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

Application Deadline: Monday, April 16, 2012 at 5pm (EST)
Guidelines and Applications available online: www.americancomposers.org/jcoi

Phase 1: Intensive, August 7-11, 2012
UCLA Herb Alpert School of Music
Up to 35 jazz composers of all ages will converge at UCLA to explore
writing for the symphony orchestra

Phase 2: JCOI Readings, April-June, 2013
Selected orchestras in California and New York will give public readings
of music by the participating composers

New York, NY – 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) in 2012 and 2013. The Institute will bring together up to 35 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 will be selected based on their excellent musicianship, originality, and potential for future growth in orchestral composition. Previous orchestral experience is not expected. The deadline for receipt of applications is Monday, April 16, 2012 at 5pm (EST). Guidelines and applications are available online at www.americancomposers.org/jcoi.

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. 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 Institute is organized into two phases. **Phase 1 is the Intensive**, and will be held from August 7-11, 2012 at the UCLA Herb Alpert School of Music in Los Angeles. The Intensive will include a series of workshops and seminars on topics such as study of scores and compositional techniques, contemporary performance practice, orchestration, notation and score preparation, and practical work with the symphony orchestra. Participants will also receive live demonstrations of instrumental techniques from **wild Up**, a chamber ensemble known nationally for its performances of new music which often embrace improvisation and cutting-edge new music techniques.

Selected Phase 1 composers will have the opportunity to apply to **Phase 2 of the Institute, the JCOI Readings**, to be held from April through June 2013 with orchestras in California and New York. The composers chosen to participate in the Readings will write a new work for symphony orchestra, which will be workshopped, rehearsed and performed by one of four host orchestras – **American Composers Orchestra, Buffalo Philharmonic Orchestra, La Jolla Symphony, and one additional orchestra**. During the Readings, the new works will be heard in rehearsal, open public readings, and a public performance. Composers will receive coaching from mentor composers and a professional music copyist/engraver during the period they are writing their pieces, as well as an honorarium to cover printing and preparation of orchestral parts; and feedback from orchestra principal musicians, conductors, librarians, and mentor composers during the Readings.

The first JCOI in New York in 2010 and 2011 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." Participants hailed from a wide variety of backgrounds and jazz styles. The youngest participant, Phillip Golub, was 17 years old. An accomplished jazz and classical pianist, Golub was a high school student in the Los Angeles area and impressed panelists with his already advanced technique. The oldest participant was 67-year-old Rufus Reid, a classically trained bassist and Guggenheim fellow, who has performed and recorded with great jazz masters including Eddie Harris, Sonny Stitt, Don Byas, Philly Joe Jones, Dizzy Gillespie, and many more.

**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 lifeflight practice, improvisation, as tracing a path toward the development of new knowledge that illuminates the human condition.

**About American Composers Orchestra**

Now in its 35th 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.

**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.

**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.

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This press release is available online at: [www.americancomposers.org/press](http://www.americancomposers.org/press)

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