FOR IMMEDIATE RELEASE: Wednesday, April 26, 2017

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STANFORD LIVE UNVEILS 2017–18 LINEUP
Executive Director Chris Lorway’s first season will explore ideas of nationhood, identity and nostalgia through more than 65 performances

Highlights include soprano Renée Fleming, organist Cameron Carpenter, the Stradivarius Ensemble of Russia’s Mariinsky Orchestra with Valery Gergiev, Darlene Love, Buffy Sainte-Marie, Akram Khan, Samantha Bee, Claudia Rankine and Arturo O’Farrill Afro-Latin Jazz Orchestra with Dr. Cornel West

STANFORD LIVE COMMISSIONS
Taylor Mac’s A 24-Decade History of Popular Music
Guy Maddin’s The Green Fog, a new work for Kronos Quartet with score by Jacob Garchik

THE BOSTON POPS WILL HEADLINE BING FLING GALA

STANFORD, CA — For Stanford Live’s Executive Director Chris Lorway, it’s not just about the art but also the ideas and influences behind the work audiences see on the stage. This contextual approach to programming will play out in the organization’s 2017–18 lineup, announced today, which weaves together ideas of nationhood, pluralism and nostalgia. The season includes more than 65 music, dance, theater, spoken-word and multimedia events presented on the Stanford University campus, the majority at Bing Concert Hall.

“As Stanford Live unveils the new program, we really want to take people behind the scenes of how this season came to be,” says Lorway. “The curatorial team, which includes Laura Evans, Ryan Davis and me, spent many months talking through various themes we felt resonated with artists and our community at this particular moment in history. This process eventually led to an exploration of the nature of identity — personal, artistic and cultural — and how we search for it.”

Among the signature events in Lorway’s first season is performance artist Taylor Mac’s epic American pop odyssey, A 24-Decade History of Popular Music (winner of the Kennedy Prize and a 2017
Pulitzer Prize finalist for drama), which decodes the social history of the United States through popular songs ranging from “Yankee Doodle Dandy” to disco. The entire 24-Decade History will be performed for the first time outside of New York over four six-hour chapters in partnership with the Curran theater in San Francisco on September 15, 17, 22 and 24. On September 27, Mac will present an abridged version of his 24-hour show at Bing Concert Hall.

The production will also be one of several chances throughout the season for Stanford Live’s visiting artists to engage with the university. Students from Stanford will be participating in both the San Francisco and Bing performances of Mac’s 24-Decade History — behind the scenes and on stage — as part of the university’s Arts Intensive program, which offers unique opportunities for creative exploration.

Other highlights include performances by soprano Renée Fleming; organist Cameron Carpenter; pianist Emanuel Ax, violinist Leonidas Kavakos and cellist Yo-Yo Ma; the St. Louis Symphony, led by outgoing maestro David Robertson; pianist Jeremy Denk with violinist Stefan Jackiw; the Kronos Quartet with singer Tanya Tagaq, featuring the Stanford Live-co-commissioned The Green Fog, an homage to Hitchcock’s Vertigo by filmmakers Guy Maddin, Evan Johnson and Galen Johnson with a new score by Jacob Garchik; the L.A. Dance Project; SFJAZZ Collective; and rock and roll legend Darlene Love, in a program with the Stanford Symphony Orchestra.

The Boston Pops Esplanade Orchestra, led by Keith Lockhart, will be featured on April 20 as part of the annual Bing Fling gala, the organization’s recognition event for Bing members.

Stanford Live will mark the centenary of one of America’s greatest musical treasures, Leonard Bernstein, through events with Rob Kapilow, as part of a season-long What Makes it Great? series; the Bill Charlap Trio, in a guided tour of American popular song; and Curtis on Tour featuring musicians from Bernstein’s alma mater, Philadelphia’s Curtis Institute of Music, in a program that includes other icons of the American sound (Gershwin and Copeland).

For Lorway, an exploration of how America defines itself through its artistic voices was heavily influenced by his experience as a recent Canadian transplant. “I can’t help but wonder how our two countries’ melting pot vs. multiculturalist attitudes to immigration impact the way we make art and tell stories,” he says.

So in a nod to Canada’s 150th birthday in 2017, the season will feature artists that tell the story of Canada alongside America, including indigenous music icon Buffy Sainte-Marie, who opens the season on September 22; first-generation actor/director Ravi Jain (and his mother, Asha) in the two-
person play *A Brimful of Asha*; and **Samantha Bee**, the social and political commentator known for her work as a correspondent on *The Daily Show*, in a conversation at Memorial Auditorium.

At the same time, performers from beyond North America — such as Bangladeshi-English choreographer **Akram Khan** (whose newest work *Until the Lions* will be performed); the **Stradivarius Ensemble of Russia’s Mariinsky Orchestra**, led by **Valery Gergiev**; Pakistan’s **Sachal Ensemble**, which presents *Song of Lahore*; and Bali’s Gamelan ensemble **Çudamani** — round out a sampling of international counterpoints that explore how internal and external cultural influences impact the creation of iconic works.

Nostalgia is another key through-line for Lorway. “The word ‘nostalgia’ often conjures up positive memories from the past and attaches to powerful moments in the stories of our selves,” he says. “While some artists help us escape back to that happy place, others will challenge the idea of nostalgia as a positive force.”

Former Warhol superstar **Penny Arcade** (a.k.a. Susana Ventura), for example, will perform her hilariously iconoclastic monologue, *Longing Lasts Longer*, which aims to shake up what she views as a gentrified sentimentality. A conversation with the MacArthur Foundation-winning poet **Claudia Rankine**, titled *Whiteness and the Aesthetics of Nostalgia*, and a folk opera reenactment of the recent Ukrainian Revolution, titled *Counting Sheep*, will also challenge nostalgia’s regressive tendencies.

“But as nostalgia narratives shift over time,” Lorway adds, “social commentators **Chuck Klosterman** and **Simon Reynolds** presented in conversation on November 1, will rethink the retrospective forces at work in pop culture and music and reexamine the supposedly seminal moments in our collective histories.”

**SUMMER AT BING**

In addition to the September through May schedule, Stanford Live previewed its summer 2017 lineup at Bing Concert Hall. A **Canada Day Celebration** on July 1 will mark the country’s 150th birthday with a full day of performances to be announced. Stanford Live will partner with the Stanford Jazz Workshop to present the **Hiromi Duet featuring Edmar Castañeda** on June 24, the **Shai Maestro Trio** in the Bing Studio on July 9 and **Lisa Fischer with Grand Baton** on August 5. The St. Lawrence String Quartet holds its annual **Chamber Music Seminar** with free events at Bing, June 24-July 1.

Other performances include an “**Austriafest**” on July 8, the **Merola Opera Program’s Schwabacher Summer Concert** on the Bing main stage on July 9, **Classic Albums Live: Woodstock** on July 14, **Betsayda Machado and Parranda El Clavo** on July 15 and **Youssou N’Dour** on August 9.
TICKETS AND INFORMATION

Subscriptions for the 2017–18 season will go on sale to renewing subscribers May 20, following a pre-sale period for Stanford Live donors. Subscriptions will go on sale to the general public on June 1. All subscriptions are “choose your own” and require the purchase of five or more performances (prices subject to change). Single tickets for the fall season as well as summer will go on sale June 8. Visit live.stanford.edu for more information or call 650-724 (BING) 2464.

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2017–18 SEASON HIGHLIGHTS

THEATER

“If one show weaves together the ideas that our season sets out to explore — how national identity merges with art, and how popular culture and nostalgia shape who we are for better or worse — it’s Taylor Mac’s,” says Ryan Davis, Stanford Live’s associate director of engagement and public programs. Creating extravagant performances with jester-like charm, Mac’s work reflects the vast mosaic of the American imagination. *A 24-Decade History of Popular Music*, performed in an abridged version at the Bing on September 27, is a dazzling, community-building experience that reflects our nation’s diverse and sometimes dysfunctional story in order to reinvigorate a distinctively American sense of possibility. In partnership with Stanford Live, the entirety of *A 24-Decade History* will be performed in four parts at the Curran in San Francisco on September 15, 17, 22 and 24.

In Penny Arcade’s (a.k.a. Susana Ventura) iconoclastic monologue, *Longing Lasts Longer*, presented in the Bing Studio on November 3 and 4, the Big Apple has become the Big Cupcake: a New York City of fluff. Challenging the idea of nostalgia as a seductive feeling, she addresses perennially political issues of class and everyday woes like gentrification to “resuscitate a clear-eyed spirit of American activism and creativity,” says Davis.

Chris Lorway describes puppeteer Ronnie Burkett’s use of marionettes as unlike anything he had seen before, “a village of extreme personalities brought to life through Ronnie’s quick and witty dialogue,” he says. Though not for kids, Burkett’s rather ribald, thoroughly entertaining *Daisy Theatre* — performed in the Bing Studio November 15-18 — is a one-man show that features a rotating cast of some 40 characters.

Innovative theater artists Abigail Browde and Michael Silverstone, together known as 600 HIGHWAYMEN, present *The Fever* on February 14-16 in the Bing Studio. It’s a story about a party that Davis, who saw the show in New York, says “draws us in to experience, in an embodied way, the lines between our individual wills, our instincts to play and participate, and the ways we form groups or resist.”

CLASSICAL

One of music’s most entertaining explainers, Rob Kapilow returns to Stanford with his popular series, *What Makes it Great?* “As a part of our exploration of the ways national identity finds expression through music,” says Davis, “who better to invite than Rob Kapilow to share his irresistible insights?
His season-long retrospective of iconic composers who tried to define the essence of American sound from its cultural fusions follows the footsteps of Bernstein himself.”

On October 11, the St. Lawrence String Quartet joins Kapilow to examine Antonín Dvořák’s American Quartet, perhaps his most popular work. Kapilow, joined by two singers, will look at the story behind Leonard Bernstein’s songs from West Side Story on February 7. Bernstein in the 1960s was himself a popular advocate of classical music, conducting and narrating the New York Philharmonic Young People’s Concerts live on television for a national audience.

Members of the St. Lawrence, and other Stanford musicians, will curate the annual Daniel Pearl World Music Days Concert on October 26 at Memorial Church. This year’s program is especially timely, featuring music of all seven Muslim-majority countries affected by the travel ban of early 2017. “Addressing questions of migration, cultural identity, and global harmony seems a fitting way to pay tribute,” says Laura Evans, Stanford Live’s director of music programs, engagement, and education.

JAZZ/WORLD/POP

Opening the season on September 22 is singer-songwriter Buffy Sainte-Marie, a Cree Indian born in Canada, who has long been an avatar of the international protest movement and a performer of the first order. “Some of you may know Buffy from her early days as a musician and activist in the 1960s, from her time on Sesame Street in the late 1970s or for her Oscar-winning song from An Officer and a Gentleman,” adds Lorway. “What you may not know is her recent history as both a critical voice for indigenous issues and the recipient of the Polaris Prize, Canada’s top musical honor.”

Jazz virtuoso Jason Moran, winner of a MacArthur “Genius” award and currently the Kennedy Center’s artistic director for jazz, is reimagining Thelonious Monk’s historic 1959 Town Hall concert with In My Mind, presented at the Bing on November 11. “I was at SFJAZZ in 2007 when that organization commissioned and premiered In My Mind,” says Evans. “It was an inspiring experience to be behind the scenes as Jason came to grips with his musical hero Thelonious Monk.”

Pakistan’s Sachal Ensemble, championed by Wynton Marsalis and the subject of a documentary (directed by Stanford alums Sharmeen Obaid-Chinoy and Andy Shroeder), performs Song of Lahore on November 15. “After seeing the brilliant documentary,” says Lorway, “I was struck by two things that are important to consider at this moment: how soft power — like the State Department’s Jazz Ambassadors program — was used in the late 1960s to mitigate international perceptions of racial division and inequality. And how the Lahore musicians’ sometimes frustrating
rehearsals with Jazz at Lincoln Center can be seen as metaphor for the immigrant experience, an often challenging transition into the melting pot.” In conjunction with the concert, a screening of the Song of Lahore documentary is being planned.

**DANCE**

Acclaimed choreographer **Akram Khan** brings the full range of his artistry to bear in his newest work, *Until the Lions*, based on the ancient epic *Mahabharata*. “One of the most important arts events of the last century was Peter Brook’s production of the *Mahabharata*, which toured the world in the late 1980s,” says Lorway. “A 13-year-old Akram Khan was part of that company and went on to be one of the world’s top dancers and choreographers. *Until the Lions* takes Khan back to this source material, more than 30 years after his debut.” Performances take place on October 27 and 28 at Memorial Auditorium.

Former Paris Opera Ballet Artistic Director Benjamin Millepied, who choreographed the movie *Black Swan*, founded his **L.A. Dance Project** — coming to Stanford January 26 and 27 — to make new work for a small group of dancers in both traditional and unconventional spaces. For Lorway, “the company’s approach to collaborative creation — integrating composers, musicians, and visual artists into the process — harkens back to the days of the Ballets Russes.”

**SPOKEN WORD & DISCUSSION**

On October 6, Stanford Live presents an evening with **Samantha Bee**, known for being the only female comic to host her own network late-night show and for her work as a correspondent on *The Daily Show* with Jon Stewart. In the throes of the 2016 presidential election, “Samantha Bee emerged as the clarion voice of American political satire,” says Davis. “Her full-throated feminist take on the news and jokes-per-minute blitzkrieg style almost betray her polite Canadian roots.”

Best-selling writer **Chuck Klosterman** (*But What If We’re Wrong: Thinking about the Present as If It Were the Past*) and *Pitchfork* music critic **Simon Reynolds** (*Retromania: Pop Culture’s Addiction to Its Own Past*) “are two of today’s sharpest wits breaking down what makes pop culture tick,” says Davis. On November 1, at Bing Concert Hall, they discuss how nostalgia drives pop culture and the music industry.

“When thinking about how the foundational myths of cultural national identity coalesce, many of the artists in our season look at who and what nostalgia erases from the story,” adds Davis. “But we asked **Claudia Rankine** — who has devoted her MacArthur grant to creating the Racial Imaginary
Institute — to share her thoughts on how ideas about whiteness are sustained by a culture of nostalgia in America.” On May 16, at Bing, the African American Poet and Yale professor will speak on Whiteness and the Aesthetics of Nostalgia.

SPECIAL EVENTS
In an all-Brahms program, pianist Emanuel Ax, violinist Leonidas Kavakos and cellist Yo-Yo Ma join forces on the Bing stage on March 1.

Under the baton of conductor Keith Lockhart, the world-renowned Boston Pops Esplanade Orchestra brings the music of celebrated American film composer John Williams to Stanford Live on April 20 as part of Bing Fling — the organization’s annual gala recognition event for Bing Members.

ABOUT STANFORD LIVE
Stanford Live presents a wide range of the finest performances from around the world fostering a vibrant learning community and providing distinctive experiences through the performing arts. With its home at Bing Concert Hall, Stanford Live is simultaneously a public square, a sanctuary and a lab, drawing on the breadth and depth of Stanford University to connect performance to the significant issues, ideas and discoveries of our time. For more information, visit live.stanford.edu.
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2017–18 SEASON CALENDAR

What: Buffy Sainte-Marie
When: Friday September 22, 7:30 p.m.
Venue: Bing Concert Hall, 327 Lasuen Street, Stanford University
Tickets: $30-$65

Since her folksinging debut in 1964, singer-songwriter Buffy Sainte-Marie, a Cree Indian born in Canada, has been an avatar of the international protest movement and a performer of the first order.

What: A 24-Decade History of Popular Music (Abridged)
Taylor Mac
When: Wednesday, September 27, 7:30 p.m.
Venue: Bing Concert Hall, 327 Lasuen Street, Stanford University
Tickets: $30-$80

Description: Taylor Mac’s epic pop odyssey (winner of the Kennedy Prize and a 2017 Pulitzer Prize finalist for drama), decodes the social history of the United States through popular songs ranging from “Yankee Doodle Dandy” to disco.

What: Philharmonia Baroque Orchestra and Chorale
Nicholas McGegan, conductor
When: Wednesday, October 4, 7:30 p.m.
Venue: Bing Concert Hall, 327 Lasuen Street, Stanford University
Tickets: $30-$95
Program: Sally Beamish: The Passion According to Judas

Description: The orchestra reveals a groundbreaking new work by Scottish composer Sally Beamish with libretto by David Harsent, offering a different perspective on the Last Supper.
What: Samantha Bee  
When: Friday, October 6, 7:30 p.m.  
Venue: Memorial Auditorium, 551 Serra Mall, Stanford University  
Tickets: $30-$80

Description: Stanford Live presents a conversation with Samantha Bee, known for her work as a correspondent on *The Daily Show* with Jon Stewart.

What: Rob Kapilow’s *What Makes It Great?*  
**With the St. Lawrence String Quartet**  
When: Wednesday, October 11, 7:30 p.m.  
Venue: Bing Concert Hall, 327 Lasuen Street, Stanford University  
Tickets: $30-$50

Description: Stanford University’s resident St. Lawrence String Quartet joins Kapilow to explore Dvořák’s *American Quartet* (No. 12 in F), perhaps his most popular work.

What: American Brass Quintet  
When: Sunday, October 15, 2:30 p.m.  
Venue: Bing Concert Hall, 327 Lasuen Street, Stanford University  
Tickets: $30-$65

Description: The venerable quintet, hailed by *Newsweek* as “the high priests of brass,” pays its first visit to the Bing with a program devoted to the early days of the American republic.

What: *A Brimful of Asha*  
**Why Not Theatre**  
When: Wednesday-Saturday, October 18-21, 8:00 p.m.  
Sunday, October 22, 2:30 p.m.  
Venue: Bing Concert Hall Studio, 327 Lasuen Street, Stanford University  
Tickets: $50

Description: Culture clash, Canadian-style, comes to life in *A Brimful of Asha*, a two-person play written by and starring first-generation actor/director Ravi Jain and his mother Asha.

What: *The Music of Miles Davis*  
**SFJAZZ Collective**  
When: Saturday, October 21, 7:30 p.m.  
Venue: Bing Concert Hall, 327 Lasuen Street, Stanford University  
Tickets: $30-$65

Description: The award-winning octet — Miguel Zenón, alto sax; David Sánchez, tenor sax; Warren Wolf, vibraphone; Sean Jones, trumpet; Robin Eubanks, trombone; Edward Simon, piano; Matt Penman, bass; and Obed Calvaire, drums — explores the music of Miles Davis.
What:  

**Harmony For Humanity**  
Daniel Pearl World Music Days Concert

When:  
Thursday, October 26, 7:30 p.m.

Where:  
Memorial Church, 450 Serra Mall, Stanford University

Tickets:  
Free

Program:  
Featuring music of all seven Muslim-majority countries affected by the 2017 travel ban

Description:  
Stanford musicians, including members of the St. Lawrence String Quartet, curate this annual concert honoring the memory of slain reporter and Stanford alumnus Daniel Pearl.

What:  

**Until the Lions**  
Akram Khan

When:  
Friday, October 27 & Saturday, October 28, 7:30 p.m.

Venue:  
Memorial Auditorium, 551 Serra Mall, Stanford University

Tickets:  
$30-$80

Description:  
Choreographer Akram Khan brings the full range of his artistry to bear in his newest work, *Until the Lions*, based on the ancient epic *Mahabharata*.

What:  

**The Stradivarius Ensemble of the Mariinsky Orchestra**  
Valery Gergiev, conductor; Behzod Abduraimov, piano

When:  
Sunday, October 29, 2:30 p.m.

Venue:  
Bing Concert Hall, 327 Lasuen Street, Stanford University

Tickets:  
$50-$100

Program:  
Shostakovich: Piano Concerto No. 1; Grieg: *Holberg* Suite; Richard Strauss: *Metamorphosen*; Tchaikovsky: Serenade for Strings.

Description:  
Conductor Valery Gergiev leads this elite group of string musicians that plays on priceless period instruments.

What:  

**Chuck Klosterman and Simon Reynolds**

When:  
Wednesday, November 1, 7:30 p.m.

Venue:  
Bing Concert Hall, 327 Lasuen Street, Stanford University

Tickets:  
$20

Description:  
Best-selling writer Chuck Klosterman and *Pitchfork* music critic Simon Reynolds discuss how nostalgia drives pop culture and the music industry.

What:  

**Longing Lasts Longer**  
Penny Arcade

When:  
Friday, November 3 & Saturday, November 4, 8:00 p.m.

Venue:  
Bing Concert Hall Studio, 327 Lasuen Street, Stanford University
Tickets: $35
Description: Penny Arcade's (née Susana Ventura) hilariously iconoclastic monologue addresses perennially political issues of class and gender and everyday woes like gentrification.

What: Sundays with the St. Lawrence
St. Lawrence String Quartet
When: Sunday, November 5, 2:30 p.m.
Venue: Bing Concert Hall, 327 Lasuen Street, Stanford University
Tickets: $30-$65

Description: Stanford's resident St. Lawrence String Quartet holds an all-Haydn “Bing-fest” with all six of Haydn's Opus 20 string quartets.

What: In My Mind: Thelonious Monk
Jason Moran and the Big Bandwagon
When: Saturday, November 11, 7:30 p.m.
Venue: Bing Concert Hall, 327 Lasuen Street, Stanford University
Tickets: $30-$60

Description: Jazz virtuoso Jason Moran, with his 10-piece Big Bandwagon, reimagines Monk’s historic 1959 Town Hall concert on this centenary year of his birth.

What: Song of Lahore
Sachal Ensemble
When: Wednesday, November 15, 7:30 p.m.
Venue: Bing Concert Hall, 327 Lasuen Street, Stanford University
Tickets: $30-$65

Description: Pakistan's ensemble was championed by Wynton Marsalis and the subject of a documentary (directed by Stanford alums Sharmeen Obaid-Chinoy and Andy Shroeder).

What: The Daisy Theatre
Ronnie Burkett, Theatre of Marionettes
When: Wednesday-Saturday, November 15-18, 8:00 p.m.
Venue: Bing Concert Hall Studio, 327 Lasuen Street, Stanford University
Tickets: $30-$65

Description: Puppeteer Ronnie Burkett’s rather ribald, thoroughly entertaining Daisy Theatre features a rotating cast of 40 characters.

What: Rolston String Quartet
When: Sunday, December 3, 2:30 p.m.
Venue: Bing Concert Hall, 327 Lasuen Street, Stanford University
Tickets: $30-$50
Program: Works by Beethoven, Tchaikovsky and Canadian composer R. Murray Schafer

Description: Rising Canadian stars the Rolston Quartet came together in Banff in 2013, eventually winning first prize at the prestigious Banff International String Quartet Competition in 2016.

What: The Red Violin
François Girard, film director; Lara St. John, violin
When: Friday, December 8, 7:30 p.m.
Venue: Memorial Auditorium, 551 Serra Mall, Stanford University
Tickets: $30-$80

Description: Canadian violinist Lara St. John, with the help of a live orchestra, performs the score at a screening of The Red Violin, a film about an antique instrument made in Cremona, Italy.

What: The Hot Sardines' Holiday Stomp
When: Saturday, December 9, 7:30 p.m.
Venue: Bing Concert Hall, 327 Lasuen Street, Stanford University
Tickets: $30-$65

Description: Dance to a yuletide blend of jazz, including swinging renditions Nutcracker Suite and “White Christmas” and the less traditional Ella Fitzgerald’s “Santa Claus Got Stuck in My Chimney.”

What: Selected Shorts
When: Sunday, December 10, 2:30 p.m.
Venue: Bing Concert Hall, 327 Lasuen Street, Stanford University
Tickets: $30-$50

Description: A public radio watchword for years, Selected Shorts features performances by a cast of actors from stage and screen. At the Bing, the nostalgia of the holidays takes center stage.

What: A Chanticleer Christmas
When: Wednesday, December 13, 7:30 p.m.
Venue: Memorial Church, 450 Serra Mall, Stanford University
Tickets: $60

Description: Chanticleer, the Grammy Award-winning “orchestra of voices,” brings its annual holiday program to Stanford with profound, peaceful and joyful music.

What: Happy, Joyous Hanukkah
The Klezmatics
When: Thursday, December 14, 7:30 p.m.
Venue: Bing Concert Hall, 327 Lasuen Street, Stanford University
Tickets: $30-$65

Description: The Grammy-winning Klezmatics riff off Woody Guthrie’s original melodies and create new tunes in this fusion of Klezmer music and American sounds.

What: The St. Louis Symphony
David Robertson, music director; Augustin Hadelich, violin
When: Friday, January 19, 7:30 p.m.
Venue: Bing Concert Hall, 327 Lasuen Street, Stanford University
Tickets: $30-$95
Program: Thomas Adès: Dances from Powder Her Face; Benjamin Britten: Violin Concerto; Shostakovich: Symphony No. 1.

Description: The St. Louis Symphony — second oldest in the nation — is led by David Robertson, now in his 12th and final year as maestro.

What: L.A. Dance Project
When: Friday, January 26 & Saturday, January 27, 7:30 p.m.
Venue: Memorial Auditorium, 551 Serra Mall, Stanford University
Tickets: $30-$80
Program: TBA

Description: Former Paris Opera Ballet Artistic Director Benjamin Millepied, who choreographed the movie Black Swan, founded the L.A. Dance Project, an artist collective, in 2012.

What: Jeremy Denk with Stefan Jackiw
When: Sunday, January 28, 2:30 p.m.
Venue: Bing Concert Hall, 327 Lasuen Street, Stanford University
Tickets: $30-$65
Program: Complete sonatas of Charles Ives

Description: Jeremy Denk, American piano virtuoso and a MacArthur “Genius” award winner, visits the Bing with noted violinist Stefan Jackiw — and members of the Stanford Chamber Chorale.

What: Renée Fleming
When: Wednesday, January 31, 7:30 p.m.
Venue: Bing Concert Hall, 327 Lasuen Street, Stanford University
Tickets: $50-$150
Program: TBA

Description: Renée Fleming, one of opera’s most acclaimed and beloved sopranos — now extending her reach to jazz clubs, Broadway and even the Super Bowl — makes her recital debut at the Bing.
What: Cameron Carpenter
When: Saturday, February 3, 7:30 p.m.
Venue: Bing Concert Hall, 327 Lasuen Street, Stanford University
Tickets: $30-$65

Description: In a Bing concert that promises to be one of a kind, Carpenter — who will be in residence on campus — will be playing his revolutionary digital International Touring Organ.

What: Rob Kapilow’s What Makes It Great?
Songs of Leonard Bernstein
When: Wednesday, February 7, 7:30 p.m.
Venue: Bing Concert Hall, 327 Lasuen Street, Stanford University
Tickets: $30-$50

Description: Kapilow looks at the story behind Leonard Bernstein’s songs from West Side Story, joined by vocalists at the piano.

What: Counting Sheep
Lemon Bucket Orkestra
When: Wednesday-Saturday, February 7-10, 8:00 p.m.
Venue: Bing Concert Hall Studio, 327 Lasuen Street, Stanford University
Tickets: $50

Description: A sensation at the 2014 Edinburgh Festival, Counting Sheep — a Ukrainian folk opera — recounts Ukraine’s Maidan Revolution.

What: Darlene Love
With the Stanford Symphony Orchestra
When: Friday, February 9, 7:30 p.m.
Venue: Bing Concert Hall, 327 Lasuen Street, Stanford University
Tickets: $30-$65

Description: Rock and roll legend Darlene Love, known for doing backing (as well as uncredited lead) vocals for scores of Phil Spector hits, is joined by the Stanford Symphony Orchestra.

What: Bill Charlap Trio
With special guests Mary Stallings and Freddy Cole
When: Saturday, February 10, 7:30 p.m.
Venue: Bing Concert Hall, 327 Lasuen Street, Stanford University
Tickets: $30-$65
Program: Uptown/Downtown: From Broadway to Harlem

Description: In this program, Charlap leads a guided tour of American Popular Song — from Berlin and Bernstein’s Broadway — with vocalists Mary Stallings and Freddy Cole.
What: **Sundays with the St. Lawrence**  
**St. Lawrence String Quartet**  
When: Sunday, February 11, 2:30 p.m.  
Venue: Bing Concert Hall, 327 Lasuen Street, Stanford University  
Tickets: $30-$65  
Program: Applebaum: (new work); Tchaikovsky: String Quartet No. 3 in E-flat Minor, op. 30; others TBA  
Description: Stanford’s resident St. Lawrence String Quartet joins forces with guest viola player Masumi Per Rostad, featuring a new work by Stanford composer Mark Applebaum.

What: **The Fever**  
**600 HIGHWAYMEN**  
When: Wednesday, February 14 & Thursday, February 15, 8:00 p.m.  
Friday, February 16, 7:00 & 9:00 p.m.  
Venue: Bing Concert Hall Studio, 327 Lasuen Street, Stanford University  
Tickets: $35  
Description: Abigail Browde and Michael Silverstone, together known as 600 HIGHWAYMEN, present a story about a party, just an ordinary party, and request audience participation.

What: **Takács Quartet**  
**With Marc-André Hamelin, piano**  
When: Friday, February 23, 7:30 p.m.  
Venue: Bing Concert Hall, 327 Lasuen Street, Stanford University  
Tickets: $30-$80  
Program: Dohnányi: Piano Quintet No. 2; Beethoven: Opus 131 Quartet; Schubert: Quartettsatz  
Description: The Takács Quartet, in the latest of its highly anticipated visits to the Bing, partners with Canadian piano virtuoso Marc-André Hamelin.

What: **Çudamani: Gamelan and Dance of Bali**  
When: Wednesday, February 28, 7:30 p.m.  
Venue: Bing Concert Hall, 327 Lasuen Street, Stanford University  
Tickets: $30-$65  
Description: Experience the gigantic ensemble of instruments in this special performance by the musicians and dancers of Gamelan Çudamani

What: **Emanuel Ax, Leonidas Kavakos, Yo-Yo Ma**  
When: Thursday, March 1, 7:30 p.m.
Pianist Emanuel Ax, violinist Leonidas Kavakos and cellist Yo-Yo Ma join forces on the Bing stage for an all-Brahms program.

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**What:** Curtis on Tour  
**The American Sound**  
**When:** Sunday, March 4, 4:00 p.m.  
**Venue:** Bing Concert Hall, 327 Lasuen Street, Stanford University  
**Tickets:** $30-$80  
**Program:** Bernstein: Clarinet Sonata (with David Shifrin) and songs from *West Side Story*; works by Aaron Copland and George Gershwin  
**Description:** Musician’s from the Curtis Institute of Music in Philadelphia pay tribute to Leonard Bernstein (himself a Curtis alum), in celebration of his centenary.

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**What:** Philharmonia Baroque Orchestra and Chorale  
**Richard Egarr, conductor and harpsichord**  
**When:** Friday, March 9, 7:30 p.m.  
**Venue:** Bing Concert Hall, 327 Lasuen Street, Stanford University  
**Tickets:** $30-$95  
**Program:** Handel: Organ Concerto No. 15 in D Minor, HWV 304; works by Corelli and Georg Muffat  
**Description:** The orchestra pays tribute to perhaps the best known of the Baroque composers, Arcangelo Corelli, who influenced not only his generation of composers but the next.

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**What:** Machine de Cirque  
**When:** Friday, March 16, 7:30 p.m.  
**Saturday, March 17, 2:30 p.m.**  
**Venue:** Memorial Auditorium, 551 Serra Mall, Stanford University  
**Tickets:** $30-$65  
**Description:** The Quebec City–based Machine de Cirque blends acrobatics, juggling, music, dance, clowning and derring-do.

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**What:** Zurich Chamber Orchestra  
**Daniel Hope, music director and violin**  
**When:** Sunday, March 18, 2:30 p.m.  
**Venue:** Bing Concert Hall, 327 Lasuen Street, Stanford University  
**Tickets:** $30-$80
Description: Daniel Hope leads the ensemble in an unusual pairing of *The Four Seasons* with minimalist composer Max Richter’s *Recomposed*, a reimagining of Vivaldi’s Baroque classic.

What: **Kronos Quartet**  
**With special guest Tanya Tagaq**  
When: Friday, April 6, 7:30 p.m.  
Venue: Bing Concert Hall, 327 Lasuen Street, Stanford University  
Tickets: $30-$65

Description: As part of the *Fifty for the Future: The Kronos Learning Repertoire* initiative, the program features new works by Canadian composers and artists including throat singer Tanya Tagaq as well as *The Green Fog*, a new work for Kronos by filmmaker Guy Maddin and composer Jacob Garchik.

What: **Disco Manila**  
**Featuring Spanky Rigor and Roger Rigor of VST and Co. and the Union**  
When: Saturday, April 7, 7:30 p.m.  
Venue: Bing Concert Hall, 327 Lasuen Street, Stanford University  
Tickets: $30-$50

Description: Take a trip down Memory Lane to the Filipino disco songs of the Manila Sound, which began in Quezon City in the late 1970s, continuing into the early ’80s.

What: **Rob Kapilow’s What Makes It Great?**  
**The Music of Duke Ellington**  
When: Wednesday, April 11, 7:30 p.m.  
Venue: Bing Concert Hall, 327 Lasuen Street, Stanford University  
Tickets: $30-$50

Description: Joined by Marcus Shelby’s 10-piece jazz orchestra, Kapilow continues his explorations of American identity in music, this time focusing on Duke Ellington.

What: **The Triplets of Belleville**  
**Le Terrible Orchestre de Belleville; Benoît Charest composer**  
When: Saturday April 14, 7:30 p.m.  
Sunday, April 15, 2:30 p.m.  
Venue: Bing Concert Hall, 327 Lasuen Street, Stanford University  
Tickets: $30-$50

Description: This much beloved animated film is screened as composer Benoît Charest leads Le Terrible Orchestre de Belleville in a live performance of his original score.
What: **Songs of Freedom: Mitchell, Lincoln, and Simone**  
*With Theo Bleckmann, Alicia Olatuja and Joanna Majoko, vocalists*  
*Ulysses Owens Jr., musical director*

When: Thursday, April 19, 7:30 p.m.  
Venue: Bing Concert Hall, 327 Lasuen Street, Stanford University  
Tickets: $30-$65

Description: In a program first presented under the auspices of Jazz at Lincoln Center, the 1960s are explored through the work of three prolific artists: Joni Mitchell, Abbey Lincoln and Nina Simone.

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What: **Bing Fling**  
*Boston Pops Esplanade Orchestra*  
*K Keith Lockhart, conductor*

When: Friday, April 20, 8:00 p.m.  
Venue: Bing Concert Hall, 327 Lasuen Street, Stanford University  
Tickets: Special event for Bing members. Concert-only tickets available spring 2018

Description: Under the baton of conductor Keith Lockhart, the world-renowned orchestra brings the music of celebrated American film composer John Williams.

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What: **Philharmonia Baroque Orchestra and Chorale**  
*Nicholas McGegan, conductor; Eric Zivian, fortepiano*

When: Wednesday, April 25, 7:30 p.m.  
Venue: Bing Concert Hall, 327 Lasuen Street, Stanford University  
Tickets: $30-$95

Description: Nicholas McGegan takes the podium for Cherubini’s *Chant sur la mort de Joseph Haydn* and Beethoven’s the Mass in C Major, op. 86, and the Fantasia in C Minor, op. 80.

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What: **Sundays with the St. Lawrence**  
*St. Lawrence String Quartet*

When: Sunday, April 29, 2:30 p.m.  
Venue: Bing Concert Hall, 327 Lasuen Street, Stanford University  
Tickets: $30-$65  
Program: R. Murray Schafer: (TBA); Haydn: String Quartet in C Major, op. 33, no. 3; Erich Wolfgang Korngold: Opus 15 Piano Quintet

Description: Stanford’s St. Lawrence String Quartet is joined by longtime collaborator, pianist Stephen Prutsman.

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What: **The Cornel West Concerto**  
*Arturo O’Farrill and the Afro-Latin Jazz Orchestra*

When: Wednesday, May 9, 7:30 p.m.
Description: This Bing program features the Cornel West Concerto — which sets text by virtuosic speaker, scholar, and activist Dr. Cornel West to Afro-Latin jazz orchestration.

What: Claudia Rankine  
*Whiteness and the Aesthetics of Nostalgia*  
When: Wednesday, May 16, 7:30 p.m.  
Venue: Bing Concert Hall, 327 Lasuen Street, Stanford University  
Tickets: $20  

Description: Poet Claudia Rankine, a winner of the 2016 MacArthur Fellowship Institute, shares her thoughts on how ideas about whiteness are sustained by a culture of nostalgia in America.

TICKETS AND INFORMATION

Subscriptions for the 2017–18 season will go on sale to renewing subscribers May 20, following a pre-sale period for Stanford Live donors. Subscriptions will go on sale to the general public on June 1. All subscriptions are “choose your own” and require the purchase of five or more performances (prices subject to change). Single tickets for the fall season as well as summer will go on sale June 8. Visit [live.stanford.edu](http://live.stanford.edu) for more information or call 650-724 (BING) 2464.