



Friday | October 7 | 8pm | Sanders Theatre

# Maria Schneider Orchestra

## *Data Lords*

**Maria Schneider** composer/conductor

**Steve Wilson** alto saxophone

**Dave Pietro** alto saxophone

**Rich Perry** tenor saxophone

**Donny McCaslin** tenor saxophone

**Scott Robinson** baritone saxophone

**Greg Gisbert** trumpet

**Michael Dudley** trumpet

**Nadje Noordhuis** trumpet

**Jonathan Heim** trumpet

**Keith O'Quinn** trombone

**Ryan Keberle** trombone

**Marshall Gilkes** trombone

**George Flynn** bass trombone

**Julien Labro** accordion

**Jeff Miles** guitar

**Gary Versace** piano

**Jay Anderson** bass

**Johnathan Blake** drums

**Richard Dean Bernard** sound engineer

*Selections will be announced from the stage*

*The program will run about 90 minutes with no intermission.*

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**Maria Schneider's** music has been hailed by critics as “evocative, majestic, magical, heart-stoppingly gorgeous, imaginative, revelatory, riveting, daring, and beyond categorization.” Blurring the lines between genres, her varied commissioners stretch from Jazz at Lincoln Center to the Saint Paul Chamber Orchestra, to the American Dance Festival, and include collaboration with David Bowie. She is one of only a few who have received Grammys in multiple genres; her awards have been in jazz and classical, and for her work with David Bowie.

With her first recording, *Evanescence* (1994), Schneider began developing her personal way of writing for her 18-member collective made up of many of the finest musicians in jazz today, tailoring her compositions to the uniquely creative voices of the group. They have performed at festivals and concert halls worldwide, and she herself has received numerous commissions and guest-conducting invites, working with over 90 groups in more than 30 countries.

Unique funding of projects has become a hallmark for Schneider through the trend-setting company, ArtistShare. And, in 2004, *Concert in the Garden* became historic as the first recording to win a Grammy with Internet-only sales. Even more significantly, it blazed the “crowd-funding” trail as ArtistShare’s first release, and, in 2019, was inducted into the National Recording Registry.

Also among Schneider’s many honors are 14 Grammy nominations; seven Grammy Awards; numerous Jazz Journalists Association awards; *DownBeat* and *JazzTimes* Critics and Readers Polls awards; an honorary doctorate from her *alma mater*, the University of Minnesota; ASCAP’s esteemed Concert Music Award (2014); the nation’s highest honor in jazz, “NEA Jazz Master” (2019); and election into the 2020 American Academy of Arts and Sciences.

A strong voice for music advocacy, Schneider has testified on digital rights before the US Congressional Subcommittee on Intellectual Property, given commentary on CNN, participated in roundtables for the U.S. Copyright Office, been quoted in numerous publications for her views on Spotify, Pandora, YouTube, Google, digital rights, and music piracy, and has written various white papers and articles on the digital economy as related to music and beyond.

Her 2020 double album, *Data Lords*, has served to meld her advocacy and her art. The recording was a Pulitzer Prize finalist, won two Grammy Awards, was named *Jazz Album of the Year* by the Jazz Journalists Association and NPR, and was awarded France’s prestigious *Grand Prix de l’Académie du Jazz*.

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performance?  
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