



BARD COLLEGE CONSERVATORY OF MUSIC

# BARD CONSERVATORY ORCHESTRA

LEON BOTSTEIN, MUSIC DIRECTOR

FISHER  
CENTER

SATURDAY, DECEMBER 14, 2024 AT 7 PM  
SOSNOFF THEATER

Bard



### **RICHARD B. FISHER IN MEMORIAM**

This concert in the Fisher Center's Sosnoff Theater is dedicated to the late Richard B. Fisher, whom we celebrate on the 20th anniversary of his death on December 16, 2004.

Richard Fisher was a man of deep intellectual curiosity, an enlightened patron of the arts, chairman emeritus of Morgan Stanley, and former chair of Bard College's Board of Trustees. This magnificent building and the extraordinary arts experiences that take place within it are a tribute to his vision.

The Richard B. Fisher Center for the Performing Arts at Bard College was named not only in recognition of Richard Fisher's major gift to the center and his guidance through the development and completion of this great facility but for his ongoing support of the College and its programs. "Richard B. Fisher and his family have been extraordinarily generous to Bard," said College President Leon Botstein. "His commitment to the arts and to Bard was exemplary. It had a transformative effect on the life and future of the College, particularly through his role in making the performing and visual arts vital to American democracy."

**Bard College Conservatory of Music**

Tan Dun, *Dean*

Frank Corliss, *Director*

Presents

# **BARD CONSERVATORY ORCHESTRA**

**Leon Botstein, Music Director**

**Franz Schubert  
(1797–1828)**

**Symphony No. 8 in B Minor “Unfinished,”  
D. 759 (1822)**

I. Allegro moderato

II. Andante con moto

**Felix Mendelssohn-Bartholdy  
(1809–47)**

**Psalm 42, Op. 42, *Wie der Hirsch schreit*  
(As the hart cries out) (1837–38)**

Intermission

**Dmitri Shostakovich  
(1906–75)**

**Symphony No. 10 in E Minor,  
Op. 93 (1953)**

I. Moderato

II. Allegro

III. Allegretto—Largo—Più mosso

IV. Andante—Allegro—L'istesso tempo

Sosnoff Theater

Fisher Center for the Performing Arts

Bard College

Saturday, December 14, 2024 at 7 pm

# NOTES ON THE PROGRAM

## **Symphony No. 8 in B Minor “Unfinished,” D. 759**

Franz Schubert

Born in Vienna, January 31, 1797

Died in Vienna, November 19, 1828

Is Franz Schubert’s Symphony No. 8 in B Minor really unfinished and, if so, why? Uncertainties have long hounded the beloved work, composed just over 200 years ago. Schubert wrote out a neat, fully orchestrated score of the symphony’s first two movements in a manuscript dated “Vienna, 30 October 1822.” The music heralds a new Romantic sound in its orchestration, provides a supreme example of Schubert’s lyrical gifts, displays his bold harmonic daring, and projects an extraordinary range of emotions.

On the reverse side of the final page of the second movement Schubert began a scherzo, but after nine measures the manuscript ends. Was the rest of the symphony lost or did he not complete it for some reason? Sketches and the score fragment of the third movement refute the idea that he initially intended just a two-movement work, perhaps along the lines of some of Beethoven’s piano sonatas. It also seems unlikely that the rest of the piece was lost. For one thing, while detailed sketches for the first two movements exist, those for the third are fragmentary and there are none for a finale. (Some have suggested that the “Entr’acte” in B minor of Schubert’s drama *Rosamunde*, written around the same time and using the same, somewhat unusual, orchestration and key, might have originally been the final movement—but that is also quite a stretch.) In the 1970s, moreover, the next partially orchestrated manuscript pages of the third movement were discovered—that is, the second page of the scherzo—which shows that Schubert did indeed break off the composition at that point.

The question remains: why did Schubert not complete this magnificent composition? There are a range of conjectures, including fictitious ones posed in novels and movies that he died while writing it, although his death occurred six years later. A more sensible speculation is that once Schubert got “off track” with a piece, he rarely picked up the thread again; his many unfinished works often break off at a point where he reached a compositional impasse of some kind. While writing the “Unfinished” Symphony, Schubert was particularly busy with other projects, composing large-scale operas and finishing his brilliant “Wanderer” Fantasy for publication. Moreover, he might have been displeased with the third movement, which is in triple meter like the first two, as the surviving section seems rather ordinary relative to the innovations that precede it.

The issue of why the symphony is unfinished will probably never be resolved definitively. It may be that this exceptional work held painful associations for the composer. Around the time of its composition, Schubert contracted the venereal disease that changed the course of his life. He was an ambitious composer, only 25, when he became seriously ill for more than two years. His productivity declined, and despite a liberating partial remission, he died in 1828 at age 31.

The unusual fate of the “Unfinished” Symphony played out over the decades that followed. The manuscript was long in the possession of Anselm Hüttenbrenner, a former classmate of Schubert’s and also a composer. His ownership may have been in connection with the Graz Music Society bestowing an honorary diploma on Schubert—Hüttenbrenner was a member of the society—but the group never performed the symphony, and so far as we know, Hüttenbrenner never mentioned it again. The work languished in Hüttenbrenner’s home in Graz until the mid-1860s, when conductor Johann Herbeck learned of its existence and diplomatically secured the work for performance. (The diplomacy involved performing an overture by Hüttenbrenner to open the concert.)

The belated premiere of the “Unfinished” Symphony in December 1865 astonished and delighted the audience in Vienna. Eduard Hanslick, the city’s leading critic, had previously warned of “over-zealous Schubert worship and adulation of Schubert relics,” but he hailed the work and its performance, which “excited extraordinary enthusiasm” and “brought new life into our concert halls.” According to Hanslick, after hearing only a few measures “every child recognized the composer, and a muffled ‘Schubert’ was whispered in the audience. . . . Every heart rejoiced, as if, after a long separation, the composer himself were among us in person. The whole movement is a melodic stream so crystal clear, despite its force and genius, that one can see every pebble on the bottom. And everywhere the same warmth, the same bright, life-giving sunshine.”

### **Psalm 42, Op. 42, *Wie der Hirsch schreit* (As the hart cries out)**

Felix Mendelssohn-Bartholdy

Born in Hamburg, February 3, 1809

Died in Leipzig, November 4, 1847

When it comes to compositional miracles, Felix Mendelssohn-Bartholdy may be the greatest prodigy in the history of music. Mozart’s early gifts are more famous—not just because of the movie *Amadeus*—and reflect his extraordinary all-round musicianship, performance skills, and memory. Yet truth be told, we hear little of the music Mozart composed before the age of 20. Mendelssohn not only wrote works in his teens of an astounding quantity and quality, but a few are among the supreme pieces of the 19th century and remain repertory favorites, notably his String Octet, written at age 16, and the Overture to *A Midsummer Night’s Dream*, dating from the next year.

Mendelssohn hailed from a prosperous German-Jewish family—his grandfather was the eminent Enlightenment philosopher Moses Mendelssohn—and enjoyed an elite education. One early admirer was Johann Wolfgang von Goethe, the preeminent writer and intellectual of the day. Mendelssohn's principal teacher was Goethe's close friend Carl Friedrich Zelter, who provided rigorous training. Zelter was particularly enamored by J. S. Bach's music and passed this love along to his student. Mendelssohn's performance of the *St. Matthew Passion* in 1829 proved a landmark event in the Romantic rediscovery of Bach.

At age seven Felix, together with his talented sister Fanny, also a distinguished musician, converted to Protestantism. (Their parents did so six years later.) Mendelssohn would go on to write many large-scale compositions on sacred themes, including the oratorios *Paulus* (1836) and *Elijah* (1846). His Second Symphony, the "Lobgesang" (Hymn of Praise, 1840), descends from Beethoven's Ninth by employing extended choral movements setting biblical verses. The Fifth Symphony (1830) is known as the "Reformation," inspired by the 300th anniversary of the Augsburg Confession, a crucial document connected to the founding of the Lutheran Church.

Beginning in 1830 Mendelssohn composed an impressive series of psalm settings. He drafted Psalm 42 ("As the hart cries out for fresh water") while on his honeymoon in the summer of 1837. He finished the piece that winter and informally read it through with friends, his wife singing the soprano part, at a wine-enriched domestic occasion. Mendelssohn conducted the premiere on New Year's Day 1838 and went on to perform the piece frequently, as it became one of his most popular religious compositions. Robert Schumann, a good friend, praised it highly in a review:

Although Mendelssohn has long been recognized as the most finished artist of our day, a master of all styles, whether for church or concert hall, original in his songs and choral effects, we believe that in his Forty-Second Psalm he has reached the highest summit attainable to him as a composer of sacred music or, for that matter, of modern church music in general. The grace, the art of workmanship which this style requires, has been fully reached here, the subtlety and purity in the treatment of details, the force and inwardness of the masses, and, above all, the spirit of the work—since I must use the word—delights us. It proves what art is to him, and what, through him, it is to us.

Psalm 42 unfolds in seven movements, beginning with a chorus that is calm and lyrical: "As the hart cries out for fresh water, so my soul cries, O God, to you." The next two movements prominently feature a soprano soloist, the first one slow and in concert with a flowing oboe melody that leads to a recitative and faster aria alternating with female chorus. The central choral movement "Why do you trouble yourself, my soul,

and are so restless in me?" features repeated cries of "Harre auf Gott!" (Wait for God!) and moves directly into another soprano recitative and then a quintet of the soprano in dialogue with a male quartet. The triumphant Handelian finale ends magnificently with the words "Praise be to the Lord, the God of Israel, from now on until eternity."

### **Symphony No. 10 in E Minor, Op. 93**

Dmitri Shostakovich

Born in St. Petersburg, September 25, 1906

Died in Moscow, August 9, 1975

In order to appreciate something of the context in which Dmitri Shostakovich wrote his Tenth Symphony, and to understand how Soviet authorities, critics, and audiences first viewed the work, we might consider the dramatic public unveilings of his earlier symphonies. The First, premiered when the composer was just 19, made him famous overnight and extended his renown far beyond the Soviet Union, as Bruno Walter, Wilhelm Furtwängler, Arturo Toscanini, and other leading conductors championed the youthful work. The Second Symphony came the next year and was titled "To October—A Symphonic Dedication." It includes a chorus praising the Russian Revolution and Vladimir Lenin. The Third Symphony, named "The First of May," was another choral and political statement. By the time of his Fourth, in 1936, the 29-year-old Shostakovich had run into serious difficulties with the Soviet government. Joseph Stalin's displeasure over the opera *Lady Macbeth of the Mtsensk District* had resulted in a scathing reprimand in the official newspaper *Pravda*. Shostakovich was forced to withdraw the Fourth Symphony, a grand Mahlerian work that waited 25 years for its premiere, until Stalin was safely buried.

The Fifth Symphony officially redeemed Shostakovich in 1937 and became his most popular and admired work, an instant classic. And though the Sixth (1939) did not fare quite as well, the Seventh, written during the Second World War and performed to great acclaim in Russia and the West in 1942, secured his position as the leading Soviet composer. It landed Shostakovich on the cover of *Time* magazine. Expectations were great about what he would do next, but the Eighth (1943) generally disappointed in its pessimistic tone. Worse, the Ninth, composed in 1945 when Russia's victory was to be celebrated, proved a modest and witty affair. The number "nine" has weighed heavily on symphonists, not just because of Beethoven's imposing model but also because of the superstitions that so many composers seem to die after writing a ninth symphony (or trying to).

After the criticisms of his Eighth and Ninth, Shostakovich did not attempt another symphony for nearly a decade, during which time things just got worse for him. Together with Sergey Prokofiev and other prominent composers, Shostakovich was denounced again in 1948. His major works from these years—such as *From Jewish Folk*

*Poetry*, the First Violin Concerto, and the Fourth and Fifth String Quartets—went unperformed, and in most cases were released only after Stalin's death. Shostakovich was reduced to writing film scores and such patriotic fare as the oratorio *Song of the Forests*, which celebrates the reforestation of the Russian countryside after the ravages of war and drought.

While these activities helped in a second rehabilitation, his most important compositional statements remained in the drawer, and pressure for him to write an appropriate symphony mounted. Shostakovich knew these aesthetic and cultural issues were, literally, matters of life and death. He had already seen all too many acquaintances, including some quite prominent figures, meet tragic ends. He began writing the Tenth Symphony in the summer of 1953 and completed it quickly. An important and perhaps liberating circumstance had occurred a few months earlier: Stalin died on March 5, 1953. (Prokofiev died the same day.)

The premiere of any Shostakovich symphony was a major event in the USSR, and interest in the Tenth was particularly intense when Evgeny Mravinsky led the work in Leningrad in December 1953. Aram Khachaturian, another composer who had been officially attacked in 1948, called the work “an optimistic tragedy, infused with a firm belief in the victory of bright, life-affirming forces.” Others were not so sure. A three-day discussion took place at the Union of Soviet Composers in which Shostakovich expressed his own dissatisfaction with the symphony, pointing to various deficiencies movement by movement, but stating, “In this work I wanted to convey human feelings and passions.” The Tenth won no prizes, as Shostakovich's works often did, although it has since emerged for many listeners as his greatest symphonic achievement.

We can try to guess at what the “human feelings and passions” were in the symphony. The death of Stalin must have left its mark, and there appears as well to have been a more personal matter. At the time of its composition Shostakovich was infatuated with a young student of his, Elmira Nazirova, a 24-year-old pianist who lived in Baku. (Shostakovich was then married to his first wife, who died the following year.) He wrote to Nazirova continuously during the gestation and composition of the Tenth Symphony, testifying to its progress and his opinions about the work. He also informed her that he was working her name into the music through a musical spelling.

As Shostakovich had found effective in earlier works, particularly in his celebrated Fifth Symphony, the four movements are arranged in the order slow-fast-slow-fast. The vast, opening Moderato begins from the depths of the lower strings. The expansiveness of the theme, almost Brucknerian in its unfolding, may refer to the similar opening of Franz Liszt's *Faust Symphony*. The following movement, Allegro, lasts only four minutes and provides a stark contrast. Gustav Mahler and his demonic marches may come to mind, although this is the movement some commentators have associated with Stalin.



The personal meaning of the Allegretto is encoded in the music. This was one of several pieces from the latter part of Shostakovich's career in which he spelled out his name musically. D[mitri] SCH[ostakowitsch], as it is spelled in German, corresponds to the pitches D, E-flat, C, B-natural in German. (Other composers, Bach most notably, have done similar things since as far back as the Middle Ages.) Shostakovich's initials appear at first in the upper woodwinds near the start of the movement. The motto is later taken up by the cellos and basses, which leads to a forte solo horn theme that encrypts Nazirova's name: The pitches are E-A-E-D-A (corresponding to E-L(a)-Mi-R(e)-A). The two motifs are combined at the end of the movement.

An Andante introduction opens the finale, sustaining the general slow pace of the symphony and, like the first movement, growing from the lower strings. After a section for woodwinds, most prominently a lamenting oboe, we hear an abrupt, headlong charge into a wild Allegro. The second movement is briefly revisited, and ultimately Shostakovich's DSCH motto reappears, pounded out repeatedly in the drums at the brilliant conclusion.

*Christopher H. Gibbs, James H. Ottaway Jr. Professor of Music  
December 2024*

# **Felix Mendelssohn-Bartholdy**

## **Psalm 42, Op. 42, *Wie der Hirsch schreit***

### **1. Chorus**

*Wie der Hirsch schreit nach frischem  
Wasser,  
So schreit meine Seele, Gott, zu dir.*

*As the hart cries out for fresh water,  
so my soul cries, O God, to you.*

### **2. Aria (soprano)**

*Meine Seele dürstet nach Gott  
nach dem lebendigen Gotte.  
Wann werde ich dahin kommen  
dass ich Gottes Angesicht schaue?*

*My soul thirsts for God,  
for the living God.  
When will I reach the place  
where I will behold God's countenance?*

### **3. Recitative and Aria (soprano)**

*Meine Tränen sind meine Speise Tag  
und Nacht, weil man täglich zu mir  
saget: "Wo ist nun dein Gott?"  
Wenn ich dess' innewerde  
So schütte ich mein Herz aus bei mir  
selbst;  
Denn ich wollte gerne hingehen  
Mit dem Haufen und mit ihnen wallen  
zum Hause Gottes,  
Mit Frohlocken und mit Danken  
unter dem Haufen die da feiern.*

*My tears are my meal, day and night  
since daily they say to me:  
Where, now, is your God?  
"When I look inward  
I pour out my heart in solitude;  
For I would gladly go  
with the crowd and make pilgrimage  
to the House of God,  
with rejoicing and thanksgiving among  
the crowd who celebrate there.*

### **4. Chorus**

*Was betrübst du dich, meine Seele,  
Und bist so unruhig in mir?  
Harre auf Gott!  
Denn ich werde ihm noch danken  
dass er mir hilft mit seinem Angesicht.*

*Why do you trouble yourself, my soul,  
and are so restless in me?  
Wait for God!  
for I will yet thank him,  
since he brings me aid with his  
countenance.*

### 5. Recitative (soprano)

<i>Mein Gott, betrübt ist meine Seele in mir.</i>	<i>My God, my soul is troubled within me.</i>
<i>Darum gedenke ich an dich!</i>	<i>Therefore I remember you!</i>
<i>Deine Fluten rauschen daher</i>	<i>Your streams rush forth,</i>
<i>Dass hier eine Tiefe,</i>	<i>so here a deep,</i>
<i>Und dort eine Tiefe brausen;</i>	<i>and there a deep roar;</i>
<i>Alle Deine Wasserwogen</i>	<i>all the surges and waves</i>
<i>Und Wellen gehn über mich.</i>	<i>of your waters flood over me.</i>
<i>Mein Gott, betrübt ist meine Seele in mir.</i>	<i>My God, my soul is troubled within me.</i>

### 6. Quintet

<i>Der Herr hat des Tages</i>	<i>By day the Lord has</i>
<i>verheißen seine Güte,</i>	<i>promised his mercy,</i>
<i>Und des Nachts singe ich zu ihm.</i>	<i>and by night I sing to him,</i>
<i>Und bete zu dem Gotte meines Lebens.</i>	<i>and I pray to the God of my life.</i>
<i>Mein Gott, betrübt ist meine Seele in mir.</i>	<i>My God, my soul is troubled within me.</i>
<i>Warum hast du meiner vergessen?</i>	<i>Why have you forgotten me?</i>
<i>Warum muss ich so traurig gehn,</i>	<i>Why must I go about so sorrowfully,</i>
<i>wenn mein Feind mich drängt?</i>	<i>when my enemy oppresses me?</i>

### 7. Chorus

<i>Was betrübst du dich, meine Seele,</i>	<i>Why do you trouble yourself, my soul,</i>
<i>Und bist so unruhig in mir?</i>	<i>and are so restless in me?</i>
<i>Harre auf Gott!</i>	<i>Wait for God!</i>
<i>Denn ich werde ihm noch danken</i>	<i>for I will yet thank him,</i>
<i>dass er meines Angesichtes Hilfe</i>	<i>since he is the help of my countenance</i>
<i>und mein Gott ist.</i>	<i>and my God.</i>
<i>Preis sei dem Herrn, dem Gott Israëls</i>	<i>Praise be to the Lord, the God of Israel,</i>
<i>Von nun an bis in Ewigkeit.</i>	<i>from now on until eternity.</i>

Translation by Pamela Dellal

# BIOGRAPHY

In addition to serving as music director of the Bard Conservatory Orchestra, **Leon Botstein** is music director and principal conductor of the American Symphony Orchestra (ASO), founder and music director of The Orchestra Now (TÔN), coartistic director of Bard SummerScape and the Bard Music Festival, and principal guest conductor of the Jerusalem Symphony Orchestra (JSO), where he served as music director from 2003 to 2011. He has been guest conductor with the Los Angeles Philharmonic, London Philharmonic, Royal Philharmonic Orchestra, Aspen Music Festival, Buffalo Philharmonic Orchestra, Mariinsky Theatre, Russian National Orchestra in Moscow, Bamberg Symphony, Taipei Symphony, and Sinfónica Juvenil de Caracas in Venezuela, among others. Recordings include a Grammy-nominated recording of Gavriil Popov's First Symphony with the London Symphony Orchestra, acclaimed recordings of Paul Hindemith's *The Long Christmas Dinner* with the ASO, and Othmar Schoeck's *Lebendig begraben* with TÔN, as well as recordings with the NDR Orchestra Hamburg and the BBC Orchestra. Additional recordings with TÔN feature *Ries: Piano Concertos Nos. 8 & 9* and *Rubbra & Bliss: Piano Concertos* on Hyperion Records; *Piano Protagonists: Music for Piano and Orchestra* and *Classics of American Romanticism* on Bridge Records; and *The Lost Generation: Apostel • Kauder • Busch* and *Exodus: Kaufmann • Rubin • Tal* on AVIE Records. He is editor of *The Musical Quarterly* and of *The Compleat Brahms* (Norton). At the invitation of the City of Nuremberg, TÔN will travel to Germany for a commemorative concert in Nuremberg on May 8, 2025, to mark the 80th anniversary of the Allied victories in Europe in 1945 with an all-Mendelssohn program.

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Michael Risio, *Carpenter*

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Tori Conner IAP '25, *Stagehand*  
Anastasia Dong '24 CMC '25, *Stagehand*  
Nicolás Gómez Amin GCP '25, *Stagehand*  
Hamed Haidari '25, *Stagehand*  
Stanley Legan '26, *Stagehand*  
Beitong Liu '23 CMC '24, *Stagehand*  
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Honggang Li\*  
Weigang Li\*  
Daniel Phillips  
Gil Shaham  
Mira Wang  
Carmit Zori

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Marka Gustavsson  
Brian Hong  
Honggang Li\*  
Melissa Reardon

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Raman Ramakrishnan  
Peter Wiley

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Satoshi Okamoto

### **Flute**

Tara Helen O'Connor

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Pascual Martinez-Forteza  
Anthony McGill\*

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Keisuke Ikuma  
Alexandra Knoll  
Ryan Roberts

### **Bassoon**

Marc Goldberg

### **Trumpet**

Edward Carroll

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Barbara Jöstlein-Currie  
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Demian Austin  
Sasha Romero  
Nicholas Schwartz  
Weston Sprott

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Alec Mawrence  
Marcus Rojas

### **Harp**

Mariko Anraku

### **Percussion**

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Raman Ramakrishnan  
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Ryan McCullough

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Erica Kiesewetter

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Qiao Jia, *Chinese Percussion*  
Chen Yan, *Erhu*  
Xu Yang, *Ruan*  
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Yu Hongmei, *Erhu*  
Zhang Hongyan, *Pipa*  
Zhao Jiazhen, *Guqin*  
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## **BARD COLLEGE CONSERVATORY OF MUSIC**

The Bard College Conservatory of Music expands Bard's spirit of innovation in arts and education. The Conservatory, which opened in 2005, offers a five-year, double-degree program at the undergraduate level and, at the graduate level, programs in vocal arts, conducting, and instrumental performance, as well as Chinese music and culture. Also at the graduate level, the Conservatory offers an Advanced Performance Studies program and a two-year Postgraduate Collaborative Piano Fellowship. The US-China Music Institute of the Bard College Conservatory of Music, established in 2017, offers a unique degree program in Chinese instruments. The Bard Conservatory Orchestra has performed twice at Lincoln Center, and has completed three international concert tours: to China, Hong Kong, and Taiwan; Russia and six cities in Central and Eastern Europe; and three cities in Cuba. The orchestra also performs annually at area prisons. This year, the Conservatory has enrolled more than 200 undergraduate and graduate students from 25 countries and 31 states. In recognition of their academic and musical excellence, many students hold named scholarships, including the Bettina Baruch Foundation Scholarship, Y. S. Liu Foundation Scholarship, Joan Tower Composition Scholarship, Dr. Ingrid A. Spatt '69 Memorial Flute Scholarship, and Stephen and Belinda Kaye Scholarship, among others.

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## **BARD COLLEGE**

Founded in 1860, Bard College is a four-year residential college of the liberal arts and sciences located 90 miles north of New York City. With the addition of the Montgomery Place and Massena properties, Bard's campus consists of more than 1,200 parklike acres in the Hudson River Valley. It offers bachelor of arts, bachelor of science, and bachelor of music degrees, with majors in nearly 40 academic programs; graduate degrees through 13 programs; 10 early colleges; and numerous dual-degree programs nationally and internationally. Building on its 164-year history as a competitive and innovative undergraduate institution, Bard College has expanded its mission as a private institution acting in the public interest across the country and around the world to meet broader student needs and increase access to liberal education. The undergraduate program at the main campus in the Hudson Valley has a reputation for scholarly excellence, a focus on the arts, and civic engagement. Bard is committed to enriching culture, public life, and democratic discourse by training tomorrow's thought leaders. For more information about Bard College, visit [bard.edu](http://bard.edu).

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