

Renée Fleming, recital

Saturday, February 29, 2020, 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.

## Renée Fleming

Gerald Martin Moore, piano

*Bel piacere* from *Agrippina*      George Frideric Handel (1685-1759)  
*Ombra mai fu* from *Serse*  
*Endless Pleasure* from *Semele*

*Suleika*, D. 720      Franz Schubert (1797-1828)  
*Die Vögel*, D. 691  
*Lied Der Mignon*  
*Rastlose Liebe*

*Testament*      Henri Duparc (1848-1933)  
*Extase*  
*Serenade*  
*Le Manoir de Rosemonde*

### INTERMISSION

*O quand je dors*      Franz Liszt (1811-1886)  
*S'il est un charmant gazon*

*Canyon* from *Letters from Georgia*      Kevin Puts (1972-present)

*I Have Dreamt* from *Wuthering Heights*      Bernard Herman (1911-1975)  
*Love and Love Alone/Winter* from *The Visit*      John Kander (b. 1927)  
Fred Ebb (1928-2004)

*You'll Never Know* from *The Shape of Water*      Harry Warren (1893-1981)  
Alexandre Desplat, arr. (b. 1961)

*The Sound of Music* from *The Sound of Music*      Richard Rodgers (1902-1971)  
Oscar Hammerstein (1895-1960)

# Texts and Translations

GEORGE FRIDERIC HANDEL (1685-1759)

**BEL PIACERE E GODERE FROM AGRIPPINA**  
TEXT BY CARDINAL VINCENZO GRIMANI

*Bel piacere e godere*

Bel piacere è godere fido amor!  
questo fà contento il cor.  
Di bellezza non s'apprezza lo splendor;  
Se non vien d'un fido cor.  
Bel piacere..

*Nice Pleasure and Enjoyment*

It is such delight to know true love!  
It brings the heart happiness.  
The splendor of beauty is of no value  
if it comes not from a faithful heart.  
It is such delight to know true love, etc.

**OMBRA MAI FU ("LARGO") FROM XERXES**

*Ombra mai fu*

Ombra mai fu  
Di vegetabile,  
Cara ed amabile,  
Soave più.

*Never Was There a Shade*

Never was there a shade  
of any plant  
dearer and more lovely,  
or more sweet.

**ENDLESS PLEASURE FROM SEMELE**  
TEXT BY WILLIAM CONGREVE, AFTER OVID: METAMORPHOSES ACT I

Endless pleasure, endless love  
Semele enjoys above!  
On her bosom Jove reclining,  
useless now his thunder lies;  
to her arms his bolts resigning,  
and his lightning to her eyes.

Endless pleasure, etc.

# Texts and Translations, continued

FRANZ SCHUBERT (1797-1828)

## *SULEIKA, D. 720*

Was bedeutet die Bewegung?  
Bringt der Ost mir frohe Kunde?  
Seiner Schwingen frische Regung  
Kühlt des Herzens tiefe Wunde.  
Kosend spielt er mit dem Staube,  
Jagt ihn auf in leichten Wölkchen,  
Treibt zur sichern Rebenlaube  
Der Insekten frohes Völkchen.  
Lindert sanft der Sonne Glühen,  
Kühlt auch mir die heißen Wangen,  
Küsst die Reben noch im Fliehen,  
Die auf Feld und Hügel prangen.  
Und mir bringt sein leises Flüstern  
Von dem Freunde tausend Grüsse;  
Eh' noch diese Hügel düstern,  
Grüssen mich wohl tausend Küsse.  
Und so kannst du weiter ziehen!  
Diene Freunden und Betrübten.  
Dort wo hohe Mauern glühen,  
Dort find' ich bald den Vielgeliebten.  
Ach, die wahre Herzenskunde,  
Liebeshauch, erfrishtes Leben  
Wird mir nur aus seinem Munde,  
Kann mir nur sein Atem geben.

What does this stirring mean?  
Does the east wind bring me happy tidings?  
The rejuvenating movement of its wings  
cools my heart's deep wound.  
It plays sweetly with the dust,  
throwing it up in light clouds,  
and sends a happy swarm of insects  
to their safety in the vine-leaves.  
It gently softens the sun's burning heat  
and cools my warm cheeks;  
even as it blows it kisses the vines  
that decorate the fields and hillsides.  
And its soft whispering brings me  
a thousand greetings from my beloved;  
before the hills get dark  
I will be met with a thousand kisses.  
Now you might move on,  
and serve the happy and the sad;  
there, where high walls glow,  
I will soon find my beloved.  
Ah, the real message of the heart,  
breath of love, life renewed  
will come to me from only his lips,  
can be given to me by his breath only.

## *DIE VÖGEL, D. 691*

TEXT BY FRIEDRICH VON SCHLEGEL

### *Die Vögel*

Wie lieblich und fröhlich,  
Zu schweben, zu singen,  
Von glänzender Höhe  
Zur Erde zu blicken!

Die Menschen sind thöricht,  
Sie können nicht fliegen  
Sie jammern in Nöthen,  
Wir flattern gen Himmel.

Der Jäger will tödten,  
Dem Früchte wir picken;  
Wir müssen ihn höhnen,  
Und Beute gewinnen.

### *Birds*

How lovely and delightful  
To float, to sing,  
From the dazzling heights  
To look down at the earth!

Men are foolish:  
They don't know how to fly.  
They bemoan their fate;  
We soar to the heavens.

The hunter wants to kill us,  
Whose fruit we picked,  
But we scoff at him  
And collect the bounty.

# Texts and Translations, continued

## **LIED DER MIGNON**

*Nur wer die Sehnsucht kennt "Lied der Mignon"*

Nur wer die Sehnsucht kennt  
Weiss, was ich leide!

Allein und abgetrennt  
Von aller Freude,  
Seh' ich an's Firmament  
Nach jener Seite.  
Ach! der mich liebt und kennt  
Ist in der Weite.  
Es schwindelt mir, es brennt  
Mein Eingeweide.

Nur wer die Sehnsucht kennt  
Weiss, was ich leide!

*Only One Who Knows Longing*

Only one who knows longing  
Knows what I suffer!

Alone and cut off  
From all joys,  
I gaze across the firmament  
Toward the other side.  
Ah! he who loves and knows me  
Is far away.  
I am reeling,  
I am burning deep inside.

Only one who knows longing  
Knows what I suffer!

## **RASTLOSE LIEBE**

Dem Schnee, dem Regen,  
Dem Wind entgegen,  
Im Dampf der Klüfte,  
Durch Nebeldüfte,  
Immer zu! Immer zu!  
Ohne Rast und Ruh!  
Lieber durch Leiden  
Wollt' ich mich schlagen,  
Als so viel Freuden  
Des Lebens ertragen.  
Alle das Neigen  
Von Herzen zu Herzen,  
Ach, wie so eigen  
Schaffet es Schmerzen!  
Wie soll ich flieh'n?  
Wälderwärts zieh'n?  
Alles vergebens!  
Krone des Lebens,  
Glück ohne Ruh,  
Liebe, bist du!

Into the snow, the rain,  
and the wind,  
through humid cliffs,  
through the mist,  
forward, always forward!  
Without rest!  
I would rather fight  
through pain  
than survive so much  
of life's joy.  
This love  
of one heart for another,  
ah, how strangely  
it causes pain!  
How shall I escape?  
Into the forest?  
It is all for nothing!  
Crown of life,  
happiness without peace—  
this, is you!

# Texts and Translations, continued

HENRI DUPARC (1848-1933)

## TESTAMENT

POEM BY ARMAND SILVESTRE

*Testament*

Pour que le vent te les apporte  
Sur l'aile noire d'un remord,  
J'écrirai sur la feuille morte  
Les tortures de mon cœur mort!

Toute ma sève s'est tarie  
Aux clairs midis de ta beauté,  
Et, comme à la feuille flétrie,  
Rien de vivant ne m'est resté;

Tes yeux m'ont brûlé jusqu'à l'âme,  
Comme des soleils sans merci!  
Feuille que le gouffre réclame,  
L'autan va m'emporter aussi...

Mais avant, pour qu'il te les porte  
Sur l'aile noire d'un remord,  
J'écrirai sur la feuille morte  
Les tortures de mon cœur mort!

## EXTASE

POEM BY JEAN LAHOR

*Extase*

Sur un lys pâle mon cœur dort  
D'un sommeil doux comme la mort  
Mort exquise, mort parfumée  
Du souffle de la bien-aimée ...  
Sur ton sein pâle mon cœur dort  
D'un sommeil doux comme la mort ...

*Testament*

So the wind may carry them to you  
on the black wing of remorse,  
I will write on a dead leaf  
the tortures of my dead heart!

All my sap has dried up  
in the midday brightness of your beauty,  
And, as with the withered leaf,  
Nothing of life remains in me;

Your eyes have scorched me to my soul,  
like suns with no mercy!  
A leaf whirled into the void,  
the wind will carry me away also...

But first, so it may carry them to you  
on the black wing of remorse,  
I will write on a dead leaf  
the tortures of my dead heart!

*Ecstasy*

On a pale lily my heart sleeps  
In a sleep as sweet as death:  
Exquisite death, a death perfumed  
By the breath of the beloved:  
On you pale breast my heart sleeps  
In a sleep as sweet as death

# Texts and Translations, continued

## **SÉRÉNADE**

**POEM BY GABRIEL MARC**

### *Sérénade*

Si j'étais, ô mon amoureuse,  
La brise au souffle parfumé,  
Pour frôler ta bouche rieuse,  
Je viendrais craintif et charmé.

Si j'étais l'abeille qui vole,  
Ou le papillon séducteur,  
Tu ne me verrais pas, frivole,  
Te quitter pour une autre fleur.

Si j'étais la rose charmante  
Que ta main place sur ton coeur,  
Si près de toi toute tremblante  
Je me fanerais de bonheur.

Mais en vain je cherche à te plaire,  
J'ai beau gémir et soupirer.  
Je suis homme, et que puis-je faire?  
T'aimer... Te le dire ... Et pleurer!

## **LE MANOIR DE ROSEMONDE**

**POEM BY ROBERT DE BONNIÈRES**

### *Le Manoir de Rosemonde*

De sa dent soudaine et vorace,  
Comme un chien l'amour m'a mordu...  
En suivant mon sang répandu,  
Va, tu pourras suivre ma trace...

Prends un cheval de bonne race,  
Pars, et suis mon chemin ardu,  
Fondrière ou sentier perdu,  
Si la course ne te harasse!

En passant par où j'ai passé,  
Tu verras que seul et blessé  
J'ai parcouru ce triste monde.

Et qu'ainsi je m'en fus mourir  
Bien loin, bien loin, sans découvrir  
Le bleu manoir de Rosamonde.

### *Serenade*

If I were, o my lover,  
The breeze of a fragrant breath  
grazing your laughing mouth  
I would become timid and enchanted.

If I were the bee which flew,  
Or the seductive butterfly,  
You would never see me frivolously  
Abandon you for another flower.

If I were the charming rose  
Which your hand placed over your heart  
So close to you, trembling,  
I would droop with happiness.

But in vain I try to please you.  
However I moan and sigh.  
I am a man, and what am I to do?  
Love you ... tell you so ... and weep!

### *The Manor of Rosemonde*

With his sudden and voracious tooth,  
Like a dog, love has bitten me  
Following my spilled blood,  
Go, you will be able to track me.

Take a thoroughbred horse,  
Go, and follow my arduous way,  
Through ravine and lost trail,  
if the race doesn't fatigue you!

Passing where I passed,  
you will see that alone and hurt  
I traveled through this sad world,

And this is how I went to die,  
far away, far away, without ever finding  
the blue manor of Rosemonde.

# Texts and Translations, continued

FRANZ LISZT (1811-1886)

## **OH! QUAND JE DORS**

*Oh! Quand je dors*

Oh! quand je dors, viens auprès de ma couche,  
Comme à Pétrarque apparaissait Laura,  
Et qu'en passant ton haleine me touche ...  
Soudain ma bouche  
S'entr'ouvrira!

Sur mon front morne où peut-être s'achève  
Un songe noir qui trop longtemps dura,  
Que ton regard comme un astre se lève ...  
Et soudain mon rêve  
Rayonnera!

Puis sur ma lèvre où voltige une flamme,  
Éclair d'amour que Dieu même épura,  
Pose un baiser, et d'ange deviens femme ...  
Soudain mon âme  
S'éveillera!

## **S'IL EST UN CHARMANT GAZON**

*S'il est un charmant gazon*

S'il est un charmant gazon  
Que le ciel arrose,  
Où brille en toute saison  
Quelque fleur éclore,  
Où l'on cueille à pleine main  
Lys, chèvrefeuille et jasmin,  
J'en veux faire le chemin  
Où ton pied se pose!

S'il est un rêve d'amour,  
Parfumé de rose,  
Où l'on trouve chaque jour  
Quelque douce chose,  
Un rêve que Dieu bénit,  
Où l'âme à l'âme s'unit,  
Oh! j'en veux faire le nid  
Où ton cœur se pose!

*Oh! When I Sleep*

Oh, when I sleep, come close to me,  
As Laura once approached Petrarch,  
And let your breath touch me in passing ...  
Suddenly, my lips  
Will open!

On my sad brow, where a somber dream  
That lasted too long ends,  
let your gaze, like a star, lift ...  
Suddenly, my dream  
Will shine!

Then on my lips, where a flame lingers—  
A flash of love that God himself purifies—  
Place a kiss and transform from angel into woman ...  
Suddenly, my soul  
Will wake!

*If there is a charming lawn*

If there is a charming lawn  
May the sky water it,  
Where it shines in all seasons  
Some flowers bloom,  
Where we pick handfuls of  
Lillies, honeysuckle and jasmine,  
I want to go  
Where your foot lands!

If there is a dream of love,  
Scented with rose,  
Where we find each day  
Something sweet,  
A dream that God blesses,  
Where souls unite,  
Oh! I want to make a home  
Where your heart is!

# Texts and Translations, continued

KEVIN PUTS (1972)

**CANYON FROM *LETTERS FROM GEORGIA***  
**TEXT BY GEORGIA O'KEEFE (1887-1986)**

*Canyon*

Tonight I walked into the sunset.  
The whole sky—was just blazing—  
and grey blue clouds were riding  
all through the holiness of it—  
and the whole thing lit up  
with flashes of lightning.

I walked out past the last house—  
past the locust tree—  
and sat on a fence for a long time—  
looking—  
you see there was nothing  
but sky and flat prairie land—  
land that seems more like ocean  
than anything else I know.

It is absurd the way I love this country.

And the SKY—Anita you have never seen SKY—

It is wonderful.

BERNARD HERMAN (1911-1975)

***I HAVE DREAMT FROM WUTHERING HEIGHTS***  
**LIBRETTO BY LUCILLE FLETCHER**

*I Have Dreamt*

I have dreamt in my life  
dreams that have stayed with me forever,  
and have gone through and through me,  
like wine through water,  
and have altered the colour of my mind.

I dreamt once that I was in heaven,  
And that heav'n did not seem to be my home.  
And I broke my heart with weeping  
to see the heath again.

And the angels flung me back to earth,  
and Wuthering Heights,  
Where I awoke, sobbing, sobbing,  
for joy.



# Texts and Translations, continued

JOHN KANDER (1927)

*LOVE AND LOVE ALONE/WINTER FROM THE VISIT*  
TEXT BY FRED EBB (1928-2004)

*Love and Love Alone/Winter*

When you're young,  
Feeling oh so strong  
What can prove you wrong?  
Love, and love alone.

When the sun  
Seems forever bright  
What can dim its light?  
Love, and love alone.

So beware, young love, lost in your kiss.  
There's a truth, young love, simple as this:  
Every fond hello ends in goodbye.  
What you're certain will live, will die.

It was winter, snow was falling.  
It was winter, you were calling.  
And I heard it and I trembled. Winter.

And you held me, it was thrilling.  
You said "always." I was willing.  
Then it ended. I remember. Winter.

Other voices telling me it's done, it's through.  
Other voices warning me I dare not dream of having you—

So enjoy all the time there is.  
If you're his, be his.  
Make each day your own.

When tomorrows come  
And your heart is stone  
What has made you numb?  
Love and love alone.  
Love and love alone.

# Texts and Translations, continued

ALEXANDRE DESPLAT arr. (1961)  
HARRY WARREN (1893-1981)

**YOU'LL NEVER KNOW FROM THE SHAPE OF WATER**  
TEXT BY MACK GORDON (1904-1981)

*You'll Never Know*

You'll never know just how much I miss you  
You'll never know just how much I care  
And if I tried I still couldn't hide my love for you  
You oughta know, for haven't I told you so  
A million or more times

You went away and my heart went with you  
I speak your name in my every prayer  
If there is some other way to prove that I love you  
I swear, I don't know how  
You'll never know if you don't know now

You'll never know just how much I miss you  
You'll never know just how much I care  
You said goodbye, now stars in the sky refuse to shine  
Take it from me, it's no fun to be alone  
With moonlight and memories

You went away and my heart went with you  
I speak your name in my every prayer  
If there is some other way to prove that I love you  
I swear, I don't know how  
You'll never know if you don't know now

# Texts and Translations, continued

RICHARD RODGERS (1902-1979)

**THE SOUND OF MUSIC FROM THE SOUND OF MUSIC**  
TEXT BY OSCAR HAMMERSTEIN II (1895-1960)

*The Sound of Music*

My day in the hills  
Has come to an end, I know.  
A star has come out  
To tell me it's time to go.  
But deep in the dark green shadows,  
Are voices that urge me to stay.  
So I pause and I wait and I listen,  
For one more sound,  
For one more lovely thing  
That the hills might say!

The hills are alive with the sound of music  
With songs they have sung for a thousand years  
The hills fill my heart with the sound of music  
My heart wants to sing every song it hears

My heart wants to beat like the wings of the birds  
that rise from the lake to the trees  
My heart wants to sigh like a chime that flies  
from a church on a breeze  
To laugh like a brook when it trips and falls over  
stones on its way  
To sing through the night like a lark who is learning to pray

I go to the hills when my heart is lonely  
I know I will hear what I've heard before  
My heart will be blessed with the sound of music  
And I'll sing once more

# Biographies



## RENÉE FLEMING, soprano

Renée Fleming is one of the most highly acclaimed singers of our time, performing on the stages of the world's greatest opera houses, concert halls, and theatres. Winner of four Grammy Awards, presented with the U.S. National Medal of Arts by President Obama, Fleming has sung for momentous occasions from the Nobel Peace Prize ceremony to the Diamond Jubilee Concert for HM Queen Elizabeth II at Buckingham Palace. In 2014 Fleming brought her voice to a vast new audience as the first classical artist ever to sing the National Anthem at the Super Bowl. In 2008 Fleming was the first woman in the 125-year history of the Metropolitan Opera to solo headline an opening night gala.

Fleming's schedule this season includes concerts in New York, Boston, Vienna, Paris, and Beijing. Last summer Fleming performed the world premieres of André Previn's *Penelope* and Kevin Puts' *The Brightness of Light* at Tanglewood. In April Fleming appeared opposite Ben Whishaw in *Norma Jean Baker of Troy* to open The Shed in New York City. In June she made her London musical theatre debut as Margaret Johnson in *The Light in the Piazza*, bringing her acclaimed portrayal to Los Angeles and Chicago in the autumn. She earned a Tony Award nomination for her performance in the 2018 Broadway production of Rodgers and Hammerstein's *Carousel*. Her new album, *Lieder: Brahms, Schumann, and Mahler*, was released by Decca in June. She is heard on the soundtracks of the 2018 Best Picture Oscar winner *The Shape of Water* and *Three Billboards Outside Ebbing, Missouri*; and she provided the singing voice of Roxane, played by Julianne Moore, in the film of the best-selling novel *Bel Canto*.

Fleming has recorded everything from complete operas and song recitals to indie rock and jazz; and her album *Signatures* was selected by the U.S. Library of Congress for the National Recording Registry, as an "aural treasure worthy of preservation as part of America's patrimony." Known for bringing new audiences to classical music and opera, Fleming has hosted an array of television and radio broadcasts, including the Metropolitan Opera's *Live in HD* series and *Live from Lincoln Center*.

In her role as artistic advisor to the John F. Kennedy Center for the Performing Arts, Fleming launched a collaboration with the U.S. National Institutes of Health, with participation by the National Endowment of the Arts, focused on the science connecting music, health, and the brain. Over the past year, she has given more than 25 presentations with scientists and practitioners on this subject around the world, including delivering the Compton Lecture at MIT and earning Research!America's Rosenfeld Award for Impact on Public Opinion.

In August Fleming was appointed co-director of the Aspen Opera Theater and VocalARTS, a prestigious summer program for young artists in Aspen, Colorado. She is the artistic director of SongStudio at Carnegie Hall, another program for young artists, dedicated to the art of the song recital. Fleming is a member of the board of trustees of Carnegie Hall, the board of Sing for Hope, and the artistic advisory board of the Polyphony Foundation. Fleming's memoir *The Inner Voice*, published in 2004, is currently in its 16<sup>th</sup> printing and was published this summer in China. Among her awards are the Fulbright Lifetime Achievement Medal, Germany's Cross of the Order of Merit, France's Chevalier de la Légion d'Honneur, Honorary Membership in the Royal Academy of Music, and honorary doctorates from the University of Pennsylvania; Northwestern, Duke, Harvard, and Carnegie Mellon universities; the Eastman School of Music; and the Juilliard School. For more information, please visit [reneefleming.com](http://reneefleming.com).

# Biographies, continued



## GERALD MARTIN MOORE, piano

Gerald Martin Moore is an internationally renowned singing teacher and a vocal consultant. Moore has worked closely with Renée Fleming for many years since first collaborating on the production of *Alcina* with William Christie at the Palais Garnier in Paris. He then went on to work with Fleming on many subsequent roles, Decca recordings, and recitals. Other leading artists he has prepared for roles and recordings include Natalie Dessay, Marie McLaughlin, Sabine Devielhe, Erin Morley, Elīna Garanča, and Sarah Connolly. He has worked in such houses as Covent Garden, La Scala, the Metropolitan Opera, San Francisco, Opera de Bastille, and Champs-Elysees and Chatelet in Paris, as well as the Aix-en-Provence, Edinburgh, and Glyndebourne Festivals.

Since moving to New York City in 2008 Moore has been on the teaching faculty of the Metropolitan Opera's Lindemann program and is also on the adjunct faculty at Curtis Institute of Music. He regularly gives master classes at Glyndebourne, Merola, Washington National Opera, COC in Toronto, Atelier Lyrique Montreal, LA Opera, and the Ryan Center at Lyric Opera of Chicago. An authority on vocal technique, Moore is a frequent guest on multiple radio programs and was honored with an hour-long special interview on BBC Radio 3's *Voices*, focused particularly on American singers and child stars. For *OPERA* magazine, he interviewed Beverly Sills on the technique of coloratura singing. Moore may currently be heard as a regular host of the Metropolitan Opera Quiz and is also in demand as a judge for prestigious vocal competitions, including the Metropolitan Opera regional auditions.

In addition to teaching voice, Moore has assisted William Christie and Les Arts Florissants in preparing the soloists for productions and recordings, including Handel's *Orlando*, *Semele*, and *Alcina*, and Mozart's *Die Zauberflöte*, *Le Nozze di Figaro*, and *Die Entführung aus dem Serail*. He similarly assisted Charles Mackerras at the Edinburgh Festival for Mozart's *Idomeneo* and *La Clemenza di Tito*, Donizetti's *Maria Stuarda*, together with Rossini's *Zelmira*, *Adelaide di Borgogna*, and *La Donna del Lago* conducted by Maurizio Benini. As a specialist in ornamentation Moore has composed countless embellishments for leading singers, notably in his role as vocal consultant to Opera Rara and Decca. An additional area of Moore's expertise is the neglected French repertoire of Delibes, Thomas, Gounod, Meyerbeer, and Massenet.

Moore is featured as a vocalist with soprano Rebecca Caine in a cabaret evening they created and recorded as an album, celebrating legendary stars of the British musical stage, entitled *Leading Ladies*.

Moore is a frequent recitalist, most notably with Fleming. He has performed before such dignitaries as President Obama and the First Lady, President Clinton and Secretary of State Hillary Clinton, HRH Prince Charles, Justice Ruth Bader Ginsburg, and UN Secretary General Kofi Annan. Moore was recently featured accompanying Fleming in the soundtrack for the movie *Bel Canto* and also coached Julianne Moore, who plays the role of Roxane.

# Engagement Events

Friday, February 28, 2020

## **MASTER CLASS: RENÉE FLEMING**

During her visit to Blacksburg, Fleming conducted a master class, coaching students of voice in the School of Performing Arts.

## **PANEL: MUSIC AND THE MIND**

Alongside Virginia Tech researchers, Fleming presented and participated in a discussion on the power of music as it relates to health and the brain. Topics included childhood development, music therapy, and cognitive neuroscience.

### **Featured panelists:**

**Georgia E. Hodes, Ph.D.**, assistant professor, School of Neuroscience, Virginia Tech

**Sharon Landesman Ramey, Ph.D.**, research professor and distinguished research scholar, Fralin Biomedical Research Institute at Virginia Tech Carilion (VTC); research professor, Department of Psychology, College of Science, Virginia Tech; and professor, Psychiatry and Behavioral Medicine, Virginia Tech Carilion School of Medicine

*Special thanks to Dwight Bigler, Amy Cowan, Georgia E. Hodes, Sharon Landesman Ramey, Brian Thorsett, and Ariana Wyatt*

## Go Deeper

How did the “characters” that Fleming embodied tonight change from piece to piece?

# In the Galleries

Now on View

***FIERCE WOMEN***

**Chakaia Booker, Guerrilla Girls, Jenny Holzer, Marilyn Minter, and Rozeal**

Thursday, January 30-Saturday, April 25, 2020

All galleries and Cube

## **ARTIST SPOTLIGHT: Jenny Holzer**

One of the most acclaimed artists of our era, Jenny Holzer is a conceptual artist for whom words are a primary medium, one that she channels into a compelling and versatile range of art forms, including LED signs and large-scale installations, projections on rivers and buildings, bronze and aluminum plaques, stone benches, billboards, posters, and T-shirts. Holzer's texts take the form of strident, provocative, and thought-provoking though often ambivalent statements about contentious issues that scrutinize the complexities of social and political injustices in our world. Systematic abuses of power, violence against women, war, sexuality, AIDS, and morality are among the subjects Holzer addresses through her scathing and often pungent aphorisms.

This exhibition includes a selection of four of the artist's iconic LED signs, featuring her classic texts: *Truisms*, 1977-1979; *Survival*, 1983-1985; *Arno*, 1996; and *Blue*, 1998. The words and ideas conveyed in Holzer's works are fierce, and their impact, rendered with the constant flow of flickering LED lights, is stinging while also mesmerizing. At the same time, Holzer's art elicits and calls for self-awareness and a heightened consciousness of our own weaknesses, vulnerability, and collective humanity.

## **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](mailto:megh79@vt.edu).

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