



Bard College Conservatory of Music

Celebrating 20 Years of Music, Vision, and Excellence

Undergraduate Degree Recital

Jessica Ward, *viola*

Monday, May 18, 2026 at 4pm

László Z. Bitó '60 Conservatory Building, Performance Space

Romance, op. 23

Amy Beach
(1867–1944)

Nomin Samdan, *piano*

String Quartet No. 1 in E Minor “From My Life”

Allegro vivo appassionato
Allegro moderato a la polka
Largo sostenuto
Vivace

Bedřich Smetana
(1824–1884)

Isabel Chin Garita, Hadia Masood, *violins*
Raman Ramakrishnan, *cello*

— INTERMISSION —

Zwei Gesänge, op. 91

Gestillte Sehnsucht
Geistliches Wiegenlied

Johannes Brahms
(1833–1897)

Emlin Munch, *mezzo soprano*
Nomin Samdan, *piano*

Sonata op. 11, no. 4

Fantasie
Thema mit Variationen
Finale (mit Variationen)

Paul Hindemith
(1895–1963)

Nomin Samdan, *piano*

TEXTS AND TRANSLATIONS

Brahms *Zwei Gesänge*, op. 91

Gestillte Sehnsucht

German source: Friedrich Rückert

In goldnen Abendschein getaucht,
Wie feierlich die Wälder stehn!
In leise Stimmen der Vöglein hauchet
Des Abendwindes leises Wehn.
Was lispeln die Winde, die Vögelein?
Sie lispeln die Welt in Schlummer ein.

Ihr Wünsche, die ihr stets euch reget
Im Herzen sonder Rast und Ruh!
Du Sehnen, das die Brust beweget,
Wann ruhest du, wann schlummerst du?
Beim Lispeln der Winde, der Vögelein,
Ihr sehnenenden Wünsche, wann schlaft ihr ein?

Ach, wenn nicht mehr in goldne Fernen
Mein Geist auf Traumgefieder eilt,
Nicht mehr an ewig fernen Sternen
Mit sehnenendem Blick mein Auge weilt;
Dann lispeln die Winde, die Vögelein
Mit meinem Sehnen mein Leben ein.

Assuaged longing

English translation © Richard Stokes

Bathed in golden evening light,
How solemnly the forests stand!
The evening winds mingle softly
With the soft voices of the birds.
What do the winds, the birds whisper?
They whisper the world to sleep.

But you, my desires, ever stirring
In my heart without respite!
You, my longing, that agitates my breast
When will you rest, when will you sleep?
The winds and the birds whisper,
But when will you, yearning desires, slumber?

Ah! when my spirit no longer hastens
On wings of dreams into golden distances,
When my eyes no longer dwell yearningly
On eternally remote stars;
Then shall the winds, the birds whisper
My life – and my longing – to sleep.

TEXTS AND TRANSLATIONS

Geistliches Wiegenlied **German source: Emanuel Geibel**

Die ihr schwebet
Um diese Palmen
In Nacht und Wind,
Ihr heil'gen Engel,
Stillet die Wipfel!
Es schlummert mein Kind.

Ihr Palmen von Bethlehem
Im Windesbrausen,
Wie mögt ihr heute
So zornig sausen!
O rauscht nicht also!
Schweiget, neiget
Euch leis' und lind;
Stillet die Wipfel!
Es schlummert mein Kind.

Der Himmelsknabe
Duldet Beschwerde,
Ach, wie so müd' er ward
Vom Leid der Erde.
Ach nun im Schlaf ihm
Leise gesänftigt
Die Qual zerrinnt,
Stillet die Wipfel!
Es schlummert mein Kind.

Grimmige Kälte
Sauset hernieder,
Womit nur deck' ich
Des Kindleins Glieder!
O all ihr Engel,
Die ihr geflügelt
Wandelt im Wind,
Stillet die Wipfel!
Es schlummert mein kind.

A sacred cradle-song **English translation © Richard Stokes**

You who hover
Around these palms
In night and wind,
You holy angels,
Silence the tree-tops!
My child is sleeping.

You palms of Bethlehem
In the raging wind,
Why do you bluster
So angrily today!
O roar not so!
Be still, lean
Calmly and gently over us;
Silence the tree-tops!
My child is sleeping.

The heavenly babe
Suffers distress,
Oh, how weary He has grown
With the sorrows of this world.
Ah, now that in sleep
His pains
Are gently eased,
Silence the treetops!
My child is sleeping.

Fierce cold
Blows down on us,
With what shall I cover
My little child's limbs?
O all you angels,
Who wing your way
On the winds,
Silence the tree-tops!
My child is sleeping.

ABOUT THE ARTISTS

Jessica Ward is in her fifth year at Bard College and Conservatory where she studies viola with Melissa Reardon and pursues a second degree in architecture. She started on the viola at four years old and has taken orchestral tours to both Italy and Chile as well as substituted with the New World Symphony. Ward has attended the Meadowmount School of Music, Round Top Festival Institute, and Bowdoin International Music Festival and performed in masterclasses with Timothy Ridout, Eugene Drucker, the Takács String Quartet, and Aizuri Quartet. Previous viola teachers include Brian Hong, Molly Carr, Tsuna Sakamoto, and Jennifer Mondie. Some of Ward's favorite things include sunsets, puppies, and noodles. When writing bios, Ward likes to refer to herself in the third person.

Upon graduating Bard, Ward is excited to pursue a masters at New England Conservatory, continuing her viola studies with Melissa Reardon.

Isabel Chin Garita is pursuing a dual degree in violin performance and psychology at Bard College and Conservatory. She currently studies with Adele Anthony and Gil Shaham. During the summer, she has attended the Bowdoin International Music Festival and the Aspen Music Festival and School. Most recently, she toured China with the Bard East West Ensemble. She also enjoys chamber music and has performed with her brother as the Chin Duo on the radio broadcast station From the Top. Chin-Garita values music education and mentors young music students through the Musical Mentorship Initiative.

Hadia Masood is an undergraduate violinist in their fourth year in the Bard Conservatory. They are pursuing majors in violin performance, in the studio of Erica Kiesewetter, and historical studies. Hadia hails from Billings, Montana, where they performed with the Billings Symphony Orchestra, and later with the Fargo-Moorhead Symphony Orchestra in Fargo, North Dakota, where they also appeared as a soloist performing Prokofiev's Violin Concerto No. 1. They are passionate about chamber and orchestral performance, as well as pedagogy.

Michigan native **Emlin Munch** is an impassioned performer seeking to create and share community through musical storytelling. She is currently a graduate student studying with Edith Bers in the Vocal Arts Program at Bard College Conservatory, under the artistic direction of Stephanie Blythe. Through performance opportunities at Bard, Emlin has worked with Pierre Vallet and performed at Alice Tully Hall for the North American premiere of Tan Dun's *Choral Concerto: Nine*. Her most recent performances include the double bill of Puccini's *Gianni Schicchi* (Zita) and Menotti's *Amelia Goes to the Ball* (Chambermaid #1) at the Fisher Center. This summer, Emlin will be studying in Novafeltria, Italy expanding her Italian language and repertoire in the Classic Lyric Arts - Italy program.

ABOUT THE ARTISTS

Cellist **Raman Ramakrishnan** enjoys performing chamber music, old and new, around the world. For two decades, as a founding member of the Horszowski Trio and the Daedalus Quartet, he toured extensively through North and South America, Europe, and Asia, and recorded for Bridge Records and Avie Records. Mr. Ramakrishnan is currently a member of the Boston Chamber Music Society, and is on the faculty of the Bard College Conservatory of Music. In the summers, he has performed at the Marlboro, Vail, Portland, and Kingston Chamber Music festivals, and served on the faculties of the Kneisel Hall and Norfolk Chamber Music Festivals.

Born into a family of musicians, pianist **Nomin Samdan** made her first public appearance at the age of 7 in her native country, Mongolia. Since then, she has had an expansive career as a soloist, collaborator, and educator; performing across the continents of Europe, Asia, and North America. Recent professional appointments include a position on the Piano Faculty of the Mongolian State Conservatory, as well as pianist for the Mongolian State Opera and Ballet House. A long-time admirer of contemporary music, Ms. Samdan has premiered vocal works by Juliana Hall, Michael Finnissy, Dennis Báthory-Kitz, and Albin Fries. Ms. Samdan received her B.Mus and Graduate Performance Diploma in Piano Performance from Boston Conservatory at Berklee under the guidance of YaFei Chuang; additionally, Ms. Samdan holds a M.M. in Collaborative Piano from Boston University.

Nomin is currently a Collaborative Piano Fellow at the Bard Conservatory, working under the mentorship of Erika Switzer and Kayo Iwama.

ACKNOWLEDGEMENTS

Thank you to my family for supporting me throughout my education at Bard and to my Mom for starting me on the viola and being my first teacher. Thank you to my professor, Melissa Reardon, for preparing me for grad school auditions and mentoring me with inspiring energy and care. Thank you to other Bard viola faculty, Molly Carr, Marka Gustavsson, and Brian Hong, who I have learned so much from.

Thank you to my collaborators for all the time, energy, and heart that made this recital possible - to Hadia, Isabel, and Raman for the brain cells, comedy, and life invested into the Smetana; to Emlin for bringing justice to the beautiful Brahms and expanding my vocal chamber music skills; and to the hardworking Nomin for accompanying me in all four of my recitals at Bard while always being funny and kind.

I am grateful for all the love and encouragement from L&T to SPROJ and for every recital, rehearsal, and class in between. To all those who have been near me every day of the past five years, you know who you are, I am truly grateful and love you all.