



Advance Program Notes

Maria Schneider Orchestra
Friday, May 4, 2018, 7:30 PM

These Advance Program Notes are provided online for our patrons who like to read about performances ahead of time. Printed programs will be provided to patrons at the performances. Programs are subject to change.

MARIA SCHNEIDER ORCHESTRA

Program to be announced from the stage

Reeds

Steve Wilson
Dave Pietro
Rich Perry
Jon Irabagon
Scott Robinson

Trumpets

Greg Gisbert
Tony Kadleck
Nadje Noordhuis
Jason Palmer

Trombones

Keith O'Quinn
Ryan Keberle
Dion Tucker
George Flynn

Guitar

Ben Monder

Accordion

Gary Versace

Piano

Frank Kimbrough

Bass

Jay Anderson

Drums

Terreon Gully

Sound

Ken Jablonski

Management

Marie Le Claire

About Maria Schneider

Maria Schneider's music has been hailed by critics as "evocative, majestic, magical, heart-stoppingly gorgeous, and beyond categorization." She and her orchestra became widely known starting in 1994 when they released their first recording, *Evanescence*. There, Schneider began to develop her personal way of writing for what would become her 18-member collective, made up of many of the finest musicians in jazz today, tailoring her compositions to distinctly highlight the uniquely creative voices of the group. The Maria Schneider Orchestra has performed at festivals and concert halls worldwide. She, herself, has received numerous commissions and guest-conducting invites, working with over 85 groups from over 30 countries.

Schneider's music blurs the lines between genres, making her long list of commissioners quite varied, stretching from Jazz at Lincoln Center and the Saint Paul Chamber Orchestra to collaborating with David Bowie. She is among a small few to have received Grammy Awards in multiple genres, receiving the award in both the jazz and classical categories, as well as for her work with David Bowie.

Schneider and her orchestra have a distinguished recording career with 12 Grammy nominations and five Grammy Awards. Unique funding of projects has become a hallmark for Schneider through the trend-setting company, ArtistShare. Her album, *Concert in the Garden* (2004), became historic as the first recording to win a Grammy with internet-only sales; even more significantly, it blazed the crowdfunding trail as ArtistShare's first release. She's been awarded many honors by the Jazz Journalists Association and *Downbeat* and *Jazztimes'* Critics and Readers Polls. In 2012 her alma mater, the University of Minnesota, presented Schneider with an honorary doctorate and in 2014 ASCAP awarded her their esteemed Concert Music Award.

Schneider has become a strong voice for music advocacy and in 2014 testified before the U.S. Congressional Subcommittee on Intellectual Property about digital rights. She has also appeared on CNN, participated in round-tables for the United States Copyright Office, and has been quoted in numerous publications for her views on Spotify, Pandora, YouTube, Google, digital rights, and music piracy. Most recently, she and concerned colleagues in New York have launched a widespread campaign on behalf of music-makers, MusicAnswers.org.

Her recent collaboration with her orchestra and David Bowie resulted in his single called *Sue (Or in a Season of Crime)* and brought her a 2016 Grammy for Best Arrangement, Instruments, and Vocals. Schneider and her orchestra also received a 2016 Grammy for their latest work, *The Thompson Fields*, which won for Best Large Jazz Ensemble Album.

Engagement Events

Friday, May 4, 2018

CLINIC: MARIA SCHNEIDER ORCHESTRA

During their visit to Blacksburg, members of the Maria Schneider Orchestra conducted a clinic for students in the Virginia Tech Jazz Ensembles, hosted by Jason Crafton, assistant professor of trumpet and jazz studies in the School of Performing Arts at Virginia Tech.

Special thanks to Jason Crafton and Betsy Crone

LEARNING GUIDE QUESTIONS

The Moss Arts Center Learning Guide is a resource for educators, students, and anyone who enjoys digging deeper into our programming. To engage even more fully with our season performances, view the full Learning Guide at bit.ly/LearningGuideMAC. Please use the following questions to spark your own contemplation about today's performance:

- In an April 2013 article by Zachary Woolfe in the *New York Times*, Maria Schneider described her compositions. "My pieces, many of them, at least the newer things, are through-composed like classical music," she said. "They go through different sections, so the soloist has to bring the piece from here to there. It's not 'This is my solo, I'm going to show you everything I know about the instrument,' which most big-band music is: kind of an ego show for each soloist. In mine they have to carry the piece and tell the story." Was this evident for you in the performance? If so, what were the stories you experienced through the music? How did the Maria Schneider Orchestra's performance compare and contrast with other big bands or symphony orchestras you have experienced?
- Maria Schneider's widely-acclaimed 2015 album *The Thompson Fields* took as inspiration the landscape of Schneider's childhood home in rural Minnesota. In what ways does the program evoke a sense of place? Where did you hear it?

In the Galleries

LAURIE ANDERSON: INVENTED INSTRUMENTS

April 26-June 9, 2018

Ruth C. Horton Gallery

An interdisciplinary icon of our time, Laurie Anderson is internationally acclaimed for pushing the boundaries of pop and avant-garde music as well as performance art. Laurie Anderson: *Invented Instruments* showcases an extraordinary selection of unique musical instruments and her sonic architectural interventions. Curated by Kevin Concannon, Ph.D., art historian and director of Virginia Tech's School of Visual Arts.

JOIN US!

Laurie Anderson: *Heart of a Dog*

Saturday, May 5, 2018, 3 PM

Lyric Theatre

Free; donations encouraged for Montgomery County Friends of Animal Care and Control. Visit mcfacc.org/ donate for a list of current needs.

Join us for a free screening of *Heart of a Dog*, a 2015 documentary that centers on Anderson's remembrances of her late beloved piano-playing and finger-painting dog, Lolabelle. Winner of several awards, the film flows from a sustained meditation on death and absence, while weaving together thoughts on Tibetan Buddhism, reincarnation, surveillance, and the artistic lives of dogs. The Montgomery County Friends of Animal Care and Control will be on site with information on their services, programs, and adoptable animals.

GALLERY HOURS

Monday-Friday, 10 AM-5:30 PM

Saturday, 10 AM-4 PM

To arrange a group tour or class visit, please contact Meggin Hicklin, exhibitions program manager, at megh79@vt.edu or 540-231-0840.