

N | E | C

New England  
Conservatory

# Concert Program

[necmusic.edu](http://necmusic.edu)





# Welcome to NEC!

I am thrilled to share New England Conservatory's 2024-25 concert season—a celebration of the power of music to connect and inspire one another.

Whether you are seated in one of our concert halls or watching online, we hope you are uplifted by the performances of our students, faculty, and guest artists.

Above all, we thank you for your support of our students as they cultivate their artistry and contribute to the world through music.

A handwritten signature in black ink, consisting of several loops and a long horizontal stroke at the end.

Andrea Kalyn  
President

A Faculty Recital by

Tanya Blaich  
*piano*

with

Heidi Stober  
*soprano*

*Despite and Still*

Tuesday, October 15, 2024  
7:30 p.m.  
NEC's Jordan Hall

PROGRAM

---

**Elisabeth Lutyens**

(1906–1983)

*As I walked out one evening*

**Maude Valérie White**

(1855–1937)

*So, we'll go no more a-roving*

**Ethel Smyth**

(1858–1944)

*Possession*

**Maude Valérie White**

*Liebe*

*Hör ich das Liedchen klingen*

*Anfangs wollt ich fast verzagen*

*Ein Jüngling liebt ein Mädchen*

*Stille Tränen*

**Franz Liszt**

(1811–1886)

*Der Fischerknabe, S. 292b/2*

*Freudvoll und Leidvoll, S. 280/2*

*Vergiftet sind meine Lieder, S. 289*

*Es muss ein Wunderbares sein, S. 314*

*Der du von dem Himmel bist, S 279/1*

*Intermission*



**Germaine Tailleferre**  
(1892–1983)

*6 Chansons françaises*

Non, non, la fidélité  
Souvent un air de vérité  
Mon mari m'a diffamé  
Vrai Dieu, qui me confortera  
On a dit mal de mon ami  
Les trois présents

**Samuel Barber**  
(1910–1981)

*Despite and Still, op. 41*

A Last Song  
My Lizard  
In the Wilderness  
Solitary Hotel  
Despite and Still

**Florence B. Price**  
(1887–1953)

*The Heart of a Woman*

**Margaret Bonds**  
(1913–1972)

*Hyacinth*

**B. E. Boykin**  
(b. 1989)

*Secret*

**Margaret Bonds**

*I Know My Mind*

## *Despite and Still*

Inspired by Samuel Barber's song cycle of that title, this program explores tenacity and resilience in navigating life's challenges. Barber composed *Despite and Still* at the end of his life as he was grappling with creative inspiration, poor health, love loss and isolation. These songs resolve to reconcile and persevere.

WH Auden and Elisabeth Lutyens open the program, reflecting on the blessings of love despite limitations of time and personal shortcomings. Ethel Smyth and Ethel Carnie ponder the debilitating nature of possession in love and embrace freedom. Smyth exemplifies the essence of "despite and still" both in her perseverance as a woman composer in the early 20th century and her political activism as a suffragette. Ethel Smyth's *Der Wald* was the first opera by a woman composer to be performed at the Metropolitan Opera.

Maude Valérie White's songs are inexplicably neglected today, yet she was considered one of the best song composers in the early 20th century in England. Despite discouragement from her family and Victorian societal norms, she studied at the Royal Academy of Music and wrote nearly 250 songs. Although the last performance of her songs at the Proms was in 1940, her compositions remain the most frequently performed by a woman composer in the history of that series.

Poems by Goethe, Schiller and Heine reflect on the emotional extremes of love in song settings by Franz Liszt. We encounter here the vitriol and deception, the intense pleasure and pain of love, and nevertheless are compelled to persist in pursuing this crowning grace of life.

Germaine Tailleferre wrote her *6 Chansons françaises* after her first husband threatened to shoot her in the stomach when he heard she was pregnant with their first child. When she heard shots in the house, she ran away, miscarried because of the trauma and then divorced him. Two months later she had completed these cheeky songs about unconventional and abusive relationships.

The final set in the recital features songs by African American women composers and poets. Persevering in spite of racial and gender discrimination, these women articulate their desires to break out of those cages and take action. – Tanya Blach

## As I Walked Out One Evening

As I walked out one evening,  
Walking down Bristol Street,  
The crowds upon the pavement  
Were fields of harvest wheat.

And down by the brimming river  
I heard a lover sing  
Under an arch of the railway:  
'Love has no ending.

'I'll love you, dear, I'll love you  
Till China and Africa meet,  
And the river jumps over the mountain  
And the salmon sing in the street,

'I'll love you till the ocean  
Is folded and hung up to dry  
And the seven stars go squawking  
Like geese about the sky.

But all the clocks in the city  
Began to whirr and chime:  
'O let not Time deceive you,  
You cannot conquer Time.

'In headaches and in worry  
Vaguely life leaks away,  
And Time will have his fancy  
To-morrow or to-day.

'Into many a green valley  
Drifts the appalling snow;  
Time breaks the threaded dances  
And the diver's brilliant bow.

'O plunge your hands in water,  
Plunge them in up to the wrist;  
Stare, stare in the basin  
And wonder what you've missed.

'O look, look in the mirror,  
O look in your distress:  
Life remains a blessing  
Although you cannot bless.

'O stand, stand at the window  
As the tears scald and start;  
You shall love your crooked neighbour  
With your crooked heart.'

It was late, late in the evening,  
The lovers they were gone;  
The clocks had ceased their chiming,  
And the deep river ran on.

*W. H. Auden*



### So We'll Go No More a Roving

So, we'll go no more a roving  
So late into the night,  
Though the heart be still as loving,  
And the moon be still as bright.

For the sword outwears its sheath,  
And the soul wears out the breast,  
And the heart must pause to breathe,  
And love itself have rest.

Though the night was made for loving,  
And the day returns too soon,  
Yet we'll go no more a roving  
By the light of the moon.

*Lord Byron*

### Liebe

*Wenn ich in deine Augen seh,  
So schwindet all mein Leid und Weh;  
Doch wenn ich küsse deinen Mund,  
So werd ich ganz und gar gesund.*

*Wenn ich mich lehn an deine Brust,  
Kommst über mich wie Himmelslust;  
Doch wenn du sprichst: Ich liebe dich!  
So muß ich weinen bitterlich.*

### Possession

There bloomed at my cottage door  
A rose with a heart scented sweet,  
O so lovely and fair that I plucked it one day,  
Laid it over my own heart's swift beat.  
In a moment its petals were shed:  
Just a tiny white mound at my feet.

There flew through my casements low  
A linnet that richly could sing.  
Sang so thrillingly sweet I could not let it go  
But must cage it, the wild, happy thing.  
But it pined in the cage I had made,  
Not a note to my chamber would bring.

There came to my lonely soul  
The friend I had waited for long,  
And the deep chilly silence lay stricken and  
dead,  
Pierc'd to death by our love and our song.  
And I thought of the bird and the flow'r  
And my soul in its knowledge grew strong.

Go out when thou wilt, O friend; --  
Sing thy song, roam the world glad and free;  
By the holding I lose; by the giving I gain,  
And the gods cannot take thee from me;  
For a song and a scent on the wind  
Shall drift in through the doorway from thee.

*Ethel Carnie Holdsworth*

### Love

When I look into your eyes,  
All my pain and sorrow vanish;  
But when I kiss your lips,  
Then I am wholly healed.

When I lay my head against your breast,  
Heavenly bliss steals over me;  
But when you say: I love you!  
I must weep bitter tears.

**Hör ich das Liedchen klingen**

*Hör' ich das Liedchen klingen,  
Das einst die Liebste sang,  
So will mir die Brust zerspringen  
Von wildem Schmerzdrang.*

*Es treibt mich ein dunkles Sehnen  
Hinauf zur Waldeshöh',  
Dort löst sich auf in Tränen  
Mein übergrosses Weh'.*

**Anfangs wollt' ich fast verzagen**

*Anfangs wollt' ich fast verzagen,  
Und ich glaubt', ich trüg' es nie;  
Und ich hab' es doch getragen —  
Aber fragt mich nur nicht, wie?*

**Ein Jüngling liebt ein Mädchen**

*Ein Jüngling liebt ein Mädchen,  
Die hat einen andern erwählt;  
Der andre liebt eine andre,  
Und hat sich mit dieser vermählt.*

*Das Mädchen nimmt aus Ärger  
Den ersten besten Mann,  
Der ihr in den Weg gelaufen;  
Der Jüngling ist übel dran.*

*Es ist eine alte Geschichte,  
Doch bleibt sie immer neu;  
Und wem sie just passiert,  
Dem bricht das Herz entzwei.*

Heinrich Heine

**When I hear the little song**

When I hear the little song  
That my love once sang,  
My heart almost bursts  
With the wild rush of pain.

A dark longing drives me  
Out to the wooded heights,  
Where my overwhelming grief  
Dissolves in tears.

**At first I almost despaired**

At first I almost despaired,  
And I thought I could never be able to bear it;  
Yet even so, I have borne it—  
But do not ask me how.

**A boy loves a girl**

A boy loves a girl  
Who chooses another;  
He in turn loves another  
And marries her.

The girl, out of pique,  
Takes the very first man  
To come her way;  
The boy is badly hurt.

It is an old story,  
Yet remains ever new;  
And he to whom it happens,  
It breaks his heart in two.

### **Stille Tränen**

*Du bist vom Schlaf erstanden  
Und wandelst durch die Au',  
Da liegt ob allen Landen  
Der Himmel wunderblau.*

*So lang du ohne Sorgen  
Geschlummert schmerzenlos,  
Der Himmel bis zum Morgen  
Viel Tränen niedergoss.*

*In stillen Nächten weinet  
Oft mancher aus den Schmerz,  
Und morgens dann ihr meinet,  
Stets fröhlich sei sein Herz.*

Justinus Kerner

### **Der Fischerknabe**

*Es lächelt der See, er ladet zum Bade,  
Der Knabe schlief ein am grünen Gestade,  
Da hört er ein Klingen,  
Wie Flöten so süß,  
Wie Stimmen der Engel  
Im Paradies.*

*Und wie er erwachet in seliger Lust,  
Da spielen die Wasser ihm um die Brust,  
Und es ruft aus den Tiefen:  
Lieb' Knabe, bist mein!  
Ich locke den Schläfer,  
Ich zieh ihn herein.*

Friedrich von Schiller

### **Silent Tears**

From sleep you have risen  
And walk through the meadow.  
Everywhere lies  
Heaven's wondrous blue.

As long as, free of care, you have  
Been slumbering, free of pain,  
Heaven has, till morning,  
Poured down many tears.

Often on silent nights  
Many a man weeps his grief away,  
And in the morning you imagine  
His heart is ever happy.

*Translations © Richard Stokes, author of The  
Book of Lieder (Faber), provided via Oxford  
International Song Festival ([www.oxfordsong.org](http://www.oxfordsong.org))*

### **The Fisherboy**

The lake smiles, so inviting to bathe,  
the boy slept on the green bank,  
then, he hears a tinkling,  
as of sweet flutes,  
like the voices of angels  
in paradise.

And as he awakens in blissful desire,  
the waters now play against his breast,  
and a call from the depths:  
Dear boy, you are mine!  
I lure the sleeper,  
I draw him down.

*Translation from German (Deutsch) to English  
copyright © by John H. Campbell, reprinted with  
permission from the LiederNet Archive,  
<https://www.lieder.net/>*



### **Freudvoll und Leidvoll**

Freudvoll  
Und leidvoll,  
Gedankenvoll sein;  
Hangen  
Und bängen  
In schwebender Pein;  
Himmelhoch jauchzend,  
Zum Tode betrübt –  
Glücklich allein  
Ist die Seele, die liebt.

Johann Wolfgang von Goethe

### **Vergiftet sind meine Lieder**

Vergiftet sind meine Lieder; -  
Wie könnt es anders sein?  
Du hast mir ja Gift gegossen  
Ins blühende Leben hinein.

Vergiftet sind meine Lieder; -  
Wie könnt es anders sein?  
Ich trag' im Herzen viel Schlangen,  
Und dich, Geliebte mein.

Heinrich Heine

### **Es muss ein Wunderbares sein**

Es muss ein Wunderbares sein  
Ums Lieben zweier Seelen,  
Sich schliessen ganz einander ein,  
Sich nie ein Wort verhehlen,  
Und Freud und Leid und Glück und Not  
So mit einander tragen;  
Vom ersten Kuss bis in den Tod  
Sich nur von Liebe sagen.

Oskar von Redwitz-Schmöl

### **Joyful and Sorrowful**

Joyful  
And sorrowful,  
To be full of thoughts;  
Yearning  
And worrying  
In nebulous pain;  
Jubilating to high heaven,  
Deathly depressed –  
Fortunate alone  
Is the soul that loves.

*Translation by Tanya Blauch*

### **Poisoned are my songs**

Poisoned are my songs -  
how could it be otherwise?  
You have poured poison  
into my blossoming life.

Poisoned are my songs -  
how could it be otherwise?  
I bear in my heart many snakes,  
and you, my beloved!

*Translation copyright © by Emily Ezust, from the  
LiederNet Archive -- <https://www.lieder.net/>*

### **How wondrous it must be**

How wondrous it must be  
When two souls love each other,  
Locking each other wholly in,  
Never concealing a single word,  
And sharing with each other  
Joy and sorrow, weal and woe;  
Talking only of love  
From the first kiss unto death.

*Translations © Richard Stokes, author of The  
Book of Lieder (Faber), provided via Oxford  
International Song Festival ([www.oxfordsong.org](http://www.oxfordsong.org))*

**Der du von dem Himmel bist**

*Der du von dem Himmel bist,  
Alles Leid und Schmerzen stillest,  
Den, der doppelt elend ist,  
Doppelt mit Erquickung füllest,  
Ach, ich bin des Treibens müde!  
Was soll all der Schmerz und Lust?  
Süsser Friede!  
Komm, ach komm in meine Brust!*

Johann Wolfgang von Goethe

**Non, la fidélité...**

*Non, la fidélité  
N'a jamais été  
Qu'une imbécillité.  
J'ai quitté  
Par légèreté  
Plus d'une beauté.  
Vive la nouveauté!  
Mais quoi! la probité?  
Puerilité.  
Le serment répété?  
Style usité.  
A-t-on jamais compté  
Sur un traité  
Dicté  
Par la volupté,  
Sans liberté?  
On feint par vanité  
D'être irrité.  
L'amant peu regretté  
Est imité:  
La femme avec gaîté,  
Bientôt s'arrange de son côté.*

Gabriel-Charles de Lattaignant

**Souvent un air de vérité**

*Souvent un air de vérité  
Se mêle au plus grossier mensonge.*

**You who come from heaven**

You who come from heaven,  
Soothing all pain and sorrow,  
Filling the doubly wretched  
Doubly with delight,  
Ah, I am weary of this restlessness!  
What use is all this pain and joy?  
Sweet peace!  
Come, ah come into my breast!

*Translations © Richard Stokes, author of The  
Book of Lieder (Faber), provided via Oxford  
International Song Festival ([www.oxfordsong.org](http://www.oxfordsong.org))*

**No, fidelity...**

No, fidelity  
has never been  
anything but stupidity.  
Capriciously,  
I've left  
more than one beautiful woman.  
Long live novelty!  
But morality, you say?  
Puerility.  
Repeated vows?  
Out of fashion.  
Could one ever count  
on a treatise  
inspired  
by pleasure  
that omits the value of freedom?  
You pretend, out of vanity,  
to be annoyed.  
The un-regretted lover  
is copied by others.  
The woman, for her part, gaily, quickly  
makes alternative arrangements.

**Often an air of truth**

Often an air of truth  
can be found in the crudest lie.

*Une nuit dans l'erreur d'un songe,  
Au rang des rois j'étais monté.  
Je vous aimais alors et j'osais vous le dire.*

*Les dieux à mon réveil ne m'ont pas tout ôté:*

*Je n'ai perdu que mon empire.*

François Marie Arouet.

### ***Mon mari m'a diffamée***

*Mon mari m'a diffamée  
Pour l'amour de mon ami,  
De la langue demeurée  
Que j'ai faite avecque lui.  
Hé! mon ami,  
En dépit de mon mari  
qui me va toujours battant,  
Je ferai pis que devant.*

*Aucunes gens m'ont blamée,  
Disant que j'ai fait ami;  
La chose très fort m'agrée,  
Mon très gracieux souci.  
Hé! mon ami,  
en dépit de mon mari  
Qui ne vaut pas un grand blanc,  
Je ferai pis que devant.*

*Quand je suis la nuit couchée  
Entre les bras de mon ami,  
Je deviens presque pâmée  
Du plaisir que prends en lui.  
Hé! mon ami  
Plût à Dieu que mon mari  
Je ne visse de trente ans!  
Nous nous don'rions du bon temps.*

*Si je perds ma renommée  
Pour l'amour de mon ami,  
Point n'en dois être blamée,  
Car il est coint et joli.  
Hé! mon ami,  
Je n'ai bonjour ni demi  
Avec ce mari méchant.  
Je ferai pis que devant.*

Last night in a deluded dream  
I had risen to the rank of kings.  
At that time I loved you and dared to tell you  
so.

When I woke, the gods didn't take it all  
away:

I lost only my kingdom.

### **My husband has vilified me**

My husband has vilified me  
for my love for my man friend,  
citing the long stay  
I made with him.  
Hey, lover,  
in spite of my husband  
who is always beating me,  
I will behave worse than before.

Some folk blamed me  
saying I have a lover;  
but the thing pleases me greatly,  
it is my very gracious concern.  
Hey, lover,  
in spite of my husband  
who is not worth a big fat nothing,  
I will behave worse than before.

When I lie at night  
in the arms of my lover,  
I just about faint  
with the pleasure I take in him.  
Hey, lover,  
would to God that I never see  
my husband in the next thirty years!  
We'll give each other a good time.

If I lose my reputation  
for love of my lover,  
I ought not to be blamed,  
for he is pleasant and handsome  
Hey, lover,  
I don't get a good-day (or even half)  
with this nasty husband.  
I will behave worse than before.



**Vrai Dieu, qui m'y confortera**

Vrai Dieu, qui m'y confortera  
Quand ce faux jaloux me tiendra  
En sa chambre seule enfermée?  
Mon père m'a donné un vieillard  
Qui tout le jour crie:  
Hélas! Hélas! Hélas!  
Et dort au long de la nuitée.

Il me faut un vert galant  
Qui fût de l'âge de trente ans  
Et qui dormit la matinée.  
Rossignolet du bois plaisant,  
Pourquoi me va ainsi chantant,  
Puisqu'au vieillard suis mariée?

Ami tu sois le bienvenu;  
Longtemps a que t'ai attendu  
Au joli bois, sous la ramée.

**On a dit mal de mon ami**

On a dit mal de mon ami,  
Dont j'ai le coeur bien mari,  
Qu'ont-ils affaire quel il soit,  
ou qu'il soit beau ou qu'il soit laid,  
Quand je lui plais et qu'il me plait?

Un médisant ne veut onc bien:  
Quand le cas ne lui touche en rien,  
Pourquoi va-t-il médire?  
Il fait vivre en martyr  
Ceux qui ne lui demandent rien.

Quand j'ai tout bien considéré,  
Femme n'est de quoi n'est parlé.  
Voilà ce qui m'avance  
De prendre ma plaisance.  
Aussi dit-on bien que je l'ai.

Plût or à Dieu qu'il fut ici  
Celui que j'ai pris et choisi,  
Puisqu'on en a voulu parler!  
Et, dussent-ils tous enrager,  
Je coucherais avecque lui!

Anonymous, 15<sup>th</sup> c.

**Who will comfort me?**

Who, true God, will comfort me  
when this false and jealous man holds me  
locked up alone in his bedroom?  
My father gave me an old man  
who shouts the whole day long:  
"Alas, alas, alas!"  
and sleeps the whole night through.

What I need is a lusty younger man  
around the age of thirty  
who sleeps in the morning.  
Oh nightingale of the pleasant woods,  
why do you keep singing to me,  
when I am married to an old man?

Lover, I bid you welcome;  
for a long time I have waited for you  
in the pretty woods, under the boughs.

**They've spoken ill of my lover**

They've spoken ill of my lover,  
and this has distressed my heart.  
Is it their business what he is like,  
or whether he's handsome or ugly,  
when he likes me and I like him?

A slanderer is never well-meaning:  
when the matter doesn't affect him at all,  
why does he speak ill?  
He creates a life of misery  
for people who ask nothing of him.

All things considered,  
there are no women who aren't talked about.  
That is what encourages me  
to take pleasure.  
So people rightly say that I do.

Now would to God that the man were here  
whom I have taken and chosen,  
given that folk have wanted to talk of him!  
And, even if they all get angry,  
I would lie with him!

### ***Les trois présents***

*Je vous donne, avec grand plaisir,  
De trois présents un à choisir.  
La belle, c'est à vous de prendre  
Celui des trois qui plus vous duit.  
Les voici, sans vous faire attendre:  
Bonjour, bonsoir et bonne nuit.*

Jean-François Sarasin

### **The three presents**

I offer you, with great pleasure,  
three presents, for you to choose one.  
It's up to you, my beauty, to take  
the one of the three that most suits you.  
Here they are, with no more delay:  
good day, good evening, and goodnight.

*Translation from French (Français) to English  
copyright © 2017 by Peter Low, reprinted with  
permission from the LiederNet Archive,  
<https://www.lieder.net/>*

### **A Last Song**

A last song, and a very last, and yet another  
O, when can I give over?  
Must I drive the pen until blood bursts from my nails  
And my breath fails and I shake with fever,  
Or sit well wrapped in a many colored cloak  
Where the moon shines new through Castle Crystal?  
Shall I never hear her whisper softly:  
"But this is truth written by you only,  
And for me only;  
Therefor, love, have done?"

*Robert Graves*

### **My Lizard (Wish for a Young Love)**

My lizard, my lively writher,  
May your limbs never wither,  
May the eyes in your face  
Survive the green ice  
Of envy's mean gaze;  
May you live out your life  
Without hate, without grief,  
And your hair ever blaze,  
In the sun, in the sun,  
When I am undone,  
When I am no one.

*Theodore Roethke*

## **In The Wilderness**

He, of his gentleness,  
Thirsting and hungering  
Walked in the Wilderness;  
Soft words of grace he spoke  
Unto lost desert-folk  
That listned wondering.  
He heard the bitter call  
From ruined palace-wall,  
Answered him brotherly;  
He held communion  
With the she-pelican  
Of lonely piety.  
Basilisk, cockatrice,  
Flocked to his homilies,  
With mail of dread device,  
With monstrous barbed stings,  
With eager dragon-eyes;  
Great bats on leathern wings  
And old, blind, broken things  
Mean in their miseries.  
Then ever with him went,  
Of all his wanderings  
Comrade, with ragged coat,  
Gaunt ribs — poor innocent —  
Bleeding foot, burning throat,  
The guileless young scapegoat;  
For forty nights and days  
Followed in Jesus' ways,  
Sure guard behind him kept,  
Tears like a lover wept.

*Robert Graves*

## **Solitary Hotel**

Solitary hotel in a mountain pass.  
Autumn. Twilight. Fire lit.  
In dark corner young man seated.  
Young woman enters.  
Restless. Solitary. She sits.  
She goes to window. She stands.  
She sits. Twilight. She thinks.  
On solitary hotel paper she writes.  
She thinks. She writes. She sighs.  
Wheels and hoofs. She hurries out.  
He comes from his dark corner.

He seizes solitary paper.  
He holds it towards fire. Twilight.  
He reads. Solitary. What?  
In sloping, upright and backhands:  
Queen's hotel, Queen's hotel, Queen's ho . . .

*James Joyce, from Ulysses*

### **Despite and Still**

Have you not read  
The words in my head,  
And I made part  
Of your own heart?  
We have been such as draw  
The losing straw —  
You of your gentleness,  
I of my rashness,  
Both of despair —  
Yet still might share  
This happy will:  
To love despite and still.  
Never let us deny  
The thing's necessity,  
But, O, refuse  
To choose,  
Where chance may seem to give  
Love in alternative.

*Robert Graves*

### **The heart of a woman**

The heart of a woman goes forth with the dawn  
As a lone bird, soft winging so restlessly on.  
Afar o'er life's turrets and vales does it roam.  
In the wake of those echoes, the heart calls home.

The heart of a woman falls back with the night  
And enters some alien cage in its plight,  
And tries to forget it has dreamed of the stars  
While it breaks, breaks on the sheltering bars.

*Georgia Douglas Johnson*

## Hyacinth

I am in love with him to whom a hyacinth is dearer  
Than I shall ever be dear.  
On nights when the field-mice are abroad he cannot sleep:  
He hears their narrow teeth at the bulbs of his hyacinths.  
But the gnawing at my heart he does not hear.

*Edna St. Vincent Millay*

## Secret

I shall make a song like your hair ...  
gold-woven with shadows green-tinged,  
And I shall play with my song  
As my fingers might play with your hair.  
Deep in my heart  
I shall play with my song of you,  
*Gently ...*  
I shall laugh  
At its sensitive lustre ...  
I shall wrap my song in a blanket,  
Blue like your eyes are blue  
With tiny shots of silver.  
I shall wrap it caressingly,  
*Tenderly ...*  
I shall sing a lullaby  
To the song I have made  
Of your hair and eyes ...  
And you will never know  
That deep in my heart  
I shelter a song of you  
*Secretly ...*

*Gwendolyn Bennett*

## I Know My Mind

I know my mind and I have made my choice;  
Not from your temper does my doom depend;  
Love me or love me not, you have no voice  
In this, which is my portion to the end.  
Your presence and your favours, the full part  
That you could give, you now can take away:  
What lies between your beauty and my heart  
Not even you can trouble or betray.  
Mistake me not — unto my inmost core

I do desire your kiss upon my mouth;  
They have not craved a cup of water more  
That bleach upon the deserts of the south;  
Here might you bless me; what you cannot do  
Is bow me down, who have been loved by you.

*Edna St. Vincent Millay*

**Tanya Blaich** is a pianist and teacher with particular sensitivity for and expertise in the song and collaborative piano repertoire. A faculty member of New England Conservatory's collaborative piano and voice departments since 2006, Blaich is co-coordinator of NEC's Liederabend Series and teaches classes dedicated to the performance of song repertoire and in language diction and expression. Blaich has been praised for her "unfailingly expressive and finely judged" playing (*The Guardian*) and her "distinct and refined palette and textures" and "unwaveringly attentive" ensemble (*Opera Today*).

Blaich has performed in concert venues and festivals throughout the United States and Europe with such recitalists as Thomas Hampson, Paula Murrihy, Klemens Sander, and Sari Gruber. Recent highlights in the 2023-24 season include song recitals at the Frankfurt Opera with Paula Murrihy and at the Kurt Weill Festival with Ute Gfrerer. Upcoming concerts this year include song recitals at the Oxford International Song Festival with Heidi Stober and at the Concertgebouw in Amsterdam with Paula Murrihy. Blaich and Murrihy's first album, *I Will Walk With My Love: Folk-Inspired Songs and Myths*, was released on Orchid Classics in 2020 to great acclaim.

As a guest artist, Blaich has given song recitals and master classes at universities and colleges throughout the U.S. In addition to her collaborations with singers, she has performed as a chamber music partner with members of the Colorado, Lydian, and Miro string quartets. She has also served as a coach and rehearsal pianist for the Boston Symphony Orchestra, the Handel and Haydn Society, and Odyssey Opera. Tanya Blaich attended the University Paris-Sorbonne and graduated from Walla Walla College in Washington. She moved to Vienna to pursue her passion for the German Lied repertoire, earning a diploma in performance from the Vienna Conservatory in vocal accompaniment and chamber music. She subsequently earned both her M.M. and D.M.A. from New England Conservatory.

American soprano **Heidi Stober**, whom *Opera News* exclaimed is a “distinctly American lyric soprano that makes the rest of the world listen” is enjoying an international career with a crystalline voice and method-like commitment to stage acting.

In the 2024/25 season, Ms. Stober will make her debut at the Royal Opera House, Covent Garden singing her acclaimed portrayal of Gretel in *Hansel und Gretel*, as well as appearances at the Deutsche Oper Berlin as Zdenka in *Arabella*, Pat Nixon in *Nixon in China*, the Semperoper Dresden as Pamina in *Die Zauberflöte* and the title role in Thea Musgrave’s *Mary, Queen of Scots* with English National Opera. In concert, Ms. Stober will debut with the San Francisco Symphony in Mahler’s *Symphony No. 2* with Esa-Pekka Salonen, perform Mozart’s *Requiem* with the Musikkollegium Winterthur in Switzerland with Roberto González-Monjas, Pamina with Sir Donald Runnicles and the Grand Teton Music Festival, and Beethoven’s *Symphony No. 9* with the Indianapolis Symphony Orchestra. In solo recital, Ms. Stober will appear at the Oxford International Song Festival, the New England Conservatory in Jordan Hall, at Deutsche Oper Berlin, and with the Collaborative Arts Institute of Chicago.

In the 2023/24 season, Heidi Stober returned to the Metropolitan Opera as Musetta in *La bohème*, conducted by Carlo Rizzi, premiered a new production of *Nixon in China* as Pat Nixon with Deutsche Oper Berlin, in addition to performances of Gretel, and sang the title role of Rahel in Detlev Glanert’s world premiere opera, *Die Jüdin von Toledo* at the Semperoper Dresden in a production by Robert Carsen. Also at Dresden, she sang performances of Pamina, and debuted with Opernhaus Zürich in Andreas Homoki’s production of *Sweeney Todd* as Johanna. In concert, Ms. Stober performed Mozart’s *Requiem* at the Lyric Opera of Chicago, conducted by music director Enrique Mazzola. In Boston, Ms. Stober performed in Beethoven’s *Symphony No. 9* with Boston Baroque and sang Haydn’s *Lord Nelson Mass* on tour in Spain with Omer Meir Wellber and the Kammerphilharmonie Bremen.



## Upcoming Concerts at NEC

Visit [necmusic.edu](http://necmusic.edu) for complete and updated concert and ticketing information

### NEC Composers' Series, John Mallia, curator

Works by Haleh Abghari, Marti Epstein, John Mallia, Lautaro Mantilla, and Gavin Bryars

**Wednesday, October 16, 2024 at 7:30 p.m., Jordan Hall**

### NEC Jazz Orchestra, Ken Schaphorst, director

"The See'r: Charles Ives at 150"

Arrangements by Ken Schaphorst of some Ives classics: *Three Places in New England*, *A Set for Theatre Orchestra*, and *Ragtime Dance No. 4*

**Thursday, October 17, 2024 at 7:30 p.m., Jordan Hall**

### AD Recital: Evren Ozel, piano

**Tuesday, October 22, 2024 at 7:30 p.m., Jordan Hall**

### Tuesday Night New Music

New music by NEC student composers, performed by their peers

**Tuesday, October 22, 2024 at 8:00 p.m., Brown Hall**

### NEC Symphony, David Loebel, conductor

Thomas *Sunburst*; Prokofiev *Suite No. 2 from Romeo and Juliet*

Beethoven *Symphony No. 7*

**Wednesday, October 23, 2024 at 7:30 p.m., Jordan Hall**

### Perkin Opera Scenes

**Thursday, October 24, 2024 at 6:00 p.m., Friday, October 25, 2024 at 7:30 p.m.,**

**Plimpton Shattuck Black Box Theatre**

### Sonata Night 52, Pei-Shan Lee, director

Sonatas for Viola and Piano

**Thursday, October 24, 2024 at 6:30 p.m., Burnes Hall**

### NEC Chamber Singers, Erica J. Washburn, conductor

"Great Music for a Great Space: Of Im/mortals"

Tormis *Raua Needmine (Curse Upon Iron)*; Wilhelm *Hjaðningaríma*;

Holst *Choral Hymns from the Rig Veda* (group 1); Iliya *avoonan dbishmayya*;

Brahms *Schicksalslied*; Crawford Seeger *Chant, 1930*

**Thursday, October 24, 2024 at 7:30 p.m., Jordan Hall**

### Liederabend LXXIII, Cameron Stowe and Tanya Blaich, curators

**Monday, October 28, 2024 at 7:00 p.m., Williams Hall**

**Support the future of music at NEC!**

Your gift to The NEC Fund has a direct and immediate impact on student scholarships, NEC's world-class faculty, and a collaborative and innovative learning environment rooted in the highest level of musical excellence.

Please consider making a gift to support NEC at [necmusic.edu/givenow](https://necmusic.edu/givenow)

Food and drink are not allowed in the concert hall,  
and photography and audio or video recording are prohibited.  
Assistive listening devices are available for all Jordan Hall concerts;  
contact the head usher or house manager on duty or inquire at the Coat Room.  
Latecomers will be seated at the discretion of management.

Stay connected




[necmusic.edu/tonight](https://necmusic.edu/tonight)

# How can **you** keep the music playing?

Find out by visiting [necmusic.edu/givenow](https://necmusic.edu/givenow).





Thank you to our generous community of donors who remain committed to elevating the NEC experience and make it possible for our students to continue their artistic pursuits. Every gift to **The NEC Fund** supports all pillars of an NEC education, from scholarship to community engagement, to our world-renowned faculty.



## President's Circle

### **\$100,000 +**

Tom and Lisa Blumenthal  
Kennett F. Burnes '22 hon. DM and Barbara Burnes  
Blair and Jackie Hendrix  
Harold I. Pratt '17 hon. DM and Frances G. Pratt  
David W. Scudder '03 hon. DM

### **\$75,000 - \$99,999**

Barbara and Amos Hostetter  
Richard K. Lubin Family Foundation

### **\$50,000 - \$74,999**

Carroll L. Cabot  
Deborah Bennett Elfers '82  
The Friese Foundation  
Barbara Winter Glauber  
Sene and Eric A. Gray  
Kimberly and Brian McCaslin  
Wendy Shattuck '75 and Samuel Plimpton  
Carlos Zarate in memory of Raquel Zarate

### **\$25,000 - \$49,999**

Anonymous  
Nikolaos and Katherine Athanasiou  
Anne and Samuel Bartlett  
Enid L. Beal and Alan Wolfe  
Willia C. and Taylor S. Bodman  
Joseph Bower '18 hon. DM and Elizabeth Potter  
Lise M. Olney and Timothy W. Fulham  
George F. and Elsie Barnard Hodder Classical Music Fund  
Anna and David Goldenheim  
Edwin D. Graves, Jr. '87 MM  
Elizabeth B. Johnson  
Andrea Kalyn  
Elizabeth and John M. Loder  
Murray Metcalfe and Louise Burnham Packard  
Ute and Patrick Prevost  
Mattina R. Proctor Foundation  
Margaret E. Richardson  
Peter J. Ross  
Sally Rubin and Arthur Applbaum  
Margarita Rudyak  
Michael and Susan T. Thonis  
Alice Welch Tolley

This list reflects those who contributed to The NEC Fund and our annual scholarship appeal between July 1, 2023 and June 30, 2024.

## Dean's Circle

### \$15,000 - \$24,999

Anonymous

Rebecca J. Bermont and Alexander D. Benik

Suki and Miguel de Bragança

The Charisma Fund – Lucy R. Sprague Memorial

Downey Family Charitable Foundation

Uzochi and Erik Erlingsson

Robert and Jane Morse

Margaret and David Nichols

Joanne Zervas Sattley

Jennifer Maloney '88 and Peter Seka '88

S. Douglas Smith

Jack and Anne Vernon

Frances B. and Patrick S. Wilmerding

### \$10,000 - \$14,999

Anonymous

Rumiko and Laurent Adamowicz

Gianluca Gallori and Allison Bailey

Peggy and Bruce Barter

Henry P. Becton

Ann Macy Beha and Robert A. Radloff

Leon-Diego Fernandez

Erika Franke and David Brown

Margaret L. Goodman

Hamilton and Mildred Kellogg Charitable Trust

Whitney Hatch

Helen G. Hauben Foundation

Eloise and Arthur Hodges

Jephson Educational Trusts

Kathleen and Matthew Kelly

Pamela Kohlberg and Curtis Greer

Laurence Lesser '00 hon. DM

Jane E. Manopoli

Melody L. McDonald '70 MM in memory of

Professor Jack McDonald

Katharine M. and Anthony D. Pell

Slocumb H. Perry

Allan G. Rodgers

Barbara E. and Edward M. Scolnick

Norton Q. and Sandy Sloan

Jacob A. Smith

This list reflects those who contributed to The NEC Fund and our annual scholarship appeal between July 1, 2023 and June 30, 2024.

Lee T. Sprague  
The Seth Sprague Educational and Charitable Foundation  
Swanson Family Foundation  
Daniel and Shera Mae Walker

**\$5,000 - \$9,999**

Anonymous  
The Adelaide Breed Bayrd Foundation  
Wally and Roz Bernheimer  
Debora L. Booth '78  
Dr. H. Franklin and Elizabeth Bunn  
Mei-Ann Chen  
F. Lyman Clark Trust  
John A. Clark '81 MM  
Cogan Family Foundation  
J. D. de Veer  
Charles C. Ely Trust  
Margaretta and Jerry Hausman  
Samuel L. Hayes III and Barbara L. Hayes  
Elizabeth and Woody Ives  
Saj-nicole Joni, Ph.D.  
Diane Katzenberg Braun '01 MM and Peter Braun  
Thomas Kearns  
Justin and LeAnn Lindsey  
Elizabeth I. Lintz '97 and John D. Kramer  
Albert Mason  
Kevin N. Moll '89 MM, trustee for the Marilyn S. Moll Charitable Trust  
Morgan Palmer Foundation  
Robert and Alexa Plenge  
Helen C. Powell  
Margaret D. Raymond Revocable Trust  
Linda Reineman  
Lee S. Ridgway '77 MM  
Philip Rosenkranz  
John C. Rutherford  
Shrieking Meadow Foundation  
Chad T. Smith '95, '98 MM and Bruce McCarthy  
Madeleine H. Soren Trust  
C. Winfield Swarr '62, '65 MM and Winifred B. Swarr  
Ronald W. Takvorian  
James L. Terry '93 hon. DM and Maude D. Terry  
Lixiang Yao  
Joan and Michael Yogg  
Artiss D. Zacharias Charitable Trust



## Leadership Circle

**\$2,500 - \$4,999**

Anonymous, in memory of Helen Kwan  
Chris Bartel  
Laura L. Bell '85 and Robert Schultz  
Ferdinando Buonanno  
Renée M. and Lee Burns  
Wha Kyung Byun '74 and Russell Shermant  
Paul C. and Virginia C. Cabot Charitable Trust  
Cedar Tree Foundation  
Catherine Tan Chan  
Luís Claret  
Gloria dePasquale '71, '73 MM  
Joanne W. Dickinson  
Melinda Donovan  
Yukiko Egozy '01 and Eran Egozy  
Nancy Gade and James Curto  
David Gaylin '76 MM and Karen Gaylin  
Mary J. Greer  
Carol T. Henderson  
Douglas Hires '80  
Vandana and Shankar Jagannathan  
A. Diehl Jenkins  
Theodore N. Luu  
Andre J. Messier  
Richard K. Nichols  
Louise Oremland  
Fernande and George Raine  
David J. Reider '89 MM and Gail Harris  
Ted Reinert  
James and Yuki Renwick  
Anne Rippy Turtle  
Robert L. Rosiello  
Ann M. Bajart and John A. Schemmer  
Vivian K. and Lionel B. Spiro  
Eliza and Timothy Sullivan  
Charles and Rae Terpenning  
Neil L. and Kathleen Thompson  
Michael Trach and Lisa Manning  
David J. Varnerin  
Clara B. Winthrop Charitable Trust

This list reflects those who contributed to The NEC Fund and our annual scholarship appeal between July 1, 2023 and June 30, 2024.

## **\$1,000 - \$2,499**

Anonymous (4)  
Beverly Achki  
Alexandra Ackerman  
Jeff and Keiko Alexander  
Lawson P. Allen  
Lindsay M. Miller and Peter W. Ambler  
Vivian Pyle and Tony Anemone  
Sunny L. Arata  
Michelle A. Ashford  
Deniz C. Ince and Clinton Bajakian '87  
John and Molly Beard  
Joan Bentinck-Smith  
Clark and Susana Bernard  
Miriam Fried and Paul Biss  
Peter Boberg and Sunwoo Kahng  
Allison Boehret Soderstrom  
Charles and Julia Bolton  
Brenda S. Bruce '66 MM  
Lisa Z. Burke and Edward L. Burke  
Richard Burnes, Jr.  
Barbara and Richard Burwen  
Katie and Paul Buttenwieser  
The Edmund & Betsy Cabot Charitable Foundation  
John Carey  
Jenny Chang  
Andy Chen  
Chris and Denise Chisholm  
Vernice Van Ham Cohen  
Nathaniel S. and Catherine Coolidge  
Dr. John J. Curtis  
Brit d'Arbeloff  
Gene and Lloyd Dahmen  
David F. Dietz  
Deborah C. and Timothy W. Diggins  
Cole Dutcher  
Richard B. Earle '76 and Alison M. Earle  
Peter C. Erichsen and David R. Palumb  
Andrew J. Falender '92 hon. DM and Jacquelyn A. Lenth  
Ellen Feingold  
Corinne and Tim Ferguson  
Edwin G. Fischer  
Elizabeth Coxe and David Forney

Marjorie and Lawrence Franko  
Daniel P. Friedman  
Garth and Lindsay Greimann  
Marjorie P. and Nicholas P. Greville  
Janice Guilbault  
Stella M. Hammond  
Dena Hardymon  
Gardner C. Hendrie/The Fannie Cox Foundation  
Julie and Bayard Henry  
Eric Hoover  
Michael C. Hutchinson '01 and Laura Hutchinson  
F. Gardner and Pamela Jackson  
Thomas R. Jackson  
Hongyu Jiang and Xiaojun Li  
Esther P. Kaplan  
Susan Katzenberg  
Raymond Kelleher  
Sunwha M. Kim '70 and Kee H. Lee  
Nancy Kim  
Shirish and Paula Korde  
Andrew M. Carter and Renée Krimmier Carter '78, '80 MM  
Dr. Eng-Hwi and Sew-Leong Kwa  
Paul LaFerriere  
Christopher and Laura Lindop  
James Mackey  
Thomas W. Malone  
Ruth Shefer and Earl S. Marmar  
Eugene B. Meyer  
Kyra Montagu  
Jacqueline C. Morby  
Richard P. and Claire W. Morse  
Wanda J. and Ronald R. Mourant  
Jo Ann Neusner  
David and Elly Newbower  
Cindy J. Null and Robert Goodof  
Carol Burchard O'Hare  
Violet Ohanasian  
Susan W. Paine  
Naimish Patel  
The Plumb Family Fund of the Maine Community Foundation  
Donna M. Regis '79  
Julie H. Reveley '78 MM and Robert J. Reveley

This list reflects those who contributed to The NEC Fund and our annual scholarship appeal between July 1, 2023 and June 30, 2024.

Anne R. and James V. Righter  
Jill Roff  
Joshua Roseman  
Michael and Karen Rotenberg  
Stuart Rowe  
Susan K. Ruf  
Dr. Frank M. Sacks  
Rebecca B. and Preston H. Saunders  
Drs. Richard and Mary Scott  
Carol P. Searle  
Aviva Selling  
Pedro Sifre and Caroline Fitzgerald  
Karl Sims  
Eve E. Slater  
Judi Smolinski  
Peter Solomon  
Benjamin Sosland  
Emilie D. Steele  
Daniel Stern and Deborah Nadel  
The Helena Segy Foundation  
M. Sternweiler  
Stephen L. Symchych  
Thomas W. Thaler  
James and Deb Thomas  
Jane Wen Tsuang '86 and Jason Warner  
Dr. Joseph B. Twichell  
Monte Wallace  
Robert Weisskoff and Ann Marie Lindquist  
Edward B. White  
Thomas A. Wilkins '82 MM  
Elizabeth and Bill Leatherman  
Elsie and Patrick Wilmerding  
Judith Kogan and Hugh Wolff  
Heather Woods  
Janet Wu  
Allan Yudacufski

## Corporate Partners

### **\$25,000 +**

The Hamilton Company Charitable Foundation  
Kirkland & Ellis

### **\$15,000 - \$24,999**

JPMorgan Chase & Co.  
Loews Corporation

### **\$10,000 - \$14,999**

AECOM Tishman  
Eastern Bank  
PwC  
Strategic Investment Group

### **\$5,000 - \$9,999**

Dewey Square Group  
East Meets West Catering  
Eaton Vance  
M. Steinert & Sons  
NFP

### **\$2,500 - \$4,999**

Aptiv  
Blue Cross Blue Shield of Massachusetts  
Carriage House Violins  
Clarion Associates, Inc.  
Fiducient Advisors  
Jenzabar  
Nutter  
USENTRA Security  
Wessling Architects, PLLC

### **\$1,000- \$2,499**

Brown Advisory  
Collegiate Press Co.  
EMCOR Services Northeast  
Encore Tours  
HUB International New England  
Isaacson, Miller  
Sweetwater Sound

This list reflects those who contributed to The NEC Fund and our annual scholarship appeal between July 1, 2023 and June 30, 2024.







N | E | C

[necmusic.edu](http://necmusic.edu)