

Sunday, May 3, 2026, 3pm  
Zellerbach Hall

**Renée Fleming, *soprano***  
**Inon Barnatan, *piano***

PROGRAM

- Wolfgang Amadeus MOZART (1756–1791) “Laudate Dominum,” from  
*Vesperae Solennes de Confessore* (1780)
- George Frideric HANDEL (1685–1759) “To fleeting pleasures make your court,”  
from *Samson* (1743)
- “Lascia ch’io pianga,” from *Rinaldo* (1711)
- Giacomo PUCCINI (1858–1924) “O mio babbino caro,”  
from *Gianni Schicchi* (1917/18)
- Felix MENDELSSOHN (1809–1847) *Rondo capriccioso*, Op. 14 (1828–1830)  
Inon Barnatan
- Reynaldo HAHN (1874–1947) “L’heure Exquise,”  
from *7 Chansons Grises* (1890)
- Si mes vers avaient des ailes (1888)
- “Les étoiles,” from *12 Rondels* (1898–1899)

INTERMISSION

- Traditional American Songs to be announced from the stage
- J. Todd FRAZIER (b. 1969) We Hold These Truths (2017)
- John KANDER (b. 1927) A Letter from Sullivan Ballou (1994)
- Earl WILD (1915–2010) Selections from *7 Virtuoso Etudes after Gershwin* (1950s/1975–1976)  
The Man I Love  
I Got Rhythm  
Inon Barnatan
- Cole PORTER (1891–1964) “Down in the Depths (on the 90th Floor),”  
from *Red, Hot and Blue* (1936)
- “So in Love,” from *Kiss Me, Kate* (1948)
- Alan Jay LERNER (1918–1986) “I Could Have Danced All Night,”  
Frederick LOEWE (1901–1988) from *My Fair Lady* (1956)
- Andrew LIPPA (b. 1964) The Diva (2020)

*Support for the presentation of Israeli artists is provided by The Sir Jack Lyons Charitable Trust.  
This performance is made possible in part by Michael A. Harrison and Susan Graham Harrison.*

*Cal Performances is committed to fostering a welcoming, inclusive, and safe environment for all—  
one that honors our venues as places of respite, openness, and respect.  
Please see the Community Agreements section on our Policies page for more information.*



**Renée Fleming** is internationally celebrated for her vocal and dramatic artistry, as well as her dedicated advocacy for the powerful impacts of the creative arts in health. A 2023 Kennedy Center Honoree and 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 2008, she became the first woman in the 125-year history of the Metropolitan Opera to solo headline an opening night gala, and in 2014, she became the first classical artist ever to sing “The Star-Spangled Banner” at the Super Bowl. In 2023, the World Health Organization appointed her as a Goodwill Ambassador for Arts and Health.

Fleming’s new album *The Fiddle and the Drum* will be released May 29. A collaboration with 19-time Grammy winning banjo virtuoso Béla Fleck, the album celebrates Appalachian bluegrass and folk music, with contributions from featured artists Dolly Parton, Vince Gill, Jerry Douglas, Aoife O’Donovan, Sierra Hull, and Sarah Jarosz. In 2024 at the Metropolitan Opera, she reprised her role in *The Hours*, an opera based on the Pulitzer Prize-winning novel and award-winning film. This winter, she returned to the Opéra de Paris with her acclaimed portrayal of Pat Nixon in *Nixon in China*.

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, Dead and Company, 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*.

Fleming’s anthology *Music and Mind: Harnessing the Arts for Health and Wellness* was published in 2024. A prominent advocate for research at the intersection of arts, health, and neuroscience, she created a live

program called *Music and Mind*, which she has presented in more than 70 cities around the world, earning Research!America’s Rosenfeld Award for Impact on Public Opinion and Harvard Medical School’s David Mahoney Neuroscience Prize. She is now an advisor for major initiatives in this field, including the NeuroArts Blueprint at Johns Hopkins University. She launched the Renée Fleming NeuroArts Investigator Awards, funding interdisciplinary research projects by early career scientists in collaboration with creative artists.

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 Artist Development Advisor at Wolf Trap Opera. 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, and honorary doctorates from 10 major universities. [www.reneefleming.com](http://www.reneefleming.com).

“One of the most admired pianists of his generation” (*The New York Times*), **Inon Barnatan** has established a uniquely varied career, celebrated as a soloist, curator, and collaborator.

As a soloist, Barnatan performs regularly with leading orchestras and conductors worldwide. He was the inaugural Artist-in-Association of the New York Philharmonic and has appeared with the Los Angeles Philharmonic at the Hollywood Bowl, the BBC Proms with the BBC Symphony, the Cleveland Orchestra, the Chicago and Boston symphonies, and most major US ensembles, as well as the Leipzig Gewandhaus, Zurich Tonhalle, Tokyo Metropolitan Symphony, and the London, Hong Kong, and Royal Stockholm Philharmonics.

During the 2025–26 season, he performs with the Baltimore, Dallas, and Minnesota symphony orchestras, gives solo recitals at



Tippet Rise Art Center and Wigmore Hall, and takes part in the *Complete Etudes of Philip Glass* project at the Krannert Center and the University Musical Society.

As curator and chamber musician, Barnatan is Music Director of La Jolla Music Society's SummerFest in California—one of the country's leading music festivals—with his contract now extended through 2030. This season, he continues his close partnerships with cellist Alisa Weilerstein in duo recitals at Ravinia, Spivey Hall, and the McCallum Theatre; and with soprano Renée Fleming today at Cal Performances, as well as at the Schubert Club, Philharmonic Society of Orange County, and Lyric Opera of Chicago.

His latest solo album, *Rachmaninoff Reflections*, features some of the composer's most cherished piano works alongside Barnatan's new solo arrangement of the *Symphonic Dances*, published by Boosey & Hawkes late last year.

Born in 1979, Barnatan began piano studies at age three and made his orchestral debut at 11. His most influential teachers and mentors included Victor Derevianko, Christopher Elton, Maria Curcio, and Leon Fleisher. He is a recipient of an Avery Fisher Career Grant and Lincoln Center's Martin E. Segal Award and a graduate of the Chamber Music Society of Lincoln Center's Bowers Program.



encore

## Enjoy the Show!

Encore and Cal Performances would like to thank our past, current, and future advertisers. Advertising support makes it possible to put these programs into the hands of performing arts patrons like you.

Please contact Brianna Hansen to learn more about how we connect art, culture, and community.



**Brianna Hansen**

[briannah@encoremediagroup.com](mailto:briannah@encoremediagroup.com)

206.443.0445 x 107

Sunday, May 3, 2026, 3pm  
Zellerbach Hall

**Renée Fleming, *soprano***  
**Inon Barnatan, *piano***

TEXTS AND TRANSLATIONS

WOLFGANG AMADEUS MOZART

“Laudate Dominum,” from

*Vesperae Solennes de Confessore*

[Psalm 117]

Laudate Dominum omnes gentes

Laudate eum, omnes populi

Quoniam confirmata est

Super nos misericordia eius

Et veritas Domini manet in aeternum

Praise the Lord, all ye nations,  
praise him, all ye peoples.  
For his loving kindness (mercy)  
has been bestowed upon us,  
and the truth of the Lord endures for eternity

Gloria Patri et Filio et Spiritui Sancto

Sicut erat in principio, et nunc, et semper

Et in saecula saeculorum

Amen

Glory be to the Father, and to the Son,  
and to the Holy Ghost.  
As it was in the beginning is now, and ever  
shall be,  
world without end.  
Amen.

GEORGE FRIDERIC HANDEL

“To fleeting pleasures make your court,”

from *Samson*

[Newburgh Hamilton]

To fleeting pleasures make your court,

no moment lose, for life is short!

The present now's our only time,

the missing that our only crime.

HANDEL

“Lascia ch'io pianga,” from *Rinaldo*

[Giacomo Rossi]

Lascia ch'io pianga

mia cruda sorte,

e che sospiri

la libertà

Let me weep  
for my cruel fate  
And sigh  
after freedom!

Il duolo infranga

queste ritorte

de' miei martiri

sol per pietà

May sorrow shatter  
these chains,  
of my torments  
for pity alone.

GIACOMO PUCCINI  
“O mio babbino caro,”

from *Gianni Schicchi*  
[Giovacchino Forzano]  
O mio babbino caro,  
mi piace è bello, bello;  
vo'andare in Porta Rossa  
a comperar l'anello!  
Sì, sì, ci voglio andare!  
e se l'amassi indarno,  
andrei sul Ponte Vecchio,  
ma per buttarmi in Arno!  
Mi struggo e mi tormento!  
O Dio, vorrei morir!  
Babbo, pietà, pietà!

Oh, dear papa,  
I like him, he's handsome, he's handsome;  
I want to go to Porta Rossa  
to buy the ring!  
Yes, yes, I want to go!  
And if it's useless to love him,  
I'll go to the Ponte Vecchio  
and throw myself into the Arno!  
I am pining, I am tortured!  
O God, I could die!  
Papa, have pity, have pity!

REYNALDO HAHN

“L'heure exquise,”  
from *7 Chansons Grises*  
[Paul Verlaine]

La lune blanche  
Luit dans les bois.  
De chaque branche  
Part une voix  
Sous la ramée.  
Ô bien-aimée...

L'étang reflète  
Profond miroir,  
La silhouette  
Du saule noir  
Où le vent pleure.  
Rêvons, c'est l'heure.

Un vaste et tendre  
Apaïsement  
Semble descendre  
Du firmament  
Que l'astre irise.  
C'est l'heure exquise!

The exquisite hour

The white moon  
Glimmers in the woods;  
From each branch  
A voice sounds  
Beneath the canopy...  
O my beloved.

The pond reflects,  
Deep mirror,  
The silhouette  
Of the black willow  
Where the wind weeps...  
Let us dream, it is the hour.

A vast and tender  
Solace  
Seems to descend  
From the heavens  
The iridescent moon shines...  
It is the exquisite hour!

Si mes vers avaient des ailes  
[Victor Hugo]

Mes vers fuiraient, doux et frères,  
Vers votre jardin si beau,  
Si mes vers avaient des ailes,  
Comme l'oiseau.

Ils voleraient, étincelles,  
Vers votre foyer qui rit,  
Si mes vers avaient des ailes,  
Comme l'esprit.

Près de vous, purs et fidèles,  
Ils accourraient nuit et jour,  
Si mes vers avaient des ailes,  
Comme l'amour.

If my verses had wings

My verses would flee, sweet and frail,  
To your garden so fair,  
If my verses had wings,  
Like a bird.

They would fly, like sparks,  
To your smiling hearth,  
If my verses had wings,  
Like the mind.

Pure and faithful, to your side  
They'd hasten night and day,  
If my verses had wings,  
Like love!

—English translation © Richard Stokes

“Les étoiles,” from *12 Rondels*  
[Théodore de Banville]

Les cieux resplendissants d'Étoiles  
Aux radieux frissonnements,  
Ressemblent à des flots dormants  
Que sillonnent de blanches voiles.

Quand l'azur déchire ses voiles,  
Nous voyons les bleus firmaments,  
Les cieux resplendissant d'Étoiles,  
Aux radieux frissonnements.

Quel peintre mettra sur ses toiles,  
O dieu! leurs clairs fourmillements,  
Ces fournaïses de diamants  
Qu'à nos yeux ravis tu dévoiles,  
Les cieux resplendissants d'Étoiles?

The stars

The skies resplendent with stars  
Shimmering with radiance,  
Resemble sleeping waves  
Furrowed by white sails.

When the sky tears its veils,  
We see the blue firmament,  
The skies resplendent with stars  
Shimmering with radiance.

What painter will put on his canvases,  
O god! their bright glittering,  
These furnaces of diamonds  
Revealed to our delighted eyes,  
The skies resplendent with stars?

**J. TODD FRAZIER**  
**We Hold These Truths**

*The preamble to the Declaration of Independence, July 4, 1776:*

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty, and the pursuit of Happiness.

**JOHN KANDER**  
**A Letter from Sullivan Ballou**

Major Sullivan Ballou, Camp Clark,  
July 14, 1861

My very dear Sarah:

The indications are very strong that we shall move in a few days—perhaps tomorrow. Lest I should not be able to write again, I feel impelled to write a few lines that may fall upon your eye when I am no more.

I have no misgivings about or lack of confidence in the cause in which I am engaged, and my courage does not halt or falter. I know how strongly American civilization now leans on the triumph of the government and how great a debt we owe to those who went before us through the blood and suffering of the revolution. And I am willing, perfectly willing to lay down all my joys in this life to help maintain this government, and to pay that debt.

Sarah, my love for you is deathless. It seems to bind me with mighty cables that nothing but omnipotence could break; and

yet my love of country comes over me like a strong wind and bears me irresistibly on with all these chains to the battlefield. The memories of the blissful moments I have spent with you come creeping over me, and I feel most gratified to God and to you that I have enjoyed them so long.

And hard it is for me to give them up and burn to ashes the hopes of future years when, God willing, we might still have lived and loved together, and seen our sons grown up to honorable manhood around us. I have, I know, but a few and small claims upon divine providence, but something whispers to me, perhaps it is the wafted prayer of my little Edgar, that I shall return to my loved ones unharmed.

If I do not, my dear Sarah, never forget how much I love you, and when my last breath escapes me on the battlefield, it will whisper your name.

Forgive my faults and the many pains I have caused you. How thoughtless and foolish I have oftentimes been! How gladly would I wash out with my tears every little spot upon your happiness . . .

But, oh, Sarah! If the dead can come back to this earth and flit unseen around those they loved, I shall always be near you; in the gladdest days and in the darkest nights, always, always. And if there be a soft breeze upon your cheek, it shall be my breath, as the cool air fans your throbbing temple, it shall be my spirit passing by. Sarah, do not mourn me dead; think I am gone and wait for thee, for we shall meet again.

**COLE PORTER**  
**“Down in the Depths (on the 90th Floor),”**  
**from *Red, Hot and Blue***

Manhattan, I'm up a tree  
The one I've most adored is bored with me.  
Manhattan, I'm awfully nice,  
Nice people dine with me  
and even twice.  
Yet the only one in the world I'm mad about  
Talks of somebody else and walks out.

With a million neon rainbows burning  
below me  
And a million blazing taxis raising a roar  
Here I sit, above the town in my pet  
pailletted gown  
Down in the depths on the ninetieth floor.

While the crowds in all the nightclubs  
punish the parquet  
And the bars are packed with couples  
calling for more  
I'm deserted and depressed in my regal  
eagle nest  
Down in the depths on the ninetieth floor.

When the only one you wanted wants  
another  
What's the use of swank and cash in the  
bank galore?  
Why, even the janitor's wife has a perfectly  
good love life  
And here am I facing tomorrow, alone  
with my sorrow  
Down in the depths on the ninetieth floor.  
When the only one you wanted wants  
another  
What's the use of swank and cash in the  
bank galore?  
Why, even the janitor's wife has a perfectly  
good love life  
And here am I facing tomorrow, alone  
with my sorrow  
Down in the depths on the ninetieth floor.

**“So in Love,” from *Kiss Me, Kate***  
Strange dear, but true dear,  
When I'm close to you, dear,  
The stars fill the sky,  
So in love with you am I.  
Even without you,  
My arms fold about you,  
You know darling why,  
So in love with you am I.  
In love with the night mysterious,  
The night when you first were there,  
In love with my joy delirious,  
When I knew that you could care,  
So taunt me, and hurt me,  
Deceive me, desert me,  
I'm yours, till I die . . .  
So in love . . . So in love . . .  
So in love with you, my love . . . am I.

**ALAN JAY LERNER**  
**AND FREDERICK LOEWE**  
**“I Could Have Danced All Night,”**  
**from *My Fair Lady***

Bed, bed I couldn't go to bed!  
My head's too light to try to set it down.  
Sleep, sleep I couldn't sleep tonight,  
Not for all the jewels in the crown!

I could have danced all night,  
I could have danced all night  
And still have begged for more.  
I could have spread my wings and done  
a thousand things  
I've never done before.  
I'll never know what made it so exciting,  
Why all at once my heart took flight.  
I only know when he began to dance  
with me  
I could have danced, danced, danced  
all night!