the public, no tickets required. More information: www.bpo.org

The Buffalo Philharmonic Orchestra JCOI Readings will take place on April 23 and 24, 2013 at Kleinhans Music Hall, led by BPO Associate Conductor Matthew Kraemer. The mentor composers for the BPO readings are James Newton (UCLA), Anthony Davis (University of California, San Diego), and Nicole Mitchell (University of California, Irvine). The Readings will include an open rehearsal on April 23 at 10am, and a run-through of the composers’ pieces on April 24 at 7pm, which is free and open to the public.

BPO’s featured composers will be Gregg August, Anita Brown, Joel Harrison, Ole Mathisen, and David Wilson. Gregg August, a sought-after bassist on the New York scene whose work is influenced by Cuban and Brazilian music, will incorporate in his new orchestral piece the rhythmic techniques used in Cuban rumba. Anita Brown, an acclaimed jazz conductor and arranger, will bring her new work Disarming The Tempest which strives to illuminate the plight of combat veterans suffering from PTSD. Guitarist, composer/arranger, and bandleader Joel Harrison draws his inspiration from sources as varied as Miles Davis and Charles Ives. He was named a Guggenheim Fellow in 2010 and is a two-time winner of the Jazz Composer’s Alliance Composition Competition. Ole Mathisen is a saxophonist, composer, and teacher who has worked on more than 100 recordings and numerous film and television scores and commercials. He brings a tone poem called Mind’s Eye Inverted to the BPO JCOI Readings.

American Composers Orchestra: June 3 & 4, 2013

Schedule: Monday, June 3 at 10am (working rehearsal)  
Tuesday, June 4 at 7:30pm (run-through)  
Location: Columbia University's Miller Theatre, 2960 Broadway, New York, NY.  
Admission: Free and open to the public, reservations recommended. More information: www.americancomposers.org

The ACO JCOI Readings will take place on June 3 and 4, 2013 at Columbia University’s Miller Theatre. The mentor composers for the ACO readings are George Lewis (Columbia University), Anne LeBaron (California Institute of the Arts), and Paul Chihara (UCLA). The Readings will include an open rehearsal
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on June 3 at 10am, and a run-through of the composers’ pieces on June 4 at 7:30pm. Both events are free and open to the public.

ACO’s featured composers will be Jennifer Bellor, José Beviá, Courtney Bryan, Ingrid Laubrock, Andy Milne, Richard Sussman, and Sumi Tonooka. Jennifer Bellor, a Ph.D student at the Eastman School of Music who has written several big band pieces for the Eastman New Jazz Ensemble, as well as a work for tap dancer and percussion, will bring a piece inspired by nature and chilly November weather. Pianist and composer José Beviá has had his music performed by such celebrated ensembles as the Count Basie Orchestra, and Wynton Marsalis and the Jazz at Lincoln Center Orchestra. His piece Noit-Alimissa (Assimilation) is an effort to combine the influences of post WWII contemporary classical music with contemporary jazz. New Orleans native Courtney Bryan performs with the Courtney Bryan Trio, and has headlined at the Snug Harbor Jazz Bistro and Sweet Lorraine’s Jazz Club of New Orleans. She is pursuing a DMA in music composition at Columbia University and is on the faculty of the Louis “Satchmo” Armstrong Jazz Camp. Her piece, called Shedding Skin, is inspired by a poem of the same title by Harryete Mullen. Ingrid Laubrock is saxophonist and composer originally from Germany, but now living in Brooklyn. She has performed with such artists as Anthony Braxton and Dave Douglas, and was nominated for the BBC Jazz Award for “Rising Star” in 2005. Her work Vogelfrei is inspired by photos she took of the various shapes and patterns formed by the electrical wiring used to power overground trains in Moers, Germany. Andy Milne is a Canadian jazz pianist and composer now based in New York, and a member of Steve Coleman’s core band the Five Elements. His piece uses concepts from classical homeopathic healing as a framework. Richard Sussman has been a member of the Jazz Composition faculty at the Manhattan School of Music since 1986; the goal of his piece is to imbue his music with the general attributes of jazz and pop in a subtle way. Sumi Tonooka is a jazz pianist and composer, and a founder of the Artists Recording Collective (ARC); her piece Full Circle was inspired by a dream she had after the JCOI Intensive in Los Angeles last year about orchestrating the curve in the yin and yang sign.

La Jolla Symphony & Chorus: September 19 & 20, 2013

Schedule: Thursday, September 19 (working rehearsal)
Friday, September 20 at 7pm (run-through)
Location: Mandeville Auditorium at UC San Diego, San Diego, CA.
Admission: Free and open to the public, reservations required. Call 858.534.4637.
More information: www.lajollasymphony.com

The La Jolla Symphony & Chorus JCOI Readings will take place on September 19 and 20, 2013 at UCSD’s Mandeville Auditorium, led by Music Director Steven Schick. The mentor composers for the La Jolla readings are Derek Bermel (ACO Creative Advisor), Anne LeBaron (California Institute of the Arts), and Anthony Davis (University of California, San Diego). The Readings will include a working rehearsal on September 19, and a run-through performance of the composers’ pieces on September 20 at 7pm, which is free and open to the public.

The La Jolla Symphony & Chorus’ featured composers will be Alan Chan, Tobin Chodos, Michael Dessen, Daniel Marschak, and Miya Masaoka. Alan Chan is a multi-faceted composer who has written for jazz big band, Western and Chinese instruments, and various percussion and chamber music ensembles. A bicycling enthusiast, he intends to explore the changing landscapes he often sees in biking dreams in his
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piece. Tobin Chodos is a composer and jazz pianist who was awarded a Dave Brubeck Fellowship in 2003. His piece, *Control Flow*, is a meditation on the notions of power and control in music. Michael Dessen is a composer-improviser who performs on slide trombone and computer and is on the music faculty at the University of California, Irvine; his new piece *Slippages* is inspired by his experiences with family members dealing with dementia and coma recovery. Miya Masaoka is a composer, inventor and sound artist whose work combines traditional Japanese instruments, electronics and improvisation. She is a recipient of numerous honors, including the Herb Alpert Award in the Arts. Her piece, *Other Mountain*, investigates the proximity of danger that everyone faces and evaluates in their daily lives and was inspired by a visit to a lake nearby Fukushima, Japan, the location of the 2011 tsunami and nuclear disaster.

**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. To date more than three dozen composers have been selected for New Music Readings with orchestras including the Buffalo Philharmonic Orchestra, Colorado Symphony Orchestra, Memphis Symphony Orchestra, Nashville Symphony Orchestra, Pioneer Valley Symphony (MA), New York Youth Symphony, and the San Diego Symphony.

**About American Composers Orchestra**

Now in its 36th year, **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. For more information, visit [www.americancomposers.org](http://www.americancomposers.org).

**About Buffalo Philharmonic Orchestra**

As Buffalo’s cultural ambassador, the Grammy Award-winning **Buffalo Philharmonic Orchestra** under the leadership of music director JoAnn Falletta presents more than 100 concerts each year. Since 1940, the orchestra’s home has been Kleinhans Music Hall, a National Historic Landmark with a reputation as one of the finest concert halls in the United States. The Buffalo Philharmonic has long been a champion of new music, commissioning world premieres, and programming many recent works. They have won an ASCAP
Adventurous Programming Award and were chosen from a national field to present a program at the prestigious Spring For Music festival at Carnegie Hall. This is the third year of Earshot readings in partnership with the ACO. During the tenure of JoAnn Falletta, the BPO has rekindled its history of radio broadcasts and recordings, including the release of 24 new recordings on the Naxos and Beau Fleuve labels. For more information about the Buffalo Philharmonic Orchestra, visit www.bpo.org.

About La Jolla Symphony & Chorus

The La Jolla Symphony & Chorus, now in its 58th season, is San Diego’s oldest and largest community orchestra and chorus. In six concert pairs each season, the ensemble combines classics from the traditional repertoire with a unique blend of premieres, commissions and performances of rarely heard, often monumental works. Under the tenure of Music Director Steven Schick, LJS&C has been critically acclaimed as offering some of the most daring programming in the country. The organization is an affiliate of the University of California, San Diego. For more information, visit www.lajollasymphony.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. For more information, visit http://jazz.columbia.edu.

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