Renée Fleming, *soprano*

with Gerald Martin Moore, *piano*

*Voice of Nature: The Anthropocene*
Program

Prelude

Jackson Browne  
b. 1948  
arr. Caroline Shaw

Recording: Before the Deluge  
Renée Fleming, Rhiannon Giddens,  
Alison Krauss, vocalists  
Yannick Nézet-Séguin, piano

The following selections are accompanied by a film provided by National Geographic. The audience is asked to kindly hold applause until the end of the film.

Hazel Dickens  
1935–2011

Pretty Bird (1973)  
Hazel Dickens

Georg Frideric Handel  
1685–1759

Care Selve, from Atalanta, HWV 35  
Anon., after Belisario Valeriani

Nico Muhly  
b. 1981

Endless Space (2021)  
Robinison Meyer & Thomas Traherne

Joseph Canteloube  
1879–1957

Bailèro, from Songs of the Auvergne (1923)  
Traditional

Maria Schneider  
b. 1960

Our Finch Feeder, from Winter Morning Walks (2013)  
Ted Kooser

Björk  
b. 1965

All Is Full of Love (1997)  
Björk

Sergei Rachmaninoff  
1873–1943

Spring Waters, Op. 14, No. 11  
Fyodor Ivanovich Tyutchev

Howard Shore  
b. 1946

Twilight and Shadow, from The Lord of the Rings (2003)  
Philippa Boyens

Kevin Puts  
b. 1972

Evening (2021)  
Dorianne Laux
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<tbody>
<tr>
<td>Curtis Green</td>
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<td>b. 1997</td>
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<td>Burt Bacharach</td>
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<td>1928–2023</td>
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<td>1845–1924</td>
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<td>1843–1907</td>
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<td>Giacomo Puccini</td>
<td>O mio babbino caro, from <em>Gianni Schicchi</em> (1918)</td>
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<td>1858–1924</td>
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<td>Jerome Kern</td>
<td>All the Things You Are, from <em>Very Warm for May</em> (1939)</td>
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<td>1885–1945</td>
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<td>Andrew Lippa</td>
<td>The Diva (2020)</td>
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<td>b. 1964</td>
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*As a courtesy to others, please silence all devices. Photography and recording of any kind is strictly prohibited. Please do not leave the hall during musical selections. Thank you.*
Renée Fleming, soprano

Renée Fleming is one of the most highly acclaimed singers of our time, performing on the stages of the world’s great opera houses and concert halls. A 2023 Kennedy Center Honoree, winner of five Grammy® awards and the US National Medal of Arts, she has sung for momentous occasions from the Nobel Peace Prize ceremony to the Diamond Jubilee for Queen Elizabeth II at Buckingham Palace. In 2014 she became the first classical artist ever to sing the National Anthem at the Super Bowl. In May, the World Health Organization appointed her as a Goodwill Ambassador for Arts and Health.

Fleming’s current concert calendar includes appearances in London, Vienna, Milan, Los Angeles, and at Carnegie Hall. In May at the Metropolitan Opera, she will reprise her role in The Hours, an opera which premiered last year, based on the Pulitzer Prize-winning novel and award-winning film. Last March, she portrayed Pat Nixon in a new production of Nixon in China at the Opéra de Paris.

Fleming’s new anthology, Music and Mind: Harnessing the Arts for Health and Wellness, will be published in spring, 2024. A prominent advocate for research at the intersection of arts, health, and neuroscience, as Artistic Advisor to the Kennedy Center for the Performing Arts, Fleming launched the first ongoing collaboration between America’s national cultural center and its largest health research institute, the National Institutes of Health. She created her own program called Music and the Mind, which she has presented in more than fifty cities around the world, earning Research!America’s Rosenfeld Award for Impact on Public Opinion. In 2020, Fleming launched Music and Mind LIVE, a weekly web show exploring the connections between arts, human health, and the brain, amassing nearly 700,000 views, from 70 countries. She is now an advisor for major initiatives in this field, including the Sound Health Network at the University of California San Francisco and the NeuroArts Blueprint at Johns Hopkins University.

Fleming has recorded everything from complete operas and song recitals to indie rock and jazz. In January, Decca released a special double-length album of live recordings from her greatest performances at the Metropolitan Opera. In February, Fleming received the Grammy Award for Best Classical Vocal Solo for her album Voice of Nature: The Anthropocene, with Yannick Nézet-Séguin as pianist. Known for bringing new audiences to classical music and opera, Fleming has sung not only with Luciano Pavarotti and Andrea Bocelli, but also with Elton John, Paul Simon, Sting, Josh Groban, and Joan Baez. Her voice is featured on the soundtracks of Best Picture Oscar winners The Shape of Water and The Lord of the Rings.

Co-Artistic Director of the Aspen Opera Center and VocalArts at the Aspen Music Festival, Fleming is also Advisor for Special Projects at LA Opera, and she leads SongStudio at Carnegie Hall. Her other awards include the 2023 Crystal Award from the World Economic
Forum in Davos, the Fulbright Lifetime Achievement Medal, Germany’s Cross of the Order of Merit, Sweden’s Polar Music Prize, France’s Chevalier de la Légion d’Honneur, and honorary doctorates from 8 major universities.

» reneefleming.com

Ms. Fleming is an exclusive recording artist for Decca and Mercury Records (UK). 
Ms. Fleming’s jewelry is by Ann Ziff for Tamsen Z.

Gerald Martin Moore, piano

An internationally renowned voice and opera pedagogue, Gerald Martin Moore has worked as a vocal consultant for major opera productions at the Glyndebourne Festival Opera, Edinburgh International Festival, La Scala, Opéra National de Paris, and Festival d’Aix-en-Provence, and with such acclaimed performers as Renée Fleming, Erin Morley, Sabine Devieilhe, Natalie Dessay, Dame Sarah Connolly, Magdalena Kožená, Elīna Garanča, Isabel Leonard, and Javier Camarena.

Moore is the director of Yale Opera and coordinator of vocal studies at the Yale School of Music. He has served as artistic associate of Carnegie Hall’s SongStudio program led by celebrated soprano Renée Fleming. Moore has given master classes at the Merola Opera Program, Los Angeles Opera Young Artist Program, and Washington National Opera. He has taught at the Ravinia Festival’s Steans Music Institute, Music Academy of the West, the Metropolitan Opera’s Lindemann Young Artist Development Program, the Lyric Opera of Chicago’s Patrick G. and Shirley W. Ryan Opera Center, Opéra de Montréal’s Atelier lyrique, the Glyndebourne Festival, Curtis Institute of Music, and the Santa Fe Opera’s Apprentice Program for Singers. He has also worked as a collaborative artist for opera, film, and television productions and is a frequent recitalist, most notably with Renée Fleming.

Moore studied at the Royal Scottish Academy of Music and Drama and at the National Opera Studio in London.
When I was 14, the film *Soylent Green* was released, a sci-fi thriller about a dystopian future of worldwide pollution, dying oceans, depleted resources, and rampant starvation. The story was set in the year 2022.

The movie has faded from memory, but one scene left a profound impression. An aged researcher, unable to go on, has chosen assisted suicide at a government clinic. To ease his last moments of life, he is shown videos of a world that no longer exists: flowers and savannahs, flocks and herds, unpolluted skies and waters, all set to a soundtrack of classical music by Tchaikovsky, Beethoven, and Grieg.

This scene captured my imagination in a terrifying way. The impact increased when I later learned that the actor playing the researcher, Edward G. Robinson, was terminally ill at the time it was filmed.

Fast forward to the pandemic. After more than two decades of constant touring, usually to urban cultural centers, performances abruptly ceased, and I suddenly found myself at home. I sought comfort in long walks outside near my house. I needed this time outdoors to maintain my emotional equilibrium, and I was reminded that nature would always be my touchstone. At the same time, the news about climate change grew more alarming: the extinction of animals we took for granted when we were children, the knowledge that white rhinos had disappeared from the wild, and daily reports of heat, fires, and flooding. I realized that the crisis we had been warned of for so long had arrived.

I thought of the great legacy of song literature that I love, when Romantic-era poets and composers reveled in imagery of nature, finding reflections of human experience in the environment. I decided to record some of this music, and to juxtapose these classics with the voices of living composers, addressing our current, troubled relationship with the natural world.

The result, in collaboration with my friend Yannick Nézet-Séguin, was the album *Voice of Nature: The Anthropocene*. When it received the 2023 Grammy Award for Best Classical Solo Vocal Album, I was thrilled, and I had the idea to tour music addressing this theme of nature as both our inspiration and our victim.

I was incredibly fortunate to connect with the imaginative, dedicated leadership at the National Geographic Society, the global nonprofit committed to exploring, illuminating, and protecting the wonder of our world. It has been so exciting to work with this universally respected, landmark institution. I am deeply grateful for the help of President and Chief Operating Officer Michael Ulica, Chief Executive Officer Jill Tiefenthaler, and Producer/Editor Sam Deleon, whose expertise and vision have been instrumental in creating the video you will see in the second half of tonight’s program.
Thankfully, the stunning natural world depicted in this film still exists, unlike that movie scene so upsetting to my younger self. In blending these beautiful images with music, my hope is, in some small way, to rekindle your appreciation of nature, and encourage any efforts you can make to protect the planet we share.

Sincerely,

Renée Fleming
Upcoming Events at YSM

**JAN 21**  
Yale Brass Trio  
Faculty Artist Series  
3 p.m. | Morse Recital Hall  
Free admission

**JAN 24**  
Melvin Chen, *piano*  
Horowitz Piano Series  
7:30 p.m. | Morse Recital Hall  
Tickets start at $17, Yale faculty/staff start at $12, Students start at $8

**JAN 26**  
Rossen Milanov, *guest conductor*  
Yale Philharmonia  
7:30 p.m. | Woolsey Hall  
Tickets start at $13, Yale faculty/staff start at $9, Students free

**FEB**  
Stravinsky’s *The Rake’s Progress*  
17 & 18 Sat 7:30 p.m. & Sun 2 p.m. | Shubert Theatre  
Yale Opera presents a new production of Stravinsky’s masterpiece *The Rake’s Progress* performed with the Yale Philharmonia  
Tickets available through the Shubert Box office, 203-562-5666 and shubert.com

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Yale Schwarzman Center  
For a complete listing of the Schwarzman Center’s 2023–2024 season, visit schwarzman.yale.edu. Select “subscriptions” from the main menu to never miss an update!

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Yale School of Music Box Office  
Sprague Memorial Hall, 470 College Street, New Haven, CT 06511  
203 432–4158 | music-tickets.yale.edu

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If you do not intend to save your program, please recycle it in the baskets at the exit doors.