

ESPRESSIVO  
MUSIC AND LIFE  
AT MARLBORO



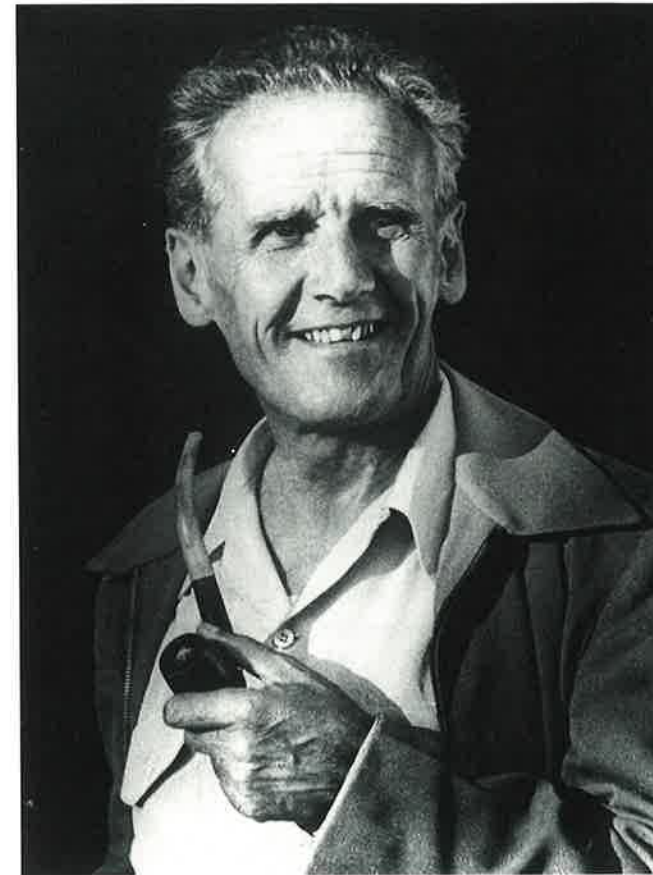
*Edited by J.M. Snyder*

MARLBORO MUSIC SCHOOL AND FESTIVAL

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FACING PAGE: (Top) Marcel Moyse. (Bottom left) Adolf Busch. (Bottom right) Irene Busch Serkin, Rudolf Serkin.



*Espressivo: Music and Life at Marlboro* celebrates the first four decades of the Marlboro Music School and Festival and the special spirit that permeates this unique musical community. It is dedicated to the memory of Rudolf Serkin, who for so many years provided generations of young musicians with the inspiration to strive for the highest artistic standards.

This publication was also created in tribute to Marlboro's other co-founders—Adolf and Herman Busch, and Marcel, Blanche and Louis Moyse; and with gratitude to Marlboro's many musicians, patrons and friends for their vital role in making the Marlboro ideal a reality. We also offer heartfelt thanks to those many photographers and writers whose images and words tell the story of Marlboro Music so movingly on these pages.



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## INTRODUCTION

### *Unlike Any Place in the World*

What began as a musical experiment in the foothills of Vermont in 1951 is now widely recognized as the only institution of its kind—a retreat where exceptional young professional musicians gain invaluable artistic insights within the context of a closely knit family atmosphere. Marlboro Music is known throughout the world for igniting the explosion of interest in chamber music in this country over the past four decades and for providing a program and environment that have redefined standards for music preparation and performance.

It is the music, rather than the performance or the performers, that is the primary focus at Marlboro. In a location and atmosphere far removed from ordinary concert life, where music is viewed more as a passion than a profession, Marlboro participants explore works of their own choosing with unlimited rehearsal time and no obligation to perform for the simple, if elusive, purpose of achieving deeper artistic understanding and expression.

Central to the Marlboro philosophy is the belief that an openness and life-long dedication to continual learning is necessary in order to truly serve music. In a practice initiated by Marlboro, especially talented musicians at the beginning of their professional careers play side-by-side with master artists as equal participants. Through the intensive concentration on chamber music, that most democratic of musical forms, invaluable artistic insights and performance practices are passed down directly to those who aspire one day to become musical leaders in their own right.

### *A True Sense of Community*

It was the violinist Adolf Busch who, upon settling with his family in rural southern Vermont in the 1940's, had the vision for such an experiment. It would be a relatively small community of professional musicians from throughout the world, of widely diverse ages and backgrounds. Taking time from their busy concert schedules, they would gather to share experiences and ideas not only in the daily rehearsals, but through living together, with their spouses and children, as one

large family. The musicians would attend not for acclaim or financial reward, but to develop themselves as artists, united in their quest for the highest musical standards.

Adolf Busch, with his brother Herman, son-in-law Rudolf Serkin, and colleagues Marcel, Blanche and Louis Moyse, brought this dream to life by together founding the Marlboro Music School and Festival in Marlboro, Vermont. After Adolf Busch's sudden and untimely death in 1952, Rudolf Serkin carried on Marlboro's founding principles as its Artistic Director until his own passing in 1991. For over four decades, as this unusual musical community formed anew each season, Serkin dedicated himself tirelessly to Marlboro, touching and enriching the lives of its growing family and enthusiastic audiences with his unique spirit, artistry and intellect.

### *An Enduring Ideal*

To this day, Marlboro Music remains deeply committed to the ideals of Busch, Serkin and the other founders. For seven weeks each summer, some 70 of the world's most talented professional musicians come together to rehearse, in great depth and with a minimum of distractions, works from the vast chamber music literature involving winds, voice, piano and strings. The participants, regardless of age, continue to be at once both students and teachers of music—colleagues searching together for the essence of artistic expression that lies beneath the printed notes.

Since the first summer, when the rehearsals and concerts were held in the converted barns and farm buildings of the newly-established Marlboro College, more than 1,400 musicians have participated at Marlboro. The participants have included musicians, who were selected primarily by audition, from throughout North and South America, and from many countries around the world including Australia, Austria, China, Czechoslovakia, England, France, Germany, Iceland, Israel, Italy, Japan, Korea, the Philippines, Russia and more.

At Marlboro, generations of musicians continue to live together with their families, sharing meals, social outings, chores and community activities. What

remains at the heart of the Marlboro Music experience is a sense of spontaneity, generosity and informality—the willingness to take chances, to make mistakes, and to learn. It is a community whose members are committed to the belief that the finest in the art of music arises from that which is best in the human spirit.

### *Sharing the Marlboro Experience*

Marlboro artists, both past and present, have shared the results of their experiences in this advanced study center with musicians and audiences throughout the world. Some who attended early in their careers and who have developed into today's musical leaders have returned to Marlboro as senior participants, offering to new generations what they themselves received decades ago. Many others have also contributed to a greatly expanded interest in the rich and ever-growing chamber music literature by founding important new series, festivals and educational programs that focus on this repertoire.

Marlboro participants can now be found as members of many of the most respected chamber ensembles of our time, some of which—including the Guarneri, Cleveland and Vermeer String Quartets—formed

directly as a result of Marlboro. Other ensembles featuring Marlboro artists include string quartets such as the Emerson, Galimir, Juilliard, Mendelssohn, Muir and Orion; piano trios such as the Beaux Arts, Kalichstein-Laredo-Robinson, Mannes and Trio di Milano; ensembles such as Orpheus, St. Luke's and TASHI; and a considerable number of fine younger groups.

Former participants can also be counted among today's leading teachers at prominent international conservatories, colleges and universities. Still others are acclaimed concert soloists and recording artists, or members of symphony, opera and ballet orchestras in the United States and abroad. At the time of this writing, America's five major orchestras—Boston, Chicago, Cleveland, New York and Philadelphia—each count among their members between eight and twenty former Marlboro participants, many of whom are in principal chair positions.

In these and virtually all other areas of today's musical life, generations of past participants are paying tribute to the special legacy and ideals of Marlboro's founders. They are sharing with so many others the unique musical and human experiences, and the sense of joy inherent in making music, which they gained on a small hilltop in Vermont, in an experiment which has endured.



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# THE FOUNDING, THE EARLY YEARS, THE CONCEPT

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FACING PAGE: Marcel Moyse, Blanche Moyse, Louis Moyse.

### *Just Making Music*

"Just making music" is the way Rudolf Serkin expresses the main purpose of the Marlboro School of Music, which on July 1 will open a session of seven weeks at the college on Potash Hill.

Thirty-odd "students" have enrolled for the school but the term may be misleading. They are all advanced pupils or professional musicians and include several first-stand players from major eastern symphony orchestras.

Mr. Serkin emphasizes that the school will be strictly informal and that the top-flight artists will have no titles.

The primary music-making aim of the school can be broken down a little more, Mr. Serkin said. It will provide a rare opportunity for the attending musicians to do ensemble playing under ideal conditions and with almost every conceivable combination of instruments. Pianists and players of stringed instruments, woodwinds and brassy instruments will attend. No special section will predominate, Mr. Serkin said, and he added that a remarkably broad balance of instruments will result from the representation.

*The Brattleboro Daily Reformer, 1951*



Adolf Busch, Rudolf Serkin, Herman Busch.



Marlboro's founders—Marcel Moyse, Louis Moyse, Rudolf Serkin, Blanche Moyse, Adolf Busch, Herman Busch (with cellist Nathan Chaikin second from left).

### *A Dedication to Art*

The music at Marlboro turned out to be more exciting than the rolling foothills of the Green Mountains, and heaven knows they have a matchless rhythm blending softness and ruggedness. For here was not just a little festival designed as an innocent summer amusement or as bait for tourists. Here was music-making in its finest and most joyous state. Here was a dedication to art that could be an inspiration for months to come.

There is nothing pretentious about Marlboro. The site is a remote hillside about midway between Bennington and Brattleboro. The buildings and grounds

are those of the campus of Marlboro College, a modest institution that provides for some thirty students during the academic year. There are only a few white clapboard buildings, which look as if they were once part of a farm.

... It happened that some distinguished musicians—the late Adolf Busch, the violinist; his son-in-law, Mr. Serkin, and Marcel Moyse, the flutist, and his musical family—had decided to take up residence in this area of New England. They were approached and invited to do something musically.



Concerts were held in the dining hall until 1962.



*Not Another Series of Concerts*

These musicians were not interested in setting up another series of concerts. But they were eager to make a contribution. They felt that there were possibilities to be explored in ensemble music. They were especially convinced that professional performers, busy with their normal duties during the winter, did not have time enough to immerse themselves in chamber music.

As Mr. Serkin remarked the other day, orchestral players need a change from the discipline of conductors and their batons. Some conductors, he added, had recommended musicians from their own ensembles who would benefit from a chance to express themselves and to learn something of the rewards of spontaneity.

The Marlboro Family—1951.



(Top) Blanche Moyse, Rudolf Serkin. (Bottom) Max Rabinovitsj, two unidentified artists, Felix Galimir, Yuan Tung.





*The Spirit of Chamber Music*

The object of the summer season remains what it was at the outset—to cultivate the spirit of chamber music, which is like a democracy of art. Each musician is encouraged to explore a wide repertory and, more important, his own feelings and resources.

“This kind of thing could happen only in America,” Mr. Serkin said later. Somehow it belongs in Vermont,

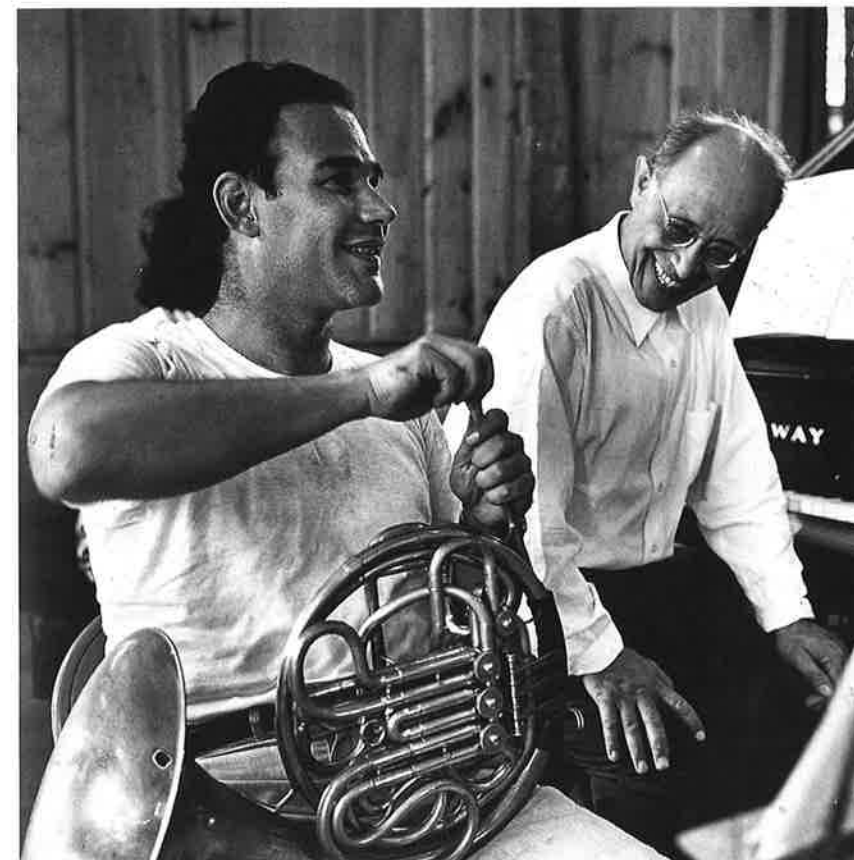
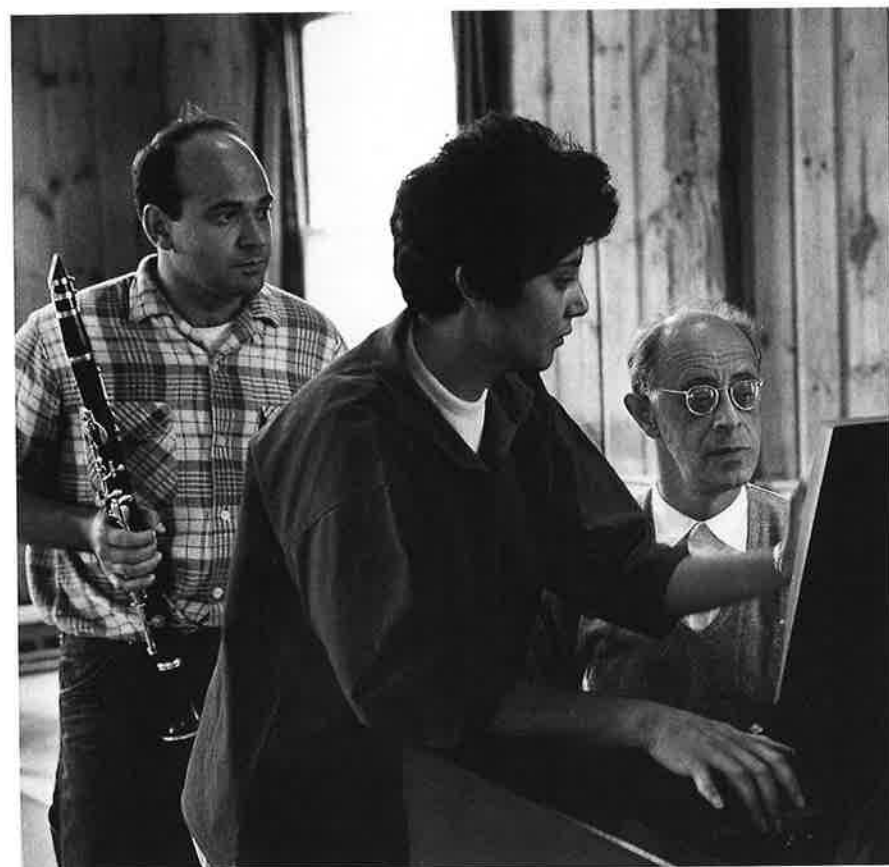
and one hopes it can stay there, finding the financial support it richly deserves. It should not become bigger. Its *raison d’être* is what it does for musicians.

... On this Vermont hilltop commercialism seems not to exist, and should never intrude.

Howard Taubman,  
*The New York Times*, 1956

James Levine, Van Cliburn.

(Top) Bernard Goldberg, Louis Moyse, Luis Battle. (Bottom) Alexander Schneider in rehearsal in the dining hall.



*(Top)* Ernestine Briesmeister Schor, Claude Frank, Alicia Schachter, Isaac Stern. *(Bottom)* Harold Wright, Benita Valente, Rudolf Serkin.

*(Top)* Lawrence Chelsi, Herbert Coursey, Martial Singher. *(Bottom)* Myron Bloom, Rudolf Serkin.



### *A Family Affair*

"Marlboro is a community of artists, something like an Israeli kibbutz or perhaps like a Soviet commune as they would like it to be," Mr. Serkin told a festival visitor. "Nowhere else will you find this complete lack of selfishness, this coming together of musicians from all countries and all backgrounds, this dedication to the composer and his music rather than to the performer's glory."

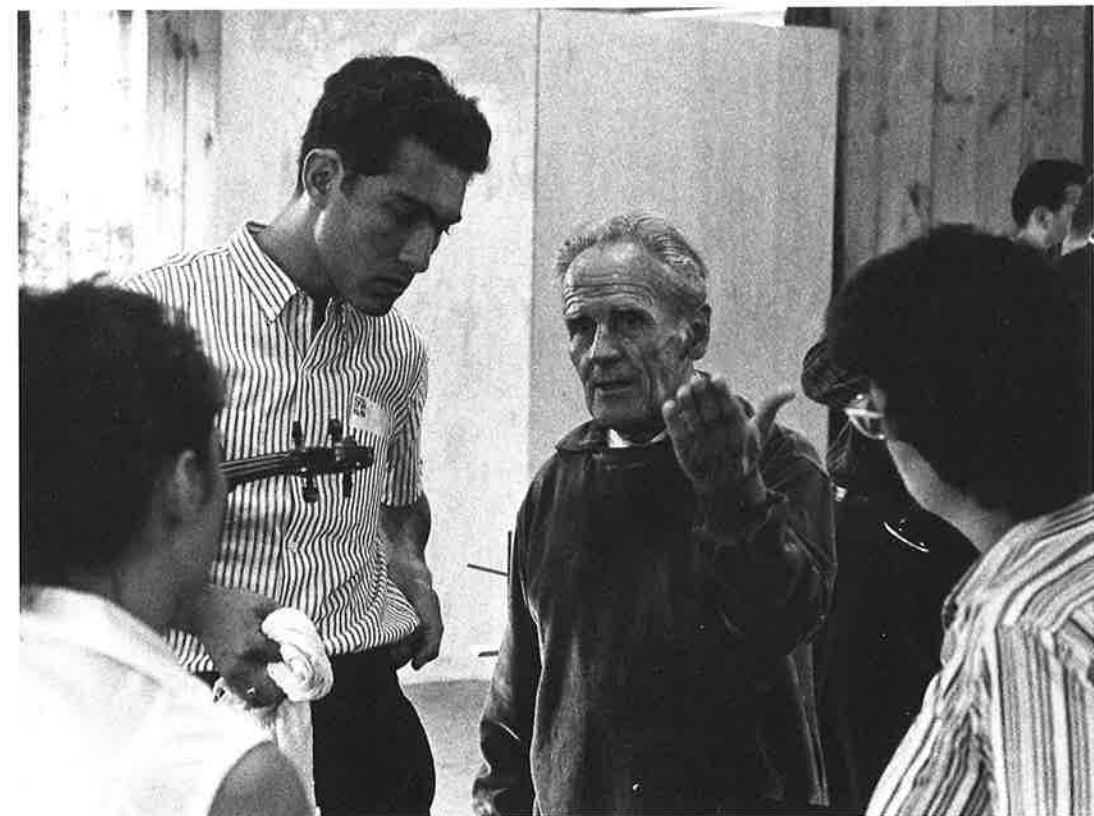
In all his life, Mr. Serkin went on, he has encountered only one other place where such a spirit prevailed. "That was in the home of a Mrs. Schwartzwald in Vienna when I was a small boy." That home, he said, was a gathering spot for the significant artists of the time, a time that brought the young Bohemian pianist into contact with such catalytic artists as Oskar Kokoschka, the painter; Rainer Maria Rilke, the poet; and Arnold Schoenberg, the 12-tone composer with whom Mr. Serkin studied composition.

The Marlboro Festival, which takes place each summer on the campus of Marlboro College in the Green Mountains, actually began "as a family affair," Mr. Serkin said. He and his father-in-law, Adolf Busch, the violinist, started a summer music program on the campus along with Adolf's brother, Herman Busch, the cellist, and their close friends Marcel, Louis and Blanche Moyse. "Before long," Mr. Serkin said, "we found that the students coming to the festival were as good as the faculty. So we began calling everyone a participant."

The emphasis that Mr. Serkin insists upon, said Frank Salomon, the co-administrator of the festival, works so well that musicians in other countries are beginning to refer to "Marlboro sessions"—sessions, that is, in which senior musicians play "not as coaches but as equals within the group." There are no students and no teachers.

Donal Henahan, *The New York Times*, 1975

Zvi Zeitlin, Claude Frank, unidentified, Stephen Manes, Michael Rudiakov, Caroline Woron Levine.



(Top) Jaime Laredo, Alexander Schneider. (Bottom) Unidentified, Arnold Steinhardt, Marcel Moyse, Ruth Wright.



*A Serkin Fantasia on a Theme by Busch*

This concept that music has meaningfulness apart from public performances to vast audiences permeates the Marlboro studios and rehearsal halls in a way that sets the place apart from any summer music activity I have encountered. Other summer music schools aim everything at the performances for paying customers. This one aims at the improvement of the musicians, and the audiences that get a chance to look in on this rehabilitative rite go away edified. Music-making did not start at Marlboro quite the way it ended up. "We began here ten years ago giving faculty concerts," Serkin said, "but then the students became so good that they took over." Since then the dividing line between the Marlboro teaching staff and its student body has been a diffuse one, and there were moments in my talks with Serkin when I had the fleeting impression that the pianist most other pianists regard as "the master" regarded himself as the school's sole student and the other ninety musicians on the premises as his teachers. The locale perhaps induces that receptive stance in him, for Serkin regarded Adolf Busch, the violinist who

lived in nearby Guilford and who died eight years ago, with the same tutorial reverence as dozens of superb young American musicians regard Serkin. When he first met Busch in Vienna in 1920 Serkin was seventeen. The pair played Beethoven sonatas together in European recitals, and fled together from Germany in 1933 to settle in Switzerland, where Serkin married Busch's daughter Irene in 1935. In the late Thirties the Busch-Serkin troupe settled in the U.S. and ultimately in the Vermont hills around Marlboro. In addition to its principals there were Busch's cello-playing brother Herman, the flutist Marcel Moyse with his son Louis and Blanche Moyse and a steady succession of beleaguered European emigres who depended on the Buschs to provide political asylum, square meals and chamber music. It was in this setting that the pianist first savored the pleasures of a community of musicians, and in a very real sense the Marlboro school is the result—a Serkin fantasia on a theme by Adolf Busch.

Joseph Roddy, *Vermont Life*, 1960



(Top) Alexander Schneider, Herman Busch, Rudolf Serkin. (Bottom) Arnold Steinhardt, Philipp Naegele, Jules Eskin, Michael Tree.



(Top) Ornulf Gulbrandsen, John Mack, Louise Scribner, John Van Bockern. (Bottom) Jaime Laredo, John Dalley, Jules Eskin, Endel Kalam, Harry Zaratzian.



### *Concerts in a Converted Cow Barn*

The most exciting chamber music recitals in the U.S. originate in a wooden box in a small, white clapboard cottage in Vermont. Into the box go requests for performances of everything from Mozart to Schoenberg; out of the box come twice-weekly concerts played in a converted cow barn by some of the world's most famed and gifted instrumentalists. Last week the barn echoed to Beethoven's *Sextet in E-Flat*, Martinu's *Three Madrigals for Violin and Viola* and Bach's *Brandenburg Concerto No. 5*. Occasion: a concert at Vermont's Marlboro Festival, now celebrating its tenth season.

Fortunato Arico, Philipp Naegele, Marc Gottlieb.



*Concerts Never Planned More Than  
a Day or Two in Advance*

... For his "Republic of Equals," Serkin decided to have no faculty in the normal sense ("We are all students") and no formal course of instruction. Instead, the 90-odd instrumentalists who attend Marlboro every summer pay \$500 apiece for their six-week stay, split up into informal quartets, quintets, or chamber orches-

tras, depending on what music they want to play. The public concerts are never planned more than a day or two in advance, and consist of pieces the resident musicians have chosen by putting their nominations in the suggestion box.

*Time Magazine*, 1960

Ronald Leonard, Scott Nickrenz, Felix Galimir, Yoko Matsuda. FACING PAGE: Richard Mackey.



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# THE MUSIC, THE PEOPLE

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The Persons Auditorium, built in 1962.



*A Republic of Equals*

Outside the dining hall on the campus of Marlboro College, summer home of the Marlboro Music School, hangs a large board. The hours of the day run down a column on the left; across the top are listed eleven possible locations . . . Cards affixed to the board list the chamber works being prepared hour by hour in each of these locations, and the board is usually completely filled.

The job of filling the board belongs to Endel Kalam, a violist from Boston who is also one of the performers at the school. Mr. Kalam must make the complex matching of available performers to available repertory, and

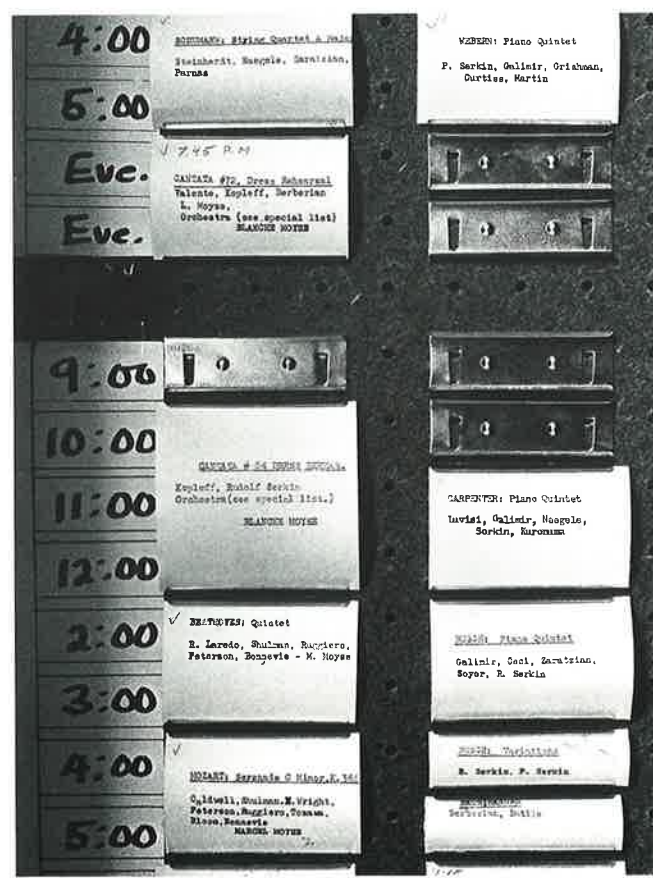
allocate the proper personnel for the performance of the fifty chamber works for all conceivable combinations that may be performed at Marlboro on any given day. Mr. Kalam's job is complicated the more because most of the ninety participants at the school have requested in advance particular works they would like to play.

It is the peculiar nature of Marlboro's approach to music that creates Mr. Kalam's problems. Ordinarily, one thinks of a music school as a place where a given group of faculty members decides on a repertory, and assigns it to students who have no recourse.

But Marlboro has no faculty, it is only a "school" for want of a more accurate title, and thinks of its members rather as "participants" than "students."

. . . explained Rudolf Serkin, president of the school and one of its founders, "over the years it became clear that the main thing that was happening here was that people were getting together to make music. Those of us who first thought of ourselves as 'teachers' found that we were learning as many things as the 'students' were. And so, gradually we became that ideal sort of thing, a 'republic of equals.'"

Alan Rich, *The New York Times*, 1962



Alexander Schneider and chamber orchestra perform Vivaldi in the new hall. FACING PAGE (Top) Jaime Laredo, Arnold Steinhardt, Michael Tree. (Bottom) The scheduling board.





(Top) A playback session with Benita Valente, Anthony Checchia, record producer Howard Scott, Rudolf Serkin, Harold Wright, and Paul Boyer. (Bottom) Robert Sylvester, Rudolf Serkin, unidentified.



*Unlimited Rehearsal Time*

Talent alone, of course, is not enough. What the brilliant young professionals get up here are direction and rehearsal. Lots of rehearsal. No music is put on the weekend programs unless it is completely prepared. The Schoenberg "Kammersymphonie," a difficult work for 15 solo instruments, had the benefit of some 20 rehearsals under the direction of Rudolf Kolisch, Schoenberg's son-in-law, who led from the first violin desk. In New York a performance might get three rehearsals—maybe."

Harold C. Schonberg,  
*The New York Times*, 1964

(Top) Felix Galimir, Donald Weilerstein, Fortunato Arico, Philipp Naegele, Nobuko Imai, and Joyce Kelley (at table). (Bottom) Boris Kroyt.



Harry Sargous, Blanche Moyse, Stephanie Przybylska.



(Top left) Mieczyslaw Horszowski, Paula Robison. (Top right) Sol Schoenbach, Mordecai Rechtman. (Bottom) Kendall Betts, John Swallow, Edmond Moore, Henry Nowak, Wilmer Wise.



*Music of Their Own Choosing*

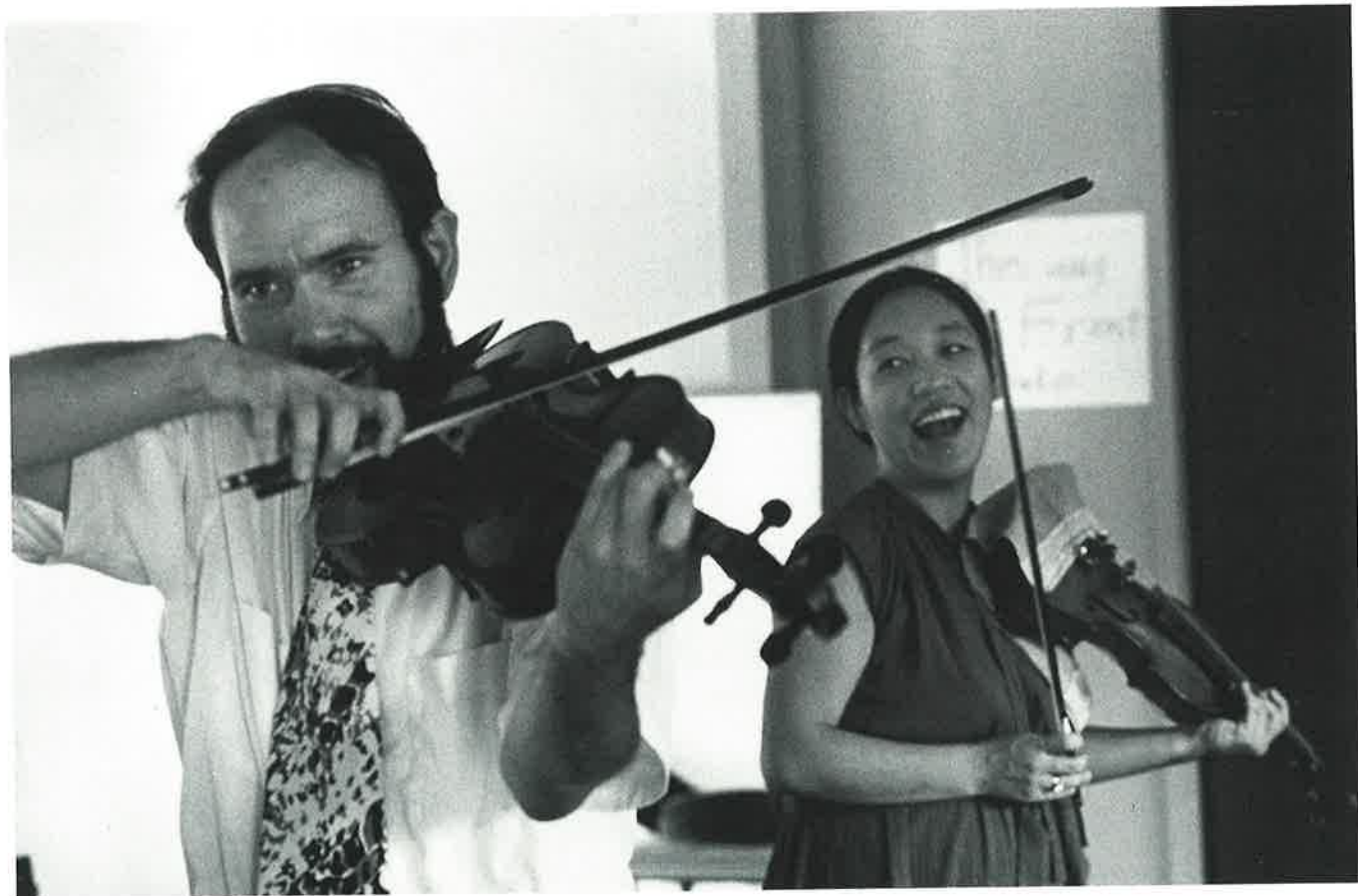
... The idea was to establish a setting where musicians—the best musicians, young and old—could congregate, discourse, and play music altogether of their own choosing, working on it in interchange until their understanding and mastery of it satisfied even themselves. Any concertizing would be strictly incidental. This still goes. The pianist Leon Fleisher said last summer: “After all, a human being’s greatest joy is sharing experiences with others in an endeavor. And undeniably some of the greatest music ever written, the most nearly divine, if you don’t mind the word, is chamber music.”

John M. Conly, *The Reporter*, 1964

Philipp Naegele, Heichiro Ohyama, Rudolf Serkin.



(Top) Alexander Schneider, Pina Carmirelli, Felix Galimir. (Bottom) Mieczyslaw Horszowski, Felix Galimir.



(Top) Samuel Rhodes, Hiroko Yajima. (Bottom) Nobuko Imai, Isidore Cohen.



*Music for the Joy of it*

... Marlboro is basically a mystique, and the mystique involves a special spirit of relaxation—the playing of music in salonlike surroundings just for the joy of it, and not for the sake of climbing some particular peak of accomplishment in the furiously competitive world often referred to among professionals (in some ways quite appropriately) as “the music racket”.

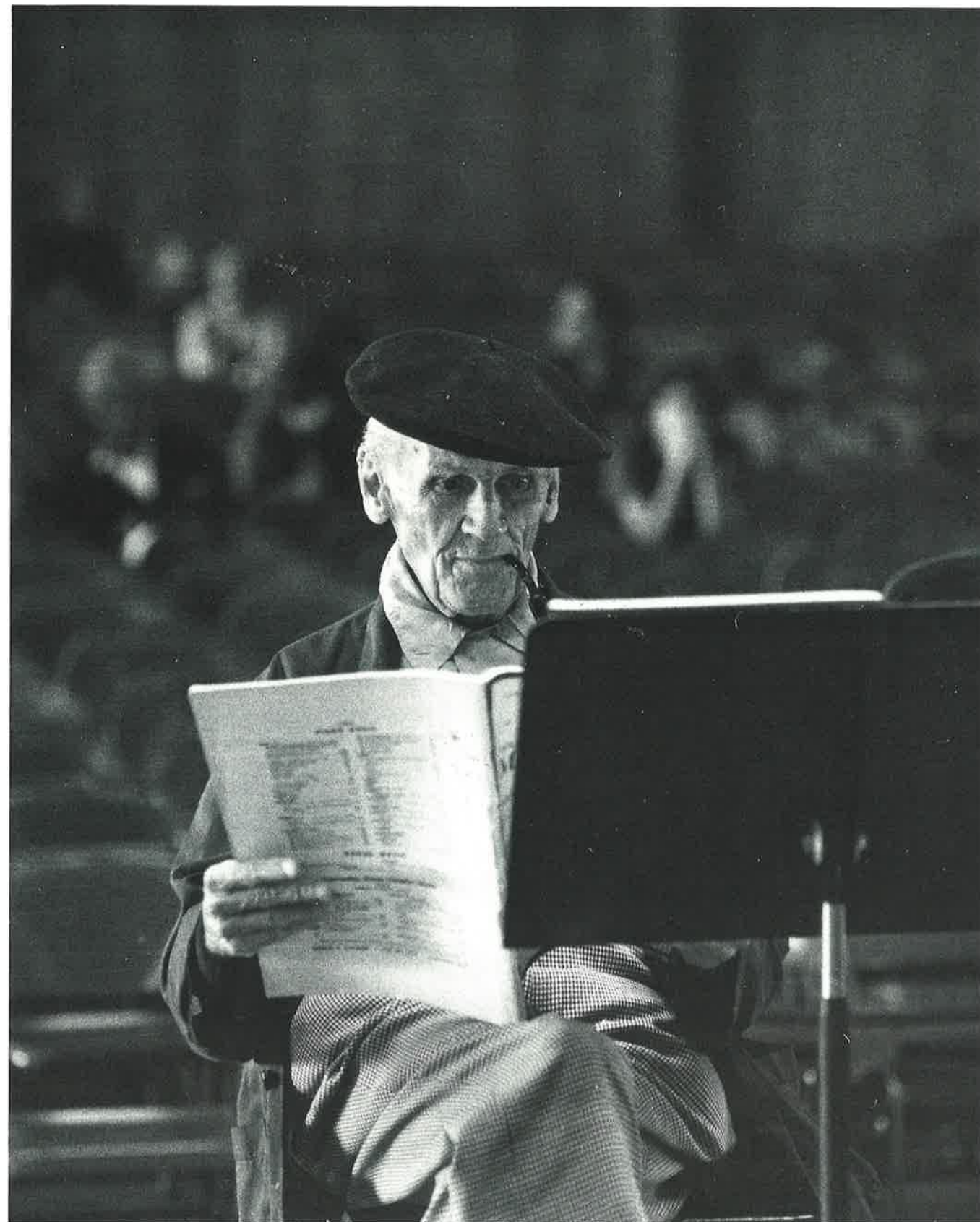
... The experience was so entirely pleasant that I had an uneasy feeling that as a critic I was out of place; the performances were not being given in order to be judged but in order to bring about a rare kind of musical enjoyment.

*The New Yorker*, 1966

Elaine Lee, Isidore Cohen, Louis Opalesky, Wilmer Wise, Henry Nowak.



*(Top)* Eve Dickens, Marcel Moyse. *(Bottom)* Marcel Moyse and a woodwind octet.



Marcel Moyse.

*Listen to What the Composer  
is Trying to Say*

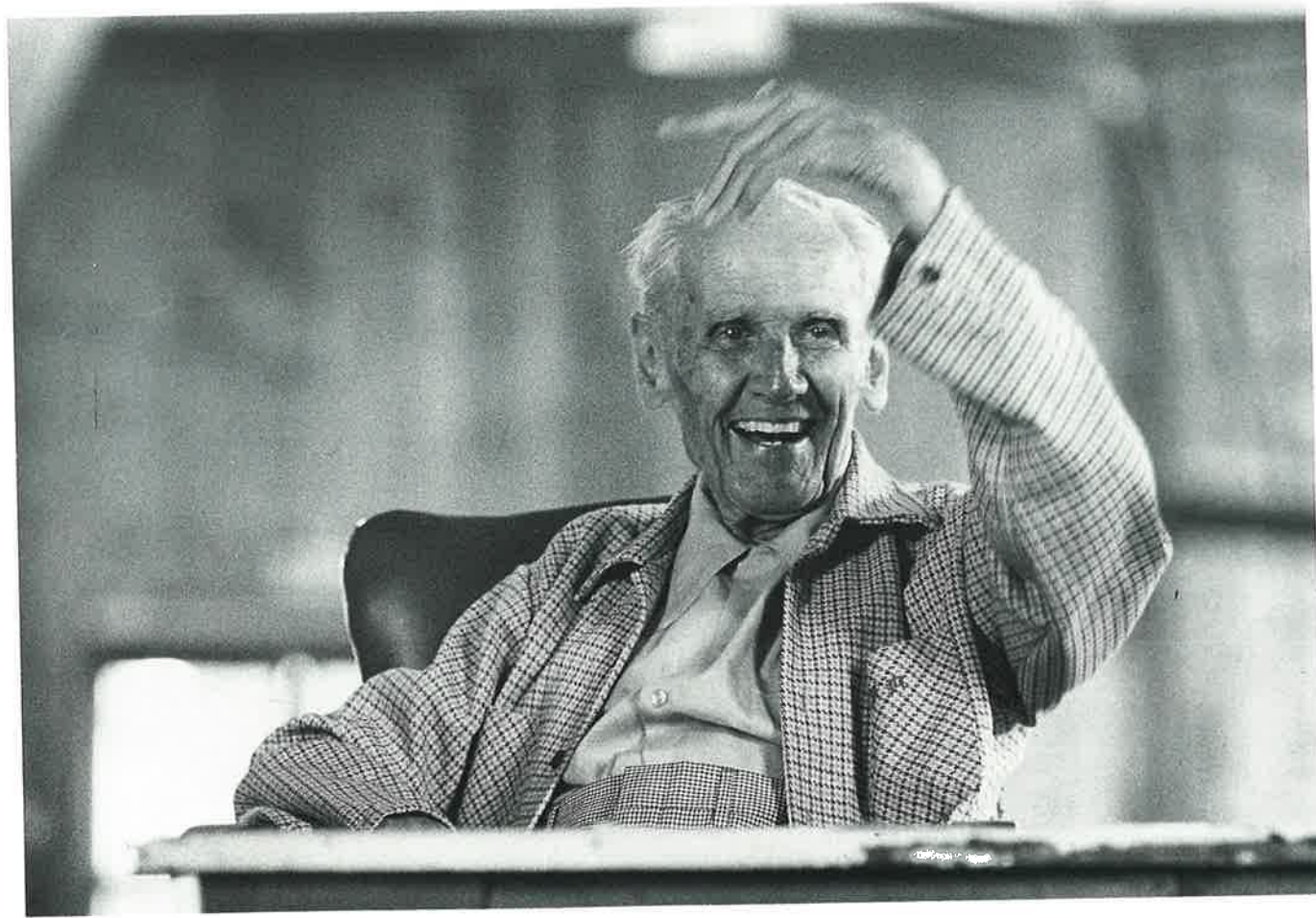
To define the genius of Marcel Moyse, the celebrated flutist who was one of the founders of the Marlboro Music School and Festival, and still presides there over the studies of the more advanced woodwind professional, it would seem easiest to quote the old adage—"an infinite capacity for taking pains." One has only to attend one of his master classes, or listen to him directing an instrumental ensemble, or for that matter, to talk informally with him in rare moments of leisure, to realize how apt this is in his case.

"Color, more bright color, like that painting of my native countryside on the wall over there," he implores his students. "Do not play the notes only, please, listen in your hearts to what the composer is trying to say, and help him a little." With a quizzical little smile he

continues, "Do not mistake me, do not go off into wild emotional flights of individual fancy. Stick to the original pattern but color it with loving care, for otherwise you are in danger of producing monotony which is a very bad thing in chamber music."

... "I don't want you to misunderstand me about the matter of emotional coloring in musical interpretation. I have no use in my classes or elsewhere, for the actor who plays to the gallery, like the fiddler in an Hungarian restaurant. A musician must feel deeply, but to make others understand what his instrument is saying, he must be natural, honest, and sincere, and forget himself."

Mary M. Cushing,  
*The Brattleboro Daily Reformer*, 1960



Marcel Moyse. *FACING PAGE (Top)* Mischa Schneider, Harry Zaratzian. *(Bottom)* Blanche Moyse and the Brattleboro Music Center Chorus and Orchestra in the annual Bach concert, hosted by Marlboro Music.



*The Playing's the Thing*

... the fact that Marlboro "wasn't planned, it just grew," as Serkin says, seems to contribute to the authenticity of what goes on there.



*Of 80 Works, Only 5 or 6 Will be Chosen*

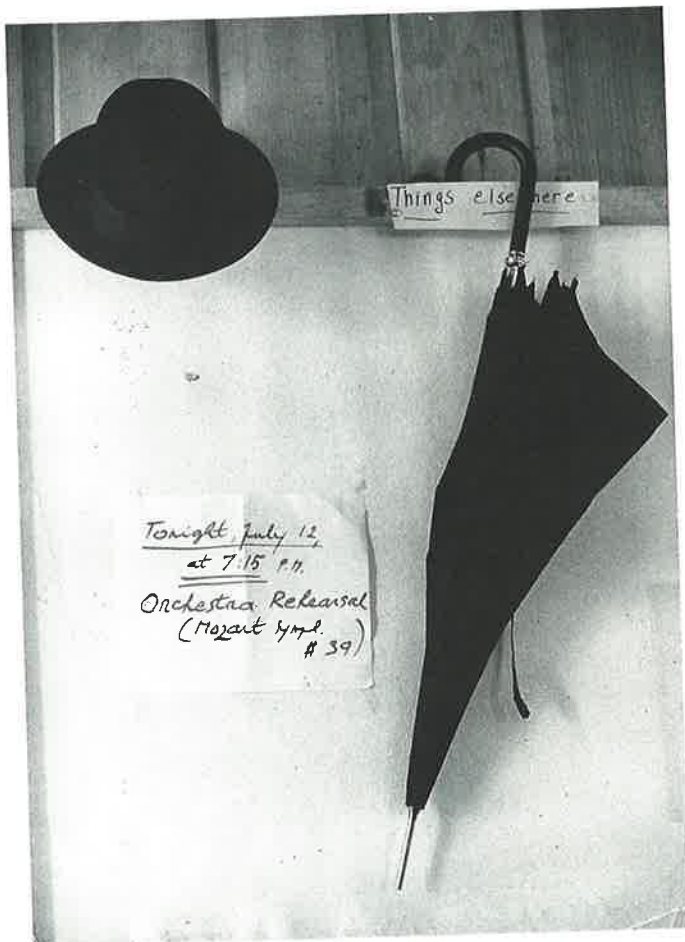
Marlboro may be the only music festival in existence to which musicians, who pay for the privilege, are invited with the specific warning (and this in writing) not to attend with the expectation of giving public performances. This is the key to its special quality: the playing's the thing; it goes on quite literally all day, six and a half days a week, in the nine college buildings available for the purpose. Out of perhaps eighty chamber works in progress during any week, five or six will be chosen for the Saturday and Sunday concerts open to the public. . .

Shirley Fleming, *High Fidelity*, 1966

(Right) Steven Jackson, Joaquin Valdepeñas.



Pablo Casals, Marta Casals, Rudolf Serkin.



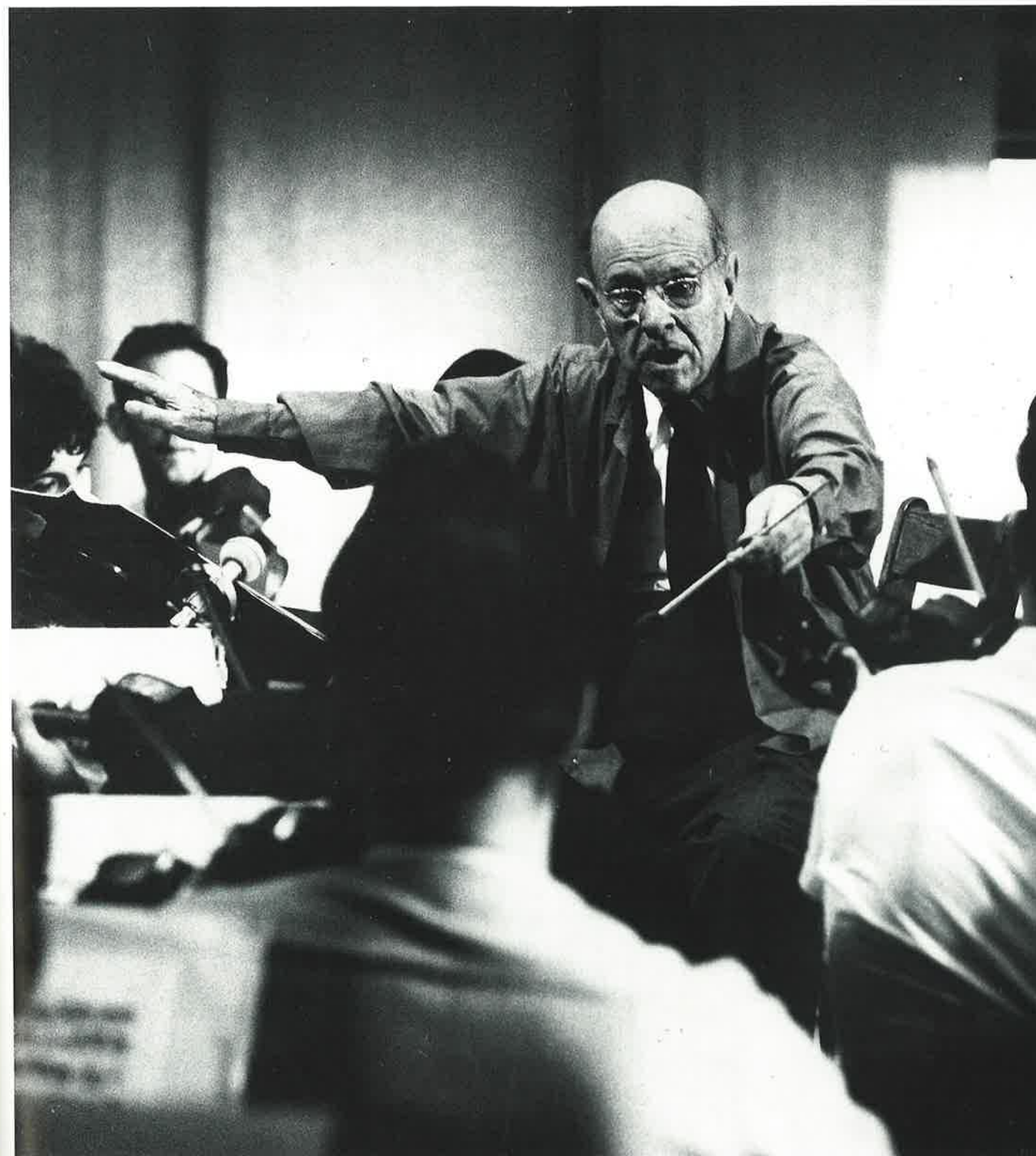
*All are Here to Learn*

Pablo Casals, who spent the last summers of his life at Marlboro, until his death in 1973 at the age of 96, spoke of the uniqueness of this approach when he said, "I don't know anything equal to it. I know many musical centers for every country—Russia, Germany, London and so on. But like Marlboro, nothing. Here, all those people come and all of them with great talent—they will become celebrities, many of them. But all of them are here to learn. All of them. You don't find that in any other place. And this is why I love to come here."

Gretchen Becker, *Vermont Summer*, Supplement to *The Bennington Banner* and the *Brattleboro Reformer*, 1980



(Bottom) Pablo Casals, Patricia Parr, Michael Grebanier.



1960 was the first of Pablo Casals' thirteen summers at Marlboro.



*An Arcady of Music*

Over the years, I have held classes in many parts of the world—in Paris, Berlin, Zermatt, Tokyo and other places—but the mood in Marlboro is unique. The surroundings themselves . . . hold for me an ineffable charm and loveliness. I know of no place where I am

more conscious of the affinity between nature and music. Marlboro is a veritable Arcady of music! And the approach to music too has a special quality.

Pablo Casals, Special guest,  
1960, 1962–1973



Pablo Casals, Camilla Doppmann.



### *The Blend of Young Fire with Searching Musicianship*

I had heard of Marlboro, of course, and from recordings I knew its standards were high. But, like most visitors from the other side of the Atlantic, I was pretty vague about what actually went on there. I envisaged a rather choice festival in rural surroundings. But when I learned that programs were only announced 48 hours in advance my heart sank. Was this another of those little gatherings of the select, dedicated to putting the outsider in his place?

... In fact, my first evening there brought one of the most enthralling concerts I have had the good fortune to attend. ... what held me spellbound was the blend of young fire with searching musicianship, which I have subsequently come to recognize as characteristically Marlborian. Every detail was vividly articulated yet experienced in the context of the music's development.

But this was only a curtain-raiser for what was to come. ... I have heard performances of Beethoven's Seventh Symphony in all shapes and sizes, but I swear I have never experienced the equal of what Casals unleashed on that torrid Saturday evening in a small barn tucked away in the woods and hills of Vermont.

The very sound—80 first-rate instrumentalists playing as though their lives depended on it is in itself something you don't often hear in a concert hall—had an open, unblended, almost rough quality that seemed to me essentially Beethovenian. From the first of those momentous rising scales in the introduction to the first movement, sheer musical impulse was overwhelming: Trenchant rhythms, a bold and sweeping sense of line and a compelling grasp of musical argument all generated an almost implacable sense of purpose. And when first the oboes and then the strings sang out their calming answer to this elemental fury, it was as if the very essence of Beethoven's heroic humanity were incarnate in sound. How can I communicate the rough-hewn directness of that sublime performance? It was, as another member of the audience later said, "a roaring lion."

Unlike so many other festivals that achieve high standards, the programs at Marlboro preserve a life-enhancing freshness. There is scarcely a concert that does not bring a new experience.

But, as American readers don't need to be told by



a visiting critic, concerts are a mere by-product of Marlboro's activities. Its real purpose is to provide a retreat for artists from the grueling treadmill of concert life. It is a place where mature musicians can recover their wind and deepen their art in companionship with others just on the brink of their careers.

Marlboro's refusal to allow itself to be yoked to a concert schedule seems to me abundantly justified. To announce programs in advance would be to set up just those pressures that are an inescapable part of a musician's life in the 20th century. And year by year they grow more remorseless. From processed food we are well on the way to processed music—and I am not referring to gramophone records. The jet has revolutionized concert life. It has created a world in which top-ranking artists spend much of a year circling the globe, each with his special act. As a result, more people have access to more first-rate performances than ever before. But at what a price!

The standardization of repertory and performers, growing so that what you hear in Tokyo and Amsterdam is much the same as in Vienna and Chicago, is bad

enough. But the effect on the artists themselves is likely to prove worse. What can be the state of mind of a pianist for whom the future is a vista of hotel rooms and an unending series of performances of Beethoven's *G major Piano Concerto*?

In the final resort, musical life depends on the musician's responsiveness to what he performs, and how can this hope to survive. . . ? Indeed, there are already signs enough of the damage that they are causing among young musicians who so heedlessly embrace the perpetuum mobile of the international merry-go-round.

In conditions such as these it is no wonder that musicians who can command substantial fees prefer to set their summers aside for refreshment at Marlboro, where they are not paid a penny, even if they perform in public. Far from being a precious cult, Marlboro has become a dire necessity, an oasis in a desert of commercialized, stereotyped music-making. It is a life-giving spring of just those energies that the remainder of musical life is consuming so recklessly.

Peter Heyworth, *The New York Times*, 1969

Pablo Casals, Mrs. and Mr. Zoltan Kodaly.

### *Who Plays with Whom?*

Things are run on a nicely anarchistic basis. . . . The logistics involve the musical dispersal of some 80 thoroughbred virtuosos on all instruments. Who plays with whom? What kind of repertory do they tackle? How are they getting along? Are there personality problems? Technical mismatches? Most participants have about 20

to 35 weekly hours of work. During the summer a clarinet player might run through music by Françaix, Hindemith, Mozart, Brahms, Reicha, Beethoven, Martinu, Naginski, Nováček, Strauss, Janáček, Prokofiev, Goossens and Bach. (This was the actual repertory of a player's schedule not long ago.)



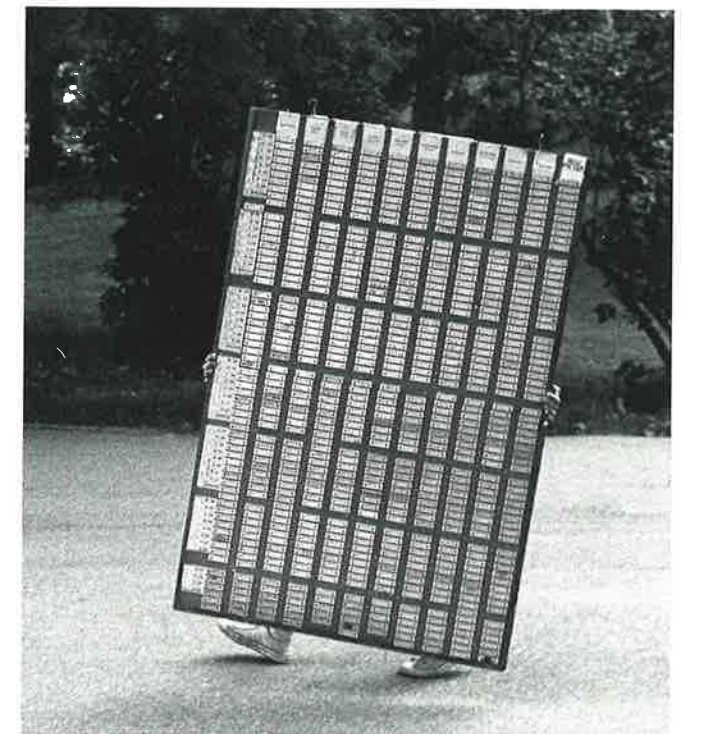
Julius Levine, Barbara Wilson, Samuel Rhodes.



### *Those Who Come to the Concerts Take Potluck*

Anarchy comes in when the weekly festival programs are to be arranged. Often they are not made up until the night before the concert. With all of the talent around, there is much more music to choose from than could possibly be played. The more experienced "faculty" members decide on those performances best prepared by the musicians. Those who come to the concerts necessarily take potluck. They may get Bach, they may get Berg, and there is no way of knowing. As yet there have been no complaints.

Harold C. Schonberg,  
*The New York Times*, 1964



(Top) Sol Schoenbach and a woodwind serenade. (Bottom) The new week's schedule board about to be posted.



(Top) Christopher Lantz' *Entreaty* for soprano, violin, cello, flute, piano and timpani, led by the composer. (Bottom) Luigi Dallapiccola.

### *Not Limited to Standard Repertoire*

The musical interests of Marlboro are by no means limited to standard repertoire. Resident composers last summer, who worked at length with players on performances of their own music, were Leon Kirchner, David Del Tredici, and Tison Street. In the expansive spirit of these surroundings they are able to take their time in a manner which would be impossible in the hard commercial drive of big-city concertizing, when

every hour of rehearsals cuts deep into somebody's bank account. Kirchner's *Concerto for Violin, Cello, Ten Solo Winds, and Percussion*, for example, got fifteen hours of rehearsal before its 1965 performance at Marlboro—an allotment of time all but impossible under normal working conditions.

Shirley Fleming, *High Fidelity*, 1966



Henry Weinberg's *Movement for String Quartet* with Paul Katz, Nobuko Imai, the composer, Felix Galimir, and Endre Granat.



*Rehearsing Rather Than Performing*

What happens in this lofty Vermont hideaway is a ceaseless routine of rehearsing rather than performing, for this is a festival for musicians rather than the music-lovers. Above all, it is a renewal and re-inspiration for great artists who modern life lurches from too little sleep to train or airport, to recording studio, to rehearsal, to concert, to hotel.

Each artist learns as he plays (and he plays again and again). One can, indeed, hardly exaggerate the insight to be gained amid constantly changing groups of players of the highest calibre and from rehearsing in depth.

Leon Kirchner, who played a major role in the study and performance of new music at Marlboro.

(Top) Karen Dreyfus, Felix Galimir, Julius Levine, Colin Carr. (Bottom) Lisa Lancaster, Mischa Schneider.



*A Variety of Musical Experience*

Records are kept (this is a nightmare for the organizers) of how many hours A plays with each of B to Z. If A is foolish enough to show signs of settling pleasantly with one colleague or another, he gets promptly moved on, for the idea at Marlboro is to impart a variety of musical experience and keep musicians on the move.

(Top) Yuzuko Horigome, David Soyer. (Bottom left) Yuzuko Horigome, Mei-Chen Liao. (Bottom right) Hiroko Yajima, Andras Schiff.



Paul Tortelier, Wilhelmina Smith.



(Top) John Nesbit, Luis Battle, Donald Collup, Daniel Pincus. (Bottom) Yo Yo Ma, Sandor Vegh.



(Top) A rehearsal of Beethoven's *Choral Fantasy*. (Bottom left) Julie Landsman, Claude Frank. (Bottom right) Luis Battle, Gregory Hopkins.



*Teaching Sensitivity*

Working with non-kindred spirits in chamber music is deemed to be as educating as blending with the like-minded; it teaches sensitivity, balance and the art of accommodating, not to mention diplomacy. "You have to be very tactful, after a rehearsal," one cellist told me. "If you announce 'your tone was hard, steely and loud and destroyed everything sensitive I was trying to do,' it may be quite true but it is not the way to improve response at the next session."

Daisy Newman, Donald Hermanns.



(Top) Bart Feller, Luis Batlle, Carl Halvorson, Michael Matthews. (Bottom) Mischa Schneider, Ida Levin, Carmit Zori.





(Top) Felix Galimir, Erika Nickrenz, Marina Piccinini, Todd Palmer, Christopher Costanza. (Bottom) Peter Wiley, Catherine Metz, Takumi Kubota.



(Top) Paula Robison, Felix Galimir, Richard Stoltzman, Murray Perahia, Ronald Leonard. (Bottom) Georgine Resick, Carl Halvorson, Mary Westbrook-Geha.



*Marlboro is Where You Come  
to Learn Second Violin*

Serkin puts it more tersely: "Marlboro demands a spirit of generosity." (That applies not least to the allocation of parts—"Marlboro is where you come to learn second violin," Serkin adds). Generosity, happily, is widely evident—and any outstanding scores can be settled in the Marlboro ritual of hurling screwed up napkin balls after lunch or dinner.

Godfrey Barker, *The Daily Telegraph*, 1986



(Top) Mieczyslaw Horszowski, Yuuko Shiokawa. (Bottom) Eugene Drucker, Felix Galimire. FACING PAGE (Top) Mitsuko Uchida. (Bottom) Thomas Lorango, Bruno Canino.



*Everyone is a Student Here*

"Everyone is a student here," its director, the great pianist Rudolf Serkin, once told an interviewer. When his listener looked skeptical, Serkin insisted it was true.

"There's always something to learn. When I hear a wind player or a singer phrase, it's different from what I am hearing the rest of the year playing by myself. And there is always some work that all of us are hearing for the first time."

Walking around the campus on a cloudy Saturday afternoon, you can hear music coming from almost every building.

In a former blacksmith's shop, a piano quintet is playing; a dozen people sit or stand outside the door listening. The dining hall has that food smell common to

dining halls, but the music for flute and strings being rehearsed is like no dining hall music I ever heard.

Saturday night, in the handsome concert hall, the music making is of a very special order. The pieces are rare, the performing spectacularly good.

That seems to be the spirit of Marlboro. You can feel it, even in a short weekend. It is still something of a family affair—the brilliant Yan Pascal Tortelier is Paul's son; Judith Serkin, who played fine cello in a Mozart trio Sunday, is one of Rudolf Serkin's six children—but in a larger sense, Marlboro seems a true family of musicians—that very community which Adolf Busch dreamed of so long ago.

William C. Glacklin, *The Sacramento Bee*, 1977

Joel Krosnick, Steven Tenenbom.



Isidore Cohen, Ralph De Souza, Peter Lloyd, Astrid Schween, Benjamin Simon.



*He Changed Our Lives*

He spoke to us with a rare honesty and commitment, not through his words but through his music and example—

In a time when society seemed to value success above all else, he demanded far more from us and from himself.

At Marlboro, he created a true and lasting family, not just an institution. He made us all strive to be better

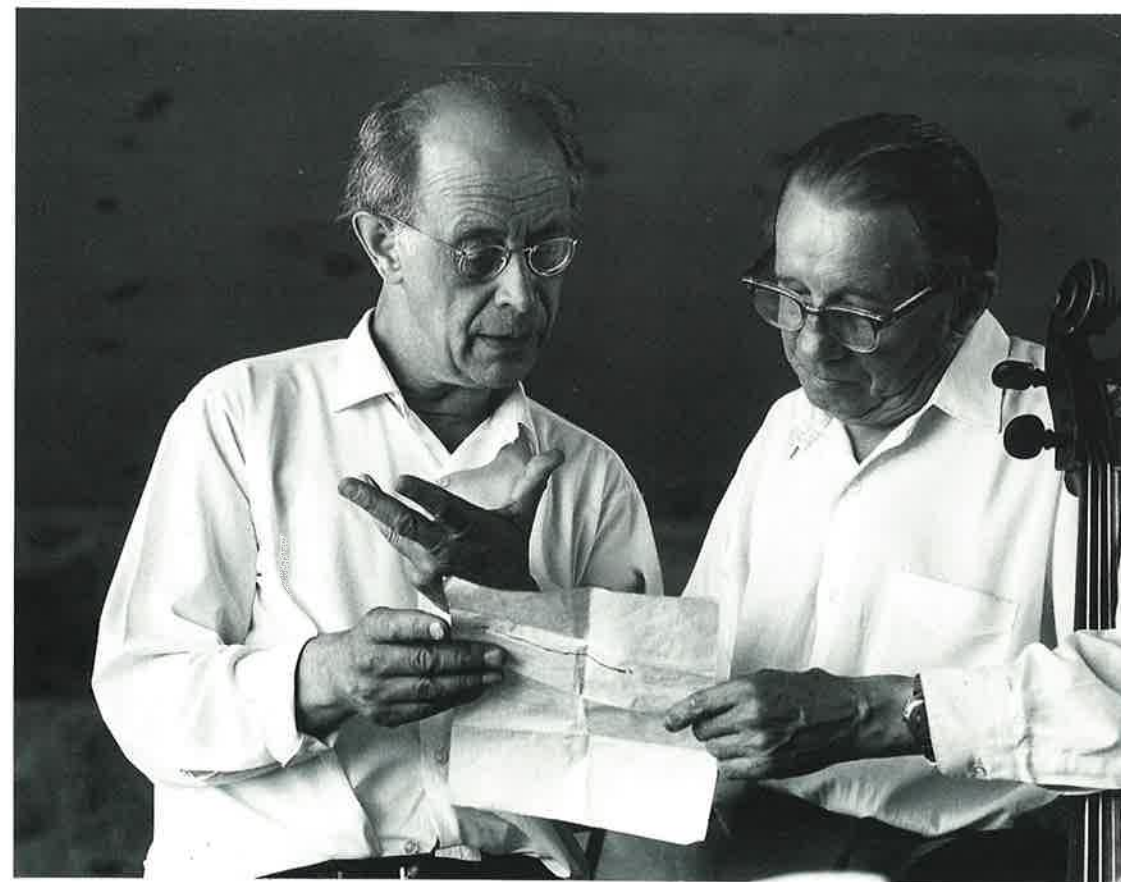
than we were. He changed our lives.

We celebrate the life of Rudolf Serkin and all he gave us. We pledge to maintain Marlboro and its ideals and thereby honor his memory.

The Musicians, Trustees, Officers, Staff and Friends of Marlboro Music

*The New York Times*,  
May 19, 1991

Rudolf Serkin, Harold Wright.



(Top) Rudolf Serkin, Herman Busch. (Bottom) Rudolf Serkin, Leslie Parnas, Jaime Laredo.



(Top) Cecile Licad, David Soyer, Rudolf Serkin. (Bottom) Rudolf Serkin, Sharon Robinson.

### *Beethoven's Choral Fantasy*

Some old grads travel back each summer to size up their successors and hear them perform what amounts to the school song—Beethoven's Choral Fantasy for orchestra, chorus, and piano with Serkin as the pianist, the last work played at the Festival each year. The chorus jamming the stage includes just about all at Marlboro who are not in the orchestra: clerical staff, a visiting trustee or two, and a clutch of local residents.

Last season during the Choral Fantasy, just before its exhilarating finale, all on stage saw Serkin plain: Begin-

ners resist doing it and professionals deride those who do, but there was the great man counting time with pursed lips, holding a difficult trill for its full six beats, in a work he had performed over a hundred times. The sight of their old idol still so unvain in his art, followed by the choral fanfaronade of "Music's flood our life surrounds" set off unashamed tears on stage and some out front.

Joseph Roddy, *Yankee*, 1985



Alexander Schneider, Rudolf Serkin.



Beethoven's *Choral Fantasy*



(Top) Yuzuko Horigome, Rudolf Serkin. (Bottom) Rudolf Serkin, Felix Galimir.



Mischa Schneider, unidentified child, Jerry Grossman, Rudolf Serkin, Frank Salomon, Pamela Frame.

### Espressivo

... I said the festival was unique, and so it is. It denies, first of all, that it even *is* a festival; every player invited gets a letter containing the extraordinary injunction: 'No one should attend with the intention of performing.' And what that means rapidly becomes clear.

For the participants at Marlboro come here not to play in concerts, but simply to work together on the chamber music repertoire. ... In the week I stayed, there were 63 items in rehearsal; they included six by Beethoven, seven by Mozart, three by Schubert, four by Schumann, three by Brahms, two by Haydn, three by Dvořák, two by Mendelssohn and two, one of them included *in memoriam*, by the American composer Samuel Barber, who died earlier this year. The rest included works by Max Bruch, Boccherini, Debussy, Arnold Bax, Edmund Rubbra, Ravel, Dittersdorf, Dohnányi, César Franck, Hindemith ... Mahler, Purcell, Max Reger, Schoenberg, Weber, Sibelius, Prokofiev and Joachim Raff.

From this vast and eclectic repertoire, the items to be publicly performed, almost as an afterthought, are chosen; and the concert programmes are never announced more than a day or two in advance—not from caprice, but because they are not decided before then. And in the method of their selection lies another proof that Marlboro is unique, and this perhaps the most important proof of all. The great majority of the participants are young; many are still at musical colleges or academies, some just at the outset of professional careers, a few more established. And amid this gathering of burgeoning talent, chosen by audition from among the cream of the world's musical young people, there is a seasoning of veterans, who play with the youngsters not as teachers with pupils, but as searchers after musical truth, in which search all, young and old, are equals: in a quartet or quintet or other work with two violins or two cellos, it is the experienced player who takes the second part, and the beginner who is the leader. And as the preparation goes on, a consensus gradually emerges as to which items are best fitted to form part of the programme of the concerts that conclude the week.

Nobody dictates, nobody decrees, nobody insists. And that, incidentally, is just as true at the other end of the Marlboro process. When I inquired how the works to be studied are chosen, I was amazed to learn that all the participants are asked, when they get their invitations, to nominate the music they wish to work

on; there follows the construction of a vast jigsaw puzzle, designed to ensure that every player, as far as is humanly possible, is accommodated in the music of his or her choice.

... it is Serkin's noble spirit that pervades this enchanted place. He is clearly adored by the young participants, though they stand in no awe of him, and indeed are not above suddenly pelting him with bread rolls in the dining hall, where there are no hierarchies and no tables reserved for the seniors, and where everyone takes it in turn to clean up afterwards. This place is indeed a true fraternity, the members united in their love of music and their desire to serve the greatest of the arts, and Rudolf Serkin, with half a century of achievement behind him, is as much music's servant as the most wide-eyed 18-year-old.

Perhaps that makes Marlboro sound solemn, which would be the most inappropriate word imaginable. It's really like a huge, boisterous family—indeed, many of the participants come *en famille*, and the dining hall resounds to the noise of children ...

... Most rehearsal periods are of two hours, and it was fascinating to hear a work gradually taking shape through the week, the players getting closer and closer to the heart of the music. The young musicians rapidly develop a remarkable interchange of criticism, comment and mutual encouragement; no one defers to the veterans merely because they *are* veterans, and such widely experienced players as the violinist Felix Galimir, the cellist David Soyer and the double-bass player Julius Levine were always as ready to listen as to speak.

There is a Marlboro atmosphere, a Marlboro spirit; is there a Marlboro style? They deny it, but not very vehemently, and the sweetness of tone and richness of feeling that I heard being striven for in work after work do, I think, add up to a consistent approach. In the Mozart quintet, the favourite word of David Soyer, the cellist, who could give at least 25 years to any of the other players, was '*espressivo*', and if I had suggested that they might hang over the entrance to Marlboro a banner with '*espressivo*' written on it, nobody would have been surprised. Loving expressiveness sums up the music made at this place, and it is surely no accident that Rudolf Serkin has for so many years been supreme in the great Viennese classics where expressiveness is all.

Bernard Levin, *The Listener*, 1981

*Constantly Refining, Searching, Questioning*

It is this intensity of music-making which makes Marlboro so very special and so different from most other festivals. We were constantly refining, searching, questioning, and striving to uphold the highest possible standards. Each player, regardless of age, experience, or even professional stature, was totally involved in the music. A young, aspiring musician might have felt intimidated while working with such renowned chamber music "veterans" as Felix Galimir, Isidore Cohen, Julius Levine, Pina Carmirelli, and Sol Schoen-

bach (who was Director of the Settlement Music School in Philadelphia for some twenty-five years and a regular Marlboro participant from 1967 to 1982). But in this musical "republic of equals" there was a give-and-take within each group that resulted in concentrated performances of great intensity. Only the music mattered—and whether it was played with integrity and conviction.

Lydia Artymiw,  
Marlboro Participant, 1972–74



Rudolf Serkin.



(Top) Unidentified, Margaret Batjer. (Bottom) Young Uck Kim, Felix Galimir.





(Top) Caroline Levine, Hatto Beyerle. (Bottom) Sara Sant'Ambrogio, Matthias Naegele, Ida Levin.



### *Learning From One Another*

Unique is the only word for the place.

At any time of the day or early evening, one hears music coming from everywhere. From 9 to 6, the Marlboro community is rehearsing . . .

Unlike most music camps or summer festivals involving students, Marlboro is designed so the professional musician—or student with professional experience—

can work with other professionals, refining chamber pieces of their own choosing.

There is no student-teacher relationship per se. Rather, young professionals can work with a Rudolf Serkin, a Felix Galimir, Pina Carmirelli, or Julius Levine, sharing ideas, learning from one another, finding the way to make a piece work for the group assembled.

(Top) Frederick Moyer, Sara Sant'Ambrogio, Bruno Giuranna. (Bottom) Rudolph Vrbsky, Scott Janusch, Alexander Heller.



*Returning to Share Their Knowledge*

There are, in fact, three "age groups" at Marlboro—not necessarily related to the age of their members: the young newcomers, who come back for as many as four seasons . . . ; the "middle-aged," who have been Marlboro participants in the past and are now returning to share their knowledge and eventually become members of the "senior" musicians, such as Serkin, Galimir, and Marcel Moyse, who are the artistic motivating force behind the institution.



*(Top)* Rudolph Vrbsky. *(Bottom)* Robert Rouch, John Serkin. FACING PAGE Laurie Smukler, Carol Wincenc.





(Top) Ida Levin, Carmit Zori. (Bottom) Pina Carmirelli, Lucy Stoltzman.



Sandor Vegh and chamber orchestra.



*A Group Effort*

Though there is one senior member in each rehearsing ensemble, it is a group effort, and often—because of the intensity of the rehearsal schedule—first-chair orchestral musicians and even major soloists come to the festival so they can work on a few pieces they have never had the time to polish fully in the course of their normal activities. . . . Mr. Checchia, Salomon, and Serkin share the view that it will remain a tradition passed on from young to old as they become a part of the Marlboro family.

(Top) Suzanne Handel, David Starobin, Michael Parloff, Karen Smith. (Bottom) Elaine Douvas, John Ferrillo. FACING PAGE (Top) Carolyn Davis, David Jolley, Stefanie Przybylska, Joaquin Valdepeñas, Gunther Schuller. (Middle) David Soyer, Yuzuko Horigome, Marian Hahn. (Bottom) Ida Levin, Tomoko Kato, Siegfried Palm, Gail Kruvand.



*The Spirit of Generosity*

Mr. Salomon refers to the spirit of generosity that pervades all aspects of the operation. It is something a visitor can sense if he stays for more than one day, and it is manifested in the artists' generosity toward their colleagues (as well as the less visible non-artists' generosity toward the institution).

Mr. Galimir notes that "there is no other place like it—the enthusiasm, the dedication, you don't find it anywhere else. People enjoy what they're doing, and they enjoy each other."

Thor Eckert, Jr.,  
*The Christian Science Monitor*, 1980

(Left) Timothy Cobb, Michelle Reed. (Right) Young Uck Kim, Judith Mendenhall, Jennie Hansen.



(Top) Clelia Goldings, Cynthia Raim, Chris Komer. (Bottom) Hiroko Yajima, Ronald Leonard, Lee Luvisi, Jennie Hansen, John Graham, Julius Levine.

### *Learning to Serve Music*

Well, Marlboro for me—as I am sure for everyone who ever attended it—was a turning point. It had a crucial effect on my repertoire as well as on my whole approach to music. This can be summed up in the advice I now always give my students: “It is not only solitary practice that will make you grow. It is learning to serve music in every area and with all humility.”

Zvi Zeitlin,  
Marlboro Participant, 1959–61, 1963



(Left) Claude Frank, Matt Haimovitz. (Right) Lilian Kallir, Sara Sant'Ambrogio, Katherine Murdock.



### *The Process of Understanding*

... There was always at Marlboro the sense that the essence of preparing a piece was the process of understanding the music, of truly “interpreting.” Music is an abstract language, and only the phonetic pronunciation is put down on the page along with a few written clues; one must allow oneself to intuitively sense the meaning

of the phrases and the turns and twists of the plot. The best way of learning a language is to live with people who speak that language, and for learning the language of music Marlboro is the ideal environment.

Lucy Stoltzman, Marlboro Participant,  
1973–76, 1981, 1990

Ron Chen-Zion, Carol Wincenc, Asako Urushihara, Hillel Zori, Bruno Canino.



*Where I Began Questioning  
Things in Music*

Marlboro was the place where I decided to become a musician and, more importantly, where I met my future wife.

The four summers I spent at Marlboro were great formative years. It was there that I was first exposed to the fellowship of colleagues young and old. It was there that legendary names became real human beings. And it was there that I began questioning things in music.

Living through these summers, experiencing the

great chamber music literature for the first time, led me to a commitment to music that I could not have received from one school or one teacher. I believe that the sense of fun, camaraderie, and common culture found at Marlboro remain with me as the essential elements of good music making and the dedication of the fathers of the festival. . .

Yo-Yo Ma, Marlboro Participant,  
1972-73, 1975-76

(Top) Kai Vogler, Roglit Ishay, Siegfried Palm. (Bottom) Marie-Luise Neunecker, Rudolph Vrbsky.



Joshua Bell, Asako Urushihara, Richard Goode.



### *Musical Standards*

Because I did not attend a conservatory, and because I came to a decision to pursue a musical career comparatively late in my life, Marlboro played an especially critical role in my development—perhaps even more so than for hundreds of other professional musicians who count Marlboro among their most important influences. I performed in concerts with Pablo Casals conducting, and with Rudolf Serkin at the keyboard. I studied chamber music in ensembles which included the most celebrated wind players in the world.

Marlboro gave me the musical standards and the tools I needed to reach a successful position within the music profession.

Rudolf Serkin's generosity and idealism are more impressive to me than ever, because I can appreciate better what personal sacrifices he made every summer for the sake of young musicians. He forsook a fortune in concert fees to spend his summers with players such as me.

Joseph Robinson, Marlboro Participant, 1969

Janice Meyerson, András Schiff, Luis Batlle, Daisy Newman. FACING PAGE Ralph Evans, Diane Monroe, Cecile Licad.





### *More Than Just Work and Inspiration*

I was a participant at Marlboro from 1972 through 1976 . . . One of the first things that comes to mind as I scan those summers is the experience of preparing and performing quartets by Ravel, Bartok, Berg, and Schoenberg with Felix Galimir. These were all first performances for me, and they helped me prepare for the challenge of the string quartet career that I have subsequently pursued. I remember a post-season benefit performance of the Schumann Piano Quintet for the Marlboro Volunteer Fire Department. That was the one chance I had to collaborate with Rudolf Serkin, but as captain of the Dining Hall crew, I also had the privilege of telling Mr. Serkin, among others, which tables to set, serve, and clean up.

Marlboro did not only represent work and inspiration. It was fun. I remember innumerable trips to

South Pond, the square dances, the film shows, dawdling in the Dining Hall after many meals to prolong the feeling of community that was hard to duplicate anywhere else. Sipping coffee while discussing Uruguayan history with Luis Batlle, comparing my generation's disenchantment and groping for new ideals with the malaise of the post-World War I generation in a discussion with Mr. Serkin, hanging out in the geodesic dome that served as a coffee shop every evening, I had a sense of belonging which mingled with the power of the music we all were working on, and with the natural beauty of the surroundings. This heady mixture always made it difficult to leave when the festival ended.

Eugene Drucker,  
Marlboro Participant, 1972-76, 1993

Piano technician Franz Scheerer.



## THE COMMUNITY





*(Top left)* Judy and Isidore Cohen, and friends, at a square dance. *(Top right)* Rudolf Serkin, Irene Serkin, and Martial Singher at a Marlboro picnic. *(Bottom)* Mischa Schneider, Samuel Rhodes, Philipp Naegele, Mieczysław Horszowski, and photographer Gjon Mili.



(Bottom right) Cellist Leslie Parnas.



### *An Underlying Affection*

When the hall has been cleared of dishes and chairs and tables, the square dancing begins quickly—and violently. But there is none of the guests who is not equal to its pace. Even Rudolf Serkin. Even Rudolf Serkin who has played in the afternoon concert, who has helped to remove the chairs and tables, who has announced to those outside the beginning of the dancing. But that is the manner of Marlboro. It is not an admiration society. It is one in which esteem for one's fellow is a natural condition; in which there is an unusual capacity for joy; in which there is an underly-

ing affection, with no self-consciousness, with no primary self-esteem, with no self-congratulation. It is an artless climate in which to hear music as music is.

When the dancing has been concluded, the participants stroll outside to farewells, to preparations for days immediately ahead, perhaps even for the next year. With grace and sincerity, but with no great to-do, Marlboro Music has completed all but one week of 25 years of authentic communion with music.

Frederick J. Kountz, Friend, 1976

Anton Kuerti, Bjoern Andreasson, Harry Zaratzian, and Camilla Doppmann rehearse as violinist Nancy Cirillo takes her turn on the dining hall crew.



*(Right)* Henry Nowak and son.



Unidentified child, Miriam Fried, Endel Kalam, Olga Iglesias.



Guest chef Alexander Schneider, Mieczyslaw Horszowski, Frank Salomon.



(Top) Irene Serkin is honored by the Marlboro Family. (Bottom) Felix Galimir (standing) at a celebratory dinner.



Unidentified man, Sylvia Rosenberg, Andre Aisenstadt, Anthony Checchia, and children at an honorary dinner for Mischa Schneider (sitting).



### *Napkin Throwing a Tradition*

It's 6:30 on a Saturday evening. Dinner for the 60 participants in the Marlboro Music School and Festival, held in converted cow barn that Marlboro College calls its Dining Hall, is drawing to a close.

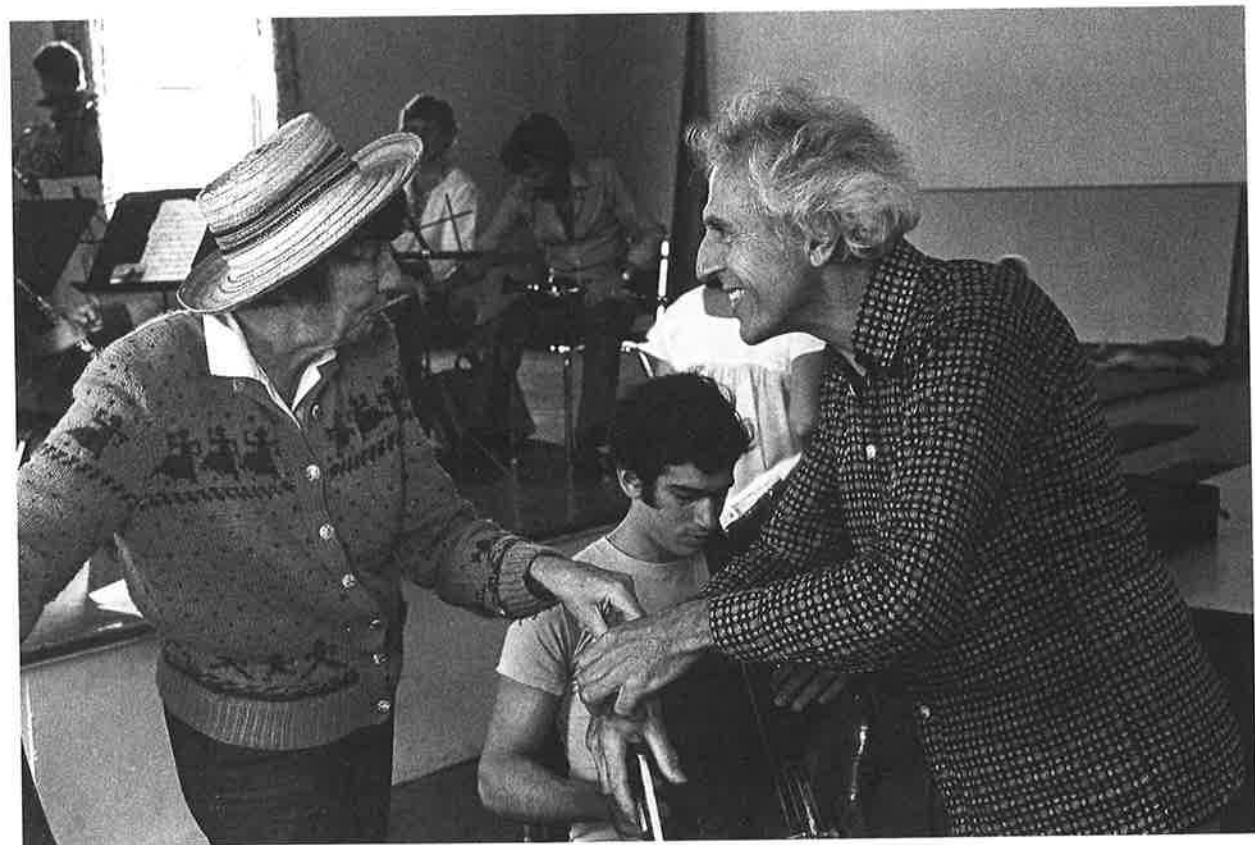
At this point at one of the world's high temples of chamber music, one would almost expect a devotional prayer from Artistic Director Rudolf Serkin, something to prepare body and soul for the upcoming public concert.

But a quick glance around the Dining Hall suggests something quite different; the only heads that are bowed are the ones that are ducking the flying paper napkins. Napkin throwing at the end of meals is a tradition at Marlboro, a tacit acknowledgement of the need for an emotional release following the many hours of rehearsal. Everyone participates, young and old alike.

Richard Riley,  
*The Sunday Republican*, 1988



(Top) Paul Tortelier, Marcel Moyse, and children. (Bottom) Honoree Rudolf Serkin.



(Bottom) Madeline Foley, Jerry Grossman, Paul Törtelier.



(Right) Rudolf Serkin and friend.



Peter Serkin, Mieczyslaw Horszowski.



### *A Very Special Give and Take*

This chance to live with, and not just play with, other talented musicians can benefit the performers as well, according to violist Samuel Rhodes, a participant who is now a member of the Juilliard Quartet. He says, "Chamber music requires a very special musical and human give and take. A community like Marlboro, where one lives, eats, talks and plays music in such a personal way, cannot help but have profound and lasting meaning for everyone who has the privilege of participating there."

Gretchen Becker, *Vermont Summer*,  
Supplement to *The Bennington Banner*  
and the *Brattleboro Reformer*, 1980





Unidentified, Carmit Zori, Luis Batlle, Serena Canino, Elena Canino.

### *Playing With Master Artists*

... I was 19 when I first went there. The names of Rudolf Serkin, Pablo Casals, the Budapest Quartet, Mieczyslaw Horszowski were legendary to me and the chance to hear them was, I felt, the chance of a lifetime. The idea of actually playing with these masters and other great artists was to make an immeasurably strong impact on me. Before that, I had played chamber music, but mainly with schoolmates and friends; when we felt a piece was ready, we'd take it to a teacher—but I never had the opportunity to work on it from the beginning with an established artist. In Marlboro, I could do this with many pieces, and my first year was a kind of revelation: there were suddenly so many valid points of view and so many exciting ways to make music. Totally different ways. There was a new freedom in my life.

Things would be rehearsed with painstaking care, and not only Beethoven and Mozart. I remember doing

quite a bit of modern music (Schoenberg's *Pierrot Lunaire*, Webern, Dallapiccola)—things I could do nowhere else because of the time and effort required from everybody.

Marlboro is also a place for lasting friendships. Bonds formed there, in a crucible of music-making, with music as a driving force behind them, have affected my entire life ...

Somehow, one always wants to define what it is that makes Marlboro so unique, so special—why is there such caring and love there? I think it has to do with its being Mr. Serkin's dream. ... His dedication to music is a dedication to humanity, its struggle and its victory. In the clear Vermont air, his dream breathes—may it go on forever.

Murray Perahia, Marlboro Participant,  
1966–67, 1969, 1972



Kathy Lucktenberg, Young Uck Kim.

*Living and Working Together*

I realize what excites me so about this weekend goes beyond the music or any of the individuals. It is a sense of a whole community passionately absorbed in making something beautiful together.

What we all need, wherever we live, is a community like Marlboro. A community where we can be free from our isolation, where we are encouraged in creative activities we enjoy, and where we can cooperate instead of compete. As we drive out of town, I notice the sign on the road leading into Marlboro: CAUTION-MUSICIANS AT PLAY.

Betty Freidan, *McCall's*, 1971



(Top) Michelle Reed. FACING PAGE Rudolf Serkin, Mieczyslaw Horszowski, and Ruth Laredo studying Bach's *Concerto in D Minor for Three Pianos*.



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# OUTREACH, TOURS, AND RECORDINGS

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*Bringing the Results of Their Work  
to a Larger Public*

To a large extent, Marlboro was designed for the intellectual broadening of performers. Its public manifestations were incidental to that work: Columbia Masterworks' Music from Marlboro recordings brought the results of that work to a larger public. Remember, Marlboro concerts were small-building affairs, in which programs were not finally determined until the last moment, when works were selected out of a larger pool of music undergoing preparation. It takes a special kind of concertgoer, not a casual tourist or idle listener, to find such a way of doing things congenial.

Players active today who were influenced by happenings at Marlboro are really too numerous to mention. Every major string quartet and orchestra in the world has one or more, in some cases are composed of a majority, of Marlboro alumni/ae. Every third pianist, too, it seems . . . performers of every possible musical persuasion have found in their two months of hard-working respite in southern Vermont a central core of ideals to carry them through the rest of the year and quite likely the rest of their lives.

It is most encouraging that Sony Classical, holder in due course of the treasures of CBS Masterworks, has seen fit to commemorate the fortieth anniversary of Marlboro with a genuine commercial commitment, in the form of at least fifteen CDs to be issued during the

present year, and who knows how many more to come. Not only are performances drawn from the large group of works recorded under the Music from Marlboro rubric for Columbia/CBS, but from the eighteen treasurable programs up to now available only by mail-order from Marlboro Music, and from a store of unrelated material that turns out to contain an impressive number of Marlboro Festival Orchestra performances led by Pablo Casals.

. . . Sony Classical's packaging includes personnel lists of the various configurations making up the "Marlboro Festival Orchestra" on these widely separated occasions. The string players' list reads like a roster of our leading chamber-music ensembles of the past two decades, unfortunately arranged alphabetically so that one cannot tell (as if it mattered) who is occupying what position within the band. Most of the winds and brass occupy positions of responsibility and prominence in first-rate North American orchestras. There are more than a few players in every category who have achieved solo careers.

. . . these five CD's document a generous sample of the Marlboro Festival's most consequential music-making, the findings of painstaking exploration. There's a goodly amount still to come . . .

John Wiser, *Fanfare*, 1990



*Emotional Commitment to the  
Essence of the Music*

Early in its history, Marlboro established a connection with Mr. Serkin's label, Columbia Records. In addition, the festival set up the mail-order Marlboro Recording Society to issue other repertory, much of it presumably deemed "uncommercial" by Columbia (later CBS) Masterworks.

To celebrate Marlboro's 40th Anniversary, Sony Classical, which now owns the CBS Masterworks catalogue, is releasing 15 CD's of Marlboro performances, and 5 are at hand. Included is material previously available only through the Marlboro Society.

... A pairing of Bach's *Orchestral Suites Nos. 2 and 3*, from 1966 (SMK 45892), may come as a shock to young listeners. The interpretations embody an older, Romantic tradition in Bach performance. Mr. Casals does not elongate the dotted rhythms in the *Overtures*, for example, the way recent scholarship suggests. But what a sense of emotional commitment to the essence

of the music emerges in these elegant and graceful performances.

A Schubert disk (SMK 45901) contains the oldest and newest performances thus far in the series ... The disk's major offering is a 1986 performance of Schubert's crowning master piece of chamber music, his *String Quintet in C*. The five players represent precisely the Marlboro performing tradition. Playing alongside Felix Galimir, one of the great musical figures of our time, are four of the brightest young musical talents of recent years ...

Each phrase is warmly embraced in total and intense involvement, and the *Scherzo* and *finale* have a robust and bracing vigor. The Marlboro performance affirms abiding and essential truths about the spiritual strength the institution breeds in its musicians.

Martin Bookspan,  
*The New York Times*, 1990



Pablo Casals recorded the Bach *Brandenburg Concertos* and *Orchestral Suites* at Marlboro. OVERLEAF David Soyer with pianists Mieczyslaw Horszowski, Peter Serkin, and Rudolf Serkin, and Judith Serkin, in rehearsal of Bach's *Concerto in C for Three Pianos*.



*Offering Additional Exposure*

Recordings are made of all dress rehearsals and performances. These are for the School's archives and are used for study purposes by the resident musicians. These archives are permanently housed at the Library of Congress, and from them have come about ten 13-week series of one-hour and one-and-a-half hour radio programs that have offered additional exposure to Marlboro's young artists since 1968. Over 50 cities, large and small, have carried these broadcasts, enabling countless music lovers to hear the unusual repertoire and to share in the spirit of music-making that infuses the performances.

Belov, *American Record Guide*, May, 1980

(Top) Recording session of Brahms' *Liebesslieder Walzer* with Leon Fleisher, Rudolf Serkin, unidentified page-turner, Wayne Conner, Benita Valente, Marlene Kleinman Malas, Martial Singher. (Bottom) Scott Nickrenz, Recording & Archive Director Mischa Schneider, Felix Galimir, Masuko Ushioda, and Ronald Leonard listening to a dress rehearsal tape.

### *A Passionate Devotion to Chamber Music*

Musicians from Marlboro is an offshoot of the summer music festival in Vermont, founded by the late violinist Adolf Busch, and pianist Rudolf Serkin, who still presides over it as guardian spirit and guide. The unique characteristic of the groups put together there, both for the summer session and the concert tours they undertake in the winter, is that students and teachers mingle in them so democratically that the listener is not aware

of the distinction, except perhaps by the players' ages. What they all have in common is a passionate devotion to chamber music, and a high level of technical proficiency and musical commitment. The ensembles vary in size from three to eleven players and the programs offer a wide variety of works, some of them rarely heard and many in unusual combinations.

*Strings, 1989*



Musicians From Marlboro ensembles—Murray Perahia, Isidore Cohen, Nobuko Imai, and Timothy Eddy.



### *Resonates Throughout the World*

What happens at Marlboro resonates throughout the international concert world. The Guarneri, Cleveland and Vermeer quartets were all born in Marlboro. For top-flight musicians like Harold Wright, first clarinetist of the Boston Symphony, and Myron Bloom, first French horn player in the Cleveland Orchestra, it was a perennial summer camp. In fact, it is hard to find a prominent American musician who hasn't spent at least

one inspirational summer at Marlboro (the late Pablo Casals himself spent thirteen). For ten years, at the close of each summer, Marlboro has sent out chamber music groups to give about 50 "Music from Marlboro" concerts in places across the country where the unusual repertory of Marlboro music is unknown.

Hubert Saal, *Newsweek*, 1975

Felix Galimir, Ronald Copes, Miklos Perenyi, Richard Stoltzman, Kim Kashkashian, Nobuko Imai.



(Top) Yefim Bronfman, Shlomo Mintz, Paul Tobias, David Jolley. (Bottom) Jerry Grossman, Ira Weller, Bayla Keyes, Isidore Cohen, Judith Serkin, Rudolph Vrbsky.

### *Touring and Playing Experience*

To the knowledgeable, Marlboro has always been a magic name. It is the town in Vermont where Rudolf Serkin, the pianist, and some of his well-known colleagues have gathered for many summers past to share their experience and wisdom with younger professional musicians and those who are ready for a professional career. "A fertile stew," was the mixed metaphor used by one participant to describe the assemblage of the gifted of all ages, for it has bred a number of famous ensembles such as the Guarneri String Quartet.

It also spawned a special project, the fruition of a long-held dream of Mr. Serkin's. This was Music from Marlboro, a series of mid-season tours by chamber groups formed during the summer.

Music from Marlboro had two aims, to bring chamber music masterpieces in the best possible performances to various communities and to provide touring and playing experience for young artists.

... One testifier is Paula Robison, the now celebrated

flutist, who took part in five of the earliest tours. "They were my first tour situations," she says. "It was my first time in cities such as Philadelphia and Boston. I learned what it was like to drive through snow drifts in order to make a concert on time. I learned about hotels and hotel food, something that started me taking along health foods and bottles of vitamins. I learned about adjusting to different halls and different audience responses.

"Although Mr. Serkin, I believe, tried to put together ensembles that were congenial musically and personally, I think he also purposely did the opposite on occasion. It made it necessary for us to get along, to adjust and cooperate. Still, it was fun at the same time that it was educational. In a sense we were students yet we weren't in school. The spirit of Marlboro stayed with us in being together on the road."

Raymond Ericson,  
*The New York Times*, 1977



Robert Rouch, David Singer, Rudolph Vrbsky, Laurel Zucker, Michael Johns, Lynette Diers Cohen, Alexander Heller, Theodore Baskin, Stewart Newbold.

*Performance is an Outlet but Not a Reason*

It is a place to learn about music, but one finds here no teachers and no pupils. Marlboro's people do play concerts every weekend—1985's began yesterday—but all who come here are warned to harbor no rightful expectation of playing in any of them.

Marlboro is also a place for refreshment after the hard seasonal labor of the professional musician, yet no set of performers seem to work harder than the 60-odd individuals who gather here every year.

Marlboro is for the old and the young, the experienced and the novice, the starry soloist, the orchestra player and the student.

To rise above all these contradictions, suffice it to say that Marlboro is a place for making chamber music, nothing more and nothing less. The music is made privately and publicly, and when it is performed it comes almost as an afterthought—as a culmination of all the sharing that has gone on in Marlboro's carefully scheduled practice hours. Marlboro's audiences have learned to accept their secondary status—gladly, it seems, judging from the sold-out houses at the 668-seat theater here. Most listeners come not knowing what or whom

they will hear. Programs are decided a day in advance.

There is method, not caprice, in this last-minute scheduling. Indeed, perhaps Marlboro's most impressive administrative feature is its ability to plan with care and yet change these plans as the moment dictates. Concert life, in other words, dictates that X will play Y on the day of Z—regardless. Marlboro, on the other hand, says, "We'll practice a lot of music and see what is ready."

If a piece needs one week or seven, it will be pursued to the satisfaction of its performers and then played for all. If the performers do not gel gracefully, if interpretation reaches an impasse, it will be dropped. The burden of deadline has been removed and the burden that replaces it is one of musical quality—which is to be pursued outside the normal time constraints of the music business. "Performance," say its organizers, "is an outlet but not a reason" for all that happens here. The enormous respect Marlboro seems to evoke from musicians is largely for this fact.

Bernard Holland,  
*The New York Times*, 1985



Richard Stoltzman, Andre-Michel Schub, Ronald Leonard, Felix Galimir. FACING PAGE Naomi Katz, Ulrich Eichenauer, Pamela Frank, Julia Lichten, Scott St. John, Gustav Rivinius, Ivan Chan, Eric Grossman.



*Learning Tenacity of Purpose*

I was fortunate to participate in two Music from Marlboro tours. . . . On the first tour with Isidore Cohen I was struck by Izzy's phenomenal energy. We were playing the Schubert Cello Quintet with all those nasty octaves for the two violins, and before *every single* concert Izzy would be lurking near my dressing room, waiting to ambush me into yet another rehearsal of those damned octaves. This behavior did not cease or in any way diminish as the tour progressed. The fact that Izzy hit them in every concert made not a whit of difference. From this I learned tenacity of purpose.

Bayla Keyes, Marlboro Participant, 1977-79

András Schiff, Hiroko Yajima, Gary Hoffman.

*Doing it Right Remains a Necessity*

It is a dream . . . that will remain with a lot of Marlboro musicians after they leave here this summer and go out to face the fall season, the dream that musical performance is not always subject to the demands of volume and velocity. Also offered is a glimmer of hope that the chase for success, stardom and money has not wholly overwhelmed the music world. Maybe doing it right is still an option—and maybe making the sacrifices necessary to do it right remains a necessity.

Bernard Holland, *Vermont Magazine*, 1992



Felix Galimir, Kwang-Wu Kim, Mathias Naegele, Evan Wilson.



### *Creating a Life-long Commitment*

My memories of Marlboro are a jumble of many different things—musical and social, very profound and very silly—and I think it's accurate to describe the place as profound one minute and silly the next because the intensity with which we spend so many hours in a day struggling towards absolute integrity in our music-making has to be relieved by some completely opposing activity—like reconstructing someone's bedroom on the roof.

... of enormous importance was my first encounter with the composers of the Second Viennese School, working on the Berg Opus 3 String Quartet with Felix Galimir. Felix (and I still can only call him this on paper or when he's not in the room!) not only made this new language utterly clear and comprehensible, but created in me, and I believe in everyone who was able to work with him, a lifelong commitment to this exciting period of musical history.

Particularly for all the female string players (and this is *not* a sexist remark!), playing with Pina Carmirelli is a total joy as well as a shining ideal. Her passion and, most of all, her power in communicating it is some-

thing to really aspire to, especially in contrast with her gentleness away from the violin.

And finally there was Mischa Schneider, to whom I was very attached. He was an opinionated, devoted, tough, and loving presence. . . . He was our keen critic at all dress rehearsals after which we would squeeze into the recording room with him, congregate at his feet, and he'd tell us everything that wasn't working and praise what was—and he was always right, and you can bet we'd have whatever was wrong fixed by concert time. I always looked forward to the post-mortems too; slipping into the recording room again, usually to get a satisfied smile and a kiss on the head or sometimes to be told "well, it still didn't work," but still getting a kiss on the head. I miss Mischa very much.

But I think that is really the essence of Marlboro—learning that success doesn't really exist and isn't the point; that having that indefinable "more" to work towards has to be the motivation for continuing to make music.

Ida Levin,  
Marlboro Participant, 1981–84



Pina Carmirelli.



(Top) Rudolf Serkin, Bruno Canino. (Bottom) Administrators Anthony Checchia and Frank Salomon with Rudolf Serkin.

### *A Diamond in the Rough*

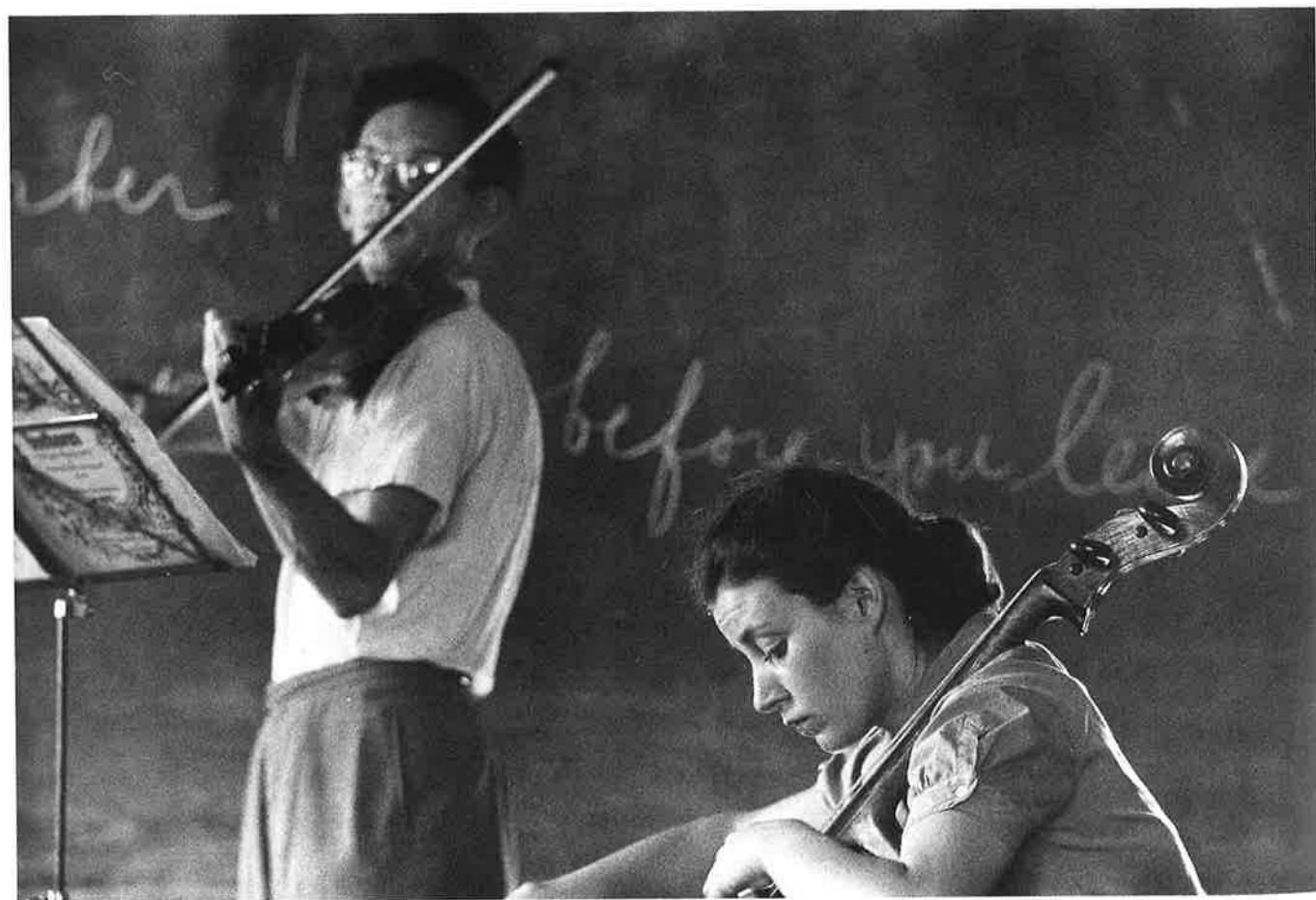
A motorist on southern Vermont's Rte. 9 at dusk on a Saturday night might well miss the few unobtrusive signs to Marlboro Music. Only after winding down some three miles of narrow road lined with red barns and 18th Century houses and tall trees do you finally encounter a sign reading, "Caution: Musicians at Play."

Suffice it to say, glitz is not the style at the Marlboro Music Festival, as the chamber music-filled summer of practice sessions, concerts and more practice sessions is sometimes called. Though tickets to its concerts sell out weeks in advance, and though hundreds of classical artists vie for 60 or so spots as participants

each summer, after almost four decades of existence, the festival remains very much a diamond in the rough.

The message behind the plain physical appointments is clear: It is the music that matters. The festival's obscure setting and unpretentious trappings belie its importance in giving gifted musicians, young and old, the kind of musical experiences that conservatories generally do not provide. And through the years many thousands of listeners . . . have been the almost incidental beneficiaries of Marlboro's unusual approach to music-making.

James Schwartz, *Newsday*, 1989



Philipp Naegele, Camilla Doppmann.



## PARTICIPANTS



*Marlboro Music School and Festival Participants*

PIANO

Philip Aaberg	Julian Foster	Dena Levine	Irene Rosenberg
Rieko Aizawa	Lily Fox	James Levine	Renata Rosenblatt
Judith Alstadter	Malcolm Frager	Frank Levy	Lilli Bohnke Rosenthal
Kenneth Amada	Claude Frank	Cecile Licad	Adrian Ruiz
Ronit Amir	Robert Freeman	Eleanor Lipkin	Joel Sachs
Mitchell Andrews	Yukino Fujiwara	Seymour Lipkin	Samuel Sanders
Ruslana Antonowicz	Shirley X. Gabis	Eugene List	Alicia Schachter
Igor Ardašev	Roswitha Gediga	Maria Lopez-Vito	András Schiff
Lydia Artymiw	David Golub	Thomas Lorango	Mark Schneider
Vovka Ashkenazy	Richard Goode	Jerome Lowenthal	Paul Schoenfield
Richard Aslanian	Alexander Goor	Joyce Lowry	André-Michel Schub
Dickran Atamian	Judith Gordon	Lee Luvisi	Irene Schreier
Edward Auer	Gary Graffman	Alan Mandel	Marilyn Schultz
Emanuel Ax	David Gross	Stephen Manes	Kathryn Selby
Paul Badura-Skoda	Paul Gulda	Wolfgang Manz	Peter Serkin
Thomas Bagwell	Marian Hahn	Alan Marks	Rudolf Serkin
Nerine Barrett	Derek Han	Martha Masséna	Daniel Shapiro
Luis Batlle	Tong-Il Han	Robert McDonald	Henry Shapiro
Charlotte Behrendt	Wu Han	Jeremy Menuhin	Zola Mae Shaulis
Martin Berkofsky	Andrew Heath	Marilyn Meyer	Paul Shaw
Boris Berman	Ann Heiligman	Bertrand Molia	Thomas Shepard
Barbara Blegen	George Henry	Maria Mosca	Craig Sheppard
Bonnie Bogle	Ivette Hernandez	Frederick Moyer	Leonard Shure
Ossie Borosh	Judith Hirsch	Peter Nagy	Jeffrey Siegel
Yefim Bronfman	Ian Hobson	Marilyn Neeley	Alexander Slobodyanik
Kathryn Brown	Paige Roberts Hoffman	Toby Nevis	Shirley Smethen
Stephanie Brown	Lorin Hollander	Erika Nickrenz	Lawrence Smith
John Browning	Patricia Hopkins	Michael Oelbaum	Debbie Sobol
Judith Burganger	William Horn	Hilda Offermann	Ignat Solzhenitsyn
John Buttrick	Mieczyslaw Horszowski	Atsuko Ohori	Claudette Sorel
Bruno Canino	Naoyuki Inoue	Ursula Oppens	Susan Starr
Seth Carlin	Diedre Irons	Christopher O'Riley	Victor Steinhardt
Jeffrey Chappell	Roglit Ishay	Peter Orth	Cheryl Stern
Katherine Chi	Eugene Istomin	Cristina Ortiz	Judith Stillman
Chia Chou	Judith Jaimes	Lois Carole Pachucki	Richard Syracuse
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Tan Crone	David Johnston	Andrea Passigli	Marc Taslitt
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Laura De Fusco	Lilian Kallir	Murray Perahia	Nina Tichman
William Doppman	Anita Katchen	Beverly Phillips	Margaret Tolson
Barry Douglas	Constance Keene	Sally Pinkas	Friederike Trauer
David Efron	Dukju Kim	Alain Planès	Gilles Tremblay
Carol Eshak	Kwang-Wu Kim	Boris Poliakine	Kwong-Kwong Tung
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Lorraine Falberg	Dina Koston	Walter Ponce	Mitsuko Uchida
Meira Farkas	Edith Kraft	Joy Pottle	June Urquhart
Arthur Fennimore	Anton Kuerti	Patricia Prattis	Dénes Várjon
Esther Fernandez	Sara Laimon	Stephen Prutsman	Stephen Vladar
Monica Feuermann	Ruth Laredo	Hannah Prydatkevych	Ralph Votapek
Rudolf Firkušný	Jacob Lateiner	Cynthia Raim	Diane Walsh
George Fishoff	Theodore Lettvin	Joel Rice	Vivian Hornik Weilerstein
Leon Fleisher	Ernest Levenstein	James Richman	Alan Weiss
	Beth Levin	John Ritter	Piero Weiss
	David Levine	Jerome Rose	Gloria Whitney

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Roxana Wruble  
Mikhail Yanovitsky  
Marion Zarzeczna  
Idith Zvi

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Jacqueline Brand  
Elizabeth Burckhardt  
Barbara Burgdorf  
Adolf Busch  
James Buswell  
Serena Canin  
Pina Carmirelli  
Charles Castleman

Pamela Gearhart  
Joseph Genualdi  
Carroll Glenn  
Maynard Goldman  
Cora Gordon  
Marc Gottlieb  
Barbara Govatos  
Nisanne Graff  
Endre Granat  
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Ling Tung  
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Sandor Vegh  
Kai Vogler  
I-Fu Wang  
Zheng-Rong Wang  
Julia Watson  
Hazel Weems  
Annette Wegiel  
Donald Weilerstein  
Marcia Weinfeld  
Lisa Weiss  
Elaine Weldon  
Steven Wernick  
Shirley Williams  
Hiroko Yajima  
Yosef Yankelev  
Ayako Yoshida  
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Peter Zazofsky  
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Gladys Zera  
Qian Zhao  
Carmit Zori

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Choong-Jin Chang  
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Caroline Louise Coade

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Arthur Royval  
Scott St. John  
Eckart Schloifer  
William Schoen  
Ernestine Briesmeister  
Schor  
Midhat Serbagi  
Irene Busch Serkin  
Jack Shapiro

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Kenneth Cooper  
Paul Fayko  
Eiji Hashimoto  
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Tonu Kalam  
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Mary Crowder Hess  
Grete Hirsch  
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Lynn Horner  
Nai-Yuan Hu  
Bin Huang  
Mark Huggins  
Peggy James  
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Lilla Kalman  
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Benny Kim  
Chee-Yun Kim  
Hyunmi Kim  
Young-Nam Kim  
Young Uck Kim  
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Kenji Kobayashi  
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Tedi Papavrami  
Chul-In Park  
Laura Park  
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Pasquale Pellegrino

Joseph Schor  
Michel Schwalbe  
Florence Schwartz  
Berl Senofsky  
Irene Busch Serkin  
Philip Setzer  
Liba Shacht  
Leslie Shank  
Robin Sharp  
Eyal Shiloach  
Yuuko Shiokawa  
Helen Shklar  
Carol Sindell  
Deborah Singer  
Alan Sklar  
Laurie Smukler  
Herbert Sorkin  
Barbara Sorlien  
Marylou Speaker  
Annie Steiger  
Mark Steinberg  
Diana Steiner  
Arnold Steinhardt  
Richard Sterba  
James Stern  
Mitchell Stern  
Lucy Chapman Stoltzman  
Bruno Straumann  
Takaoki Sugitani  
Hidetaro Suzuki  
Andrew Svilokos  
Ian Swensen

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VIOLA

Misha Amory  
Steven Ansell  
Fausto Anzelmo  
Toby Appel  
Lotte Bamberger  
Daniel Barrach  
Sydney Beck  
Alisa Belzer  
Vinciane Béranger  
Lori Courant Berkowitz  
Hatto Beyerle  
Luigi Alberto Bianchi  
Paul Biss  
Virginia Blakeman

Sarah Cossum  
Nina Courant  
Wayne Crouse  
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Roberto Díaz  
Karen Dreyfus  
James Dunham  
Ulrich Eichenauer  
Nancy Ellis  
Gertrude Emery  
Csába Erdélyi  
Nina Falk  
Marie Finckel  
Richard Foodim  
Daniel Foster  
Sylvie Gazeau  
Geraldine Gee  
Bruno Giuranna  
Jacob Glick  
John Graham  
Charles Griffin  
Victoria Gunn  
John Hamilton  
Mary Hammann  
Jennie Hansen  
Miriam Hartman  
Raphael Hillyer  
Claudia Hofert  
Toby Hoffman  
Hsin-Yun Huang  
Christof Huebner  
Matthew Hunter  
Seymour Illions  
Nobuko Imai  
Theodore Israel  
Maxine Johnson  
Eugene Kahn  
Endel Kalam  
Lilla Kalman  
Kim Kashkashian  
Martha Strongin Katz  
Naomi Katz  
Isaac Kaufman  
Yoshiko Kawamoto  
Hazel Kerlin

Minna Shklar  
Benjamin Simon  
Meredith Snow  
Herbert Sorkin  
Marylou Speaker  
Arnold Steinhart  
Victor Stern  
Benjamin Solow  
Lucille Taylor  
Steven Tenenbom  
Marcus Thompson  
Karen Trampler  
Walter Trampler  
Michael Tree  
Ling Tung  
Thomas Turner  
Francis Tursi  
Karen Tuttle  
Asdís Valdimarsdóttir  
Robert Verebes  
Robert Vernon  
Ilona Vukovic  
Geraldine Lamboley  
Walther  
Ira Weller  
Barbara Westphal  
Ralph Wheelock  
Evan Wilson  
Barbara Wright  
Donald Wright  
Phillip Ying  
Harry Zaratzian  
Bernard Zaslav  
Tabea Zimmermann

**VIOLA DA GAMBA**

Judith Davidoff  
Richard Taruskin

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Gianna Abondolo  
Gerald Appleman  
Fortunato Arico  
Ellen Marie Arrigo  
Christopher von Baeyer  
Eric von Baeyer  
Grace Bahng  
Alexander Baillie  
Marcia Barbour  
Melissa Barnard  
Eric Bartlett  
Vivian Barton  
Pierre Basseux  
Lorin Bernsohn  
Lowri Blake

Ulrich Boeckheler  
Ramon Bolipata  
Terry Braverman  
John Brockway  
Melissa Brooks  
Denis Brott  
Regula Burckhardt  
Herman Busch  
Colin Carr  
Nathan Chaikin  
Paul Cheifetz  
Rosalyn Clarke  
David Cole  
Rohini Coomara  
Roberta Cooper  
Christopher Costanza  
Charles Curtis  
Robie Brown Dan  
Judith Davidoff  
Joanna De Keyser  
Henri Demarquette  
William De Rosa  
Rohan De Saram  
Andrés Díaz  
Burton Dines  
Steven Doane  
Camilla Doppman  
Zon Eastes  
Timothy Eddy  
Eugene Eicher  
André Emelianoff  
Jules Eskin  
Georg Faust  
Rafael Figueroa  
Mileva Fialova  
Rocco Filippini  
David Finckel  
George Finckel  
Michael Flaksman  
Madeline Foley  
Pamela Frame  
Barbara Fryer  
Hélène Gagné  
Rudolf Gleissner  
John Goberman  
Ann Goodman  
Johannes Goritzki  
Michael Grebanier  
Leo Grinhauz  
Jerry Grossman  
Michael Haber  
Matt Haimovitz  
Bonnie Hampton  
Yehuda Hanani  
Jiří Hanousek  
Lynn Harrell  
Benar Heifetz  
Klaus Heitz

Stephen Herrold  
Takeichiro Hirae  
Desmond Hoebig  
Annabelle Hoffman  
Gary Hoffman  
Henri Honegger  
Janet Horvath  
Jay Humeston  
Thomas Igloi  
Ko Iwasaki  
Käthe Jarka  
Verna Jarnot  
Claus Kanngiesser  
Paul Katz  
Yeesun Kim  
James Kreger  
Joel Krosnick  
Toshio Kuronuma  
Lisa Lancaster  
Jennifer Langham  
Ronald Leonard  
Laurence Lesser  
Arthur Lessing  
Amy Levine  
Julia Lichten  
Katja Linfield  
Ronald Lipscomb  
Yo Yo Ma  
Stefan Machlup  
Robert Maine  
Mischa Maisky  
Hampton Mallory  
Joanne Manuuel  
Robert Martin  
Anne Martindale  
Michael Mathews  
Donald McCall  
Charles McCracken  
Melissa Meell  
Thomas Metzger  
Alain Meunier  
Robert Miller  
Theodore Mook  
Matthias Naegele  
George Neikrug  
Hai-Ye Ni  
Lawrence Oncley  
Margaret Ostin  
Siegfried Palm  
Leslie Parnas  
Miklós Perényi  
Albert Petillo  
Zvi Plessner  
Jean-Guihen Queyras  
Fred Raimi  
Kari-Lise Ravnan  
Dorothy Reichenberger  
Gabor Rejto

Peter Rejto  
Michael Reynolds  
Robert Ripley  
Gustav Rivinius  
Sharon Robinson  
Judith Rosen  
Marcy Rosen  
Nathaniel Rosen  
Peter Rosenfeld  
Michael Rudiakow  
Toby Saks  
Sara Sant'Ambrogio  
George Saslow  
Adam Satinsky  
Peter Schenkman  
Mischa Schneider  
Angela Schwartz  
Astrid Schween  
Peter Seidenberg  
Gertrude Seifman  
Judith Serkin  
Sophie Shao  
John Sharp  
Richard Sher  
Paula Skolnick  
Clarke Slater  
Brinton Smith  
Gayle Smith  
Lloyd Smith  
Wilhelmina Smith  
Jeffrey Solow  
Raphael Sommer  
David Soyer  
Jonathan Spitz  
Evalyn Steinbock  
Frances Steiner  
Markus Stocker  
Francesco Strano  
Peter Stumpf  
Wendy Sutter  
Robert Sylvester  
Nobuko Takeuti  
Mark Tanner  
Karen Thimann  
Paul Tobias  
Paul Tortelier  
Shirley Trepel  
Bion Tsang  
Yuan Tung  
David Vanderkooi  
Jan Vogler  
Wendy Warner  
Paul Watkins  
Sallie WeMott  
Peter Wiley  
Dmitry Yablonsky  
Sofia Zappi  
Hillel Zori

**DOUBLE BASS**

Edward Arian  
Raymond Benner  
Gino Biondo  
Alan Birnbaum  
Steve Brewster  
William Burns  
Joseph Carver  
James Clute  
Timothy Cobb  
Marji Danilov  
Carolyn Davis  
Walter Freimanis  
Robert Goodlett  
Donald Hermanns  
Samuel Hollingsworth  
Julius Ilku  
George Koukly  
Gail Kruvand  
John Kulowitch  
Julius Levine  
Bernard Lieberman  
Peter Lloyd  
Marc Marder  
Susan Matthew  
Edgar Meyer  
Orin O'Brien  
Shelley Saxon  
Neil Stannard  
Nicolas Tsolainos  
Elizabeth Turner  
Barbara Wilson  
Guillermo Xucla

**HARP**

Carol Baum  
Georganne Cassat  
Carol Crosby  
Margarita Csonka  
Marcella DeCray  
Deborah Fleisher  
Alice Giles  
Suzanne Handel  
Ann Hobson  
Yolanda Kondonassis  
Marcela Kozikova  
Heidi Lehwalder  
Karen Lindquist  
Jude Mollenhauer  
Nanette Norton  
Janet Putnam  
Rita Tursi  
Frances Cohen Woodhams  
Moya Wright  
Elyse Yockey  
Naoko Yoshino



**GUITAR**

Javier Calderon  
Fred Hand  
Fredric J. Lehrman  
Bill Matthews  
Emanuele Segre  
Stanley Silverman  
David Starobin

**MANDOLIN**

Jacob Glick  
Peter Press

**LUTE**

Stanley Charkey  
Edward Flower  
Chris Williams

**ACCORDION**

Jacqueline Hofto

**FLUTE**

Robert Aitken  
Patricia Albinson  
Edith Anthony  
Ellen Marie Arrigo  
Aram Bedrossian  
Jacob Berg  
Julia Bogorad  
Amy Borman  
Paul Boyer

Annabelle Caner  
Vincent Cavalli  
Kathleen Chastain  
Ira Clark  
Patricia Cobb  
Joseph Cohen (Joseph Cobert)  
Mardele Combs  
Joan Cornell  
Wayne Crebo  
Nancy Dalley  
Michel Debost  
Eve Dickens  
Joanne Dickinson  
Rose Marie Dinner  
Paul Dunkel  
Bart Feller  
Nicholas Fiore  
Lois Friedlander  
Jillian Frisch  
Katharine Frost  
Georgetta Gatto  
Dejan Gavria  
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Marilyn Martin  
Natalie Martin  
Nicole Martin  
Peter Martin  
Judith Mendenhall  
Patricia Miller  
Soichi Minegishi  
William Montgomery  
Gretchen Moore  
Susan Morris  
Louis Moyses  
Marcel Moyses  
Christine Nield  
Alex Ogle  
Martin Orenstein  
Phyllis Parker  
Michael Parloff  
Barbara Peterson  
Marina Piccinini  
Gertrude Pinion  
Christine Reed  
Odile Renault  
Darlene Rhodus  
Paula Robison  
Rhoda Ross  
Susan Rotholz  
Judith Schenkman  
Marguerite Serkin

(Left) Judith Serkin. (Right) David Levine, Renée Siebert.



Allan Vogel  
Rudolph Vrbsky  
Robert Walters  
Lois Wann  
Randall Wolfgang  
Richard Woodhams  
Marilyn Zupnik

---

ENGLISH HORN

---

Janet Rarick

---

CLARINET

---

John Adams  
Laura Ardan  
David Bellman  
Stuart Best  
Eduard Brunner  
Carmine Campione  
Ronald Chandler  
Ron Chen-Zion  
Susan Cogan  
Frank Cohen  
Lawrence Combs  
James Corwin  
Andrew Crisanti  
Emery Davis  
Ronald Dènnis  
Eli Eban  
Frank Ell  
Margaret Ewing  
Anthony Fulginiti  
John Fullam  
John Genovese  
Robert Genovese  
Yehuda Gilad  
Janet Greene  
William Hilferty  
Cheryl Hill  
William Huntington  
Steven Jackson  
Fred Jacobowitz  
Mark Karlin  
John Koljonen  
David Krakauer  
Jack Kreiselman  
William Kushner  
Richard Lesser  
Todd Levy  
Elsa Ludewig  
John Lynes  
Charles MacLeod  
Daniel McKelway  
Donald Montanaro  
Stewart Newbold  
Orit Orbach  
Todd Darren Palmer

Thomas Peterson  
Richard Pickar  
Vito Platamone  
Kenneth Radnofsky  
Albert Regni  
Paul Riesman  
Charles Russo  
Shannon Scott  
David Singer  
Ethan Sloane  
Alan Solomon  
Jo-Ann Sternberg  
Don Stewart  
Richard Stoltzman  
Virginia Stroh  
Theresa Tunncliff  
Joaquin Valdepeñas  
John Van Bockern  
Eduard Waller  
Richard Webster  
Nancy Wenk  
Harold Wright  
William Wrzesien  
Bernard Yannotta  
John Bruce Yeh  
Michele Zukovsky

---

BASSET HORN

---

Jane Hamborsky

---

SAXOPHONE

---

Lynn Klock  
Harvey Pittel  
Kenneth Radnofsky  
Sigurd Rascher

---

BASSOON

---

Fred Alston  
Eric Arbiter  
Jane Cardwell  
Anthony Checchia  
Isabelle Clore  
Lynette Diers Cohen  
Gerald Corey  
Rachel Davis  
Steven Dibner  
Vincent Ellin  
Thomas Elliott  
Joel Feinglass  
Michael Finn  
Bernard Garfield  
Nancy Goeres  
Clelia Goldings  
George Goslee  
Arthur Grossman

Alexander Heller  
Charles Holdeman  
Benjamin Kamins  
Matthew Karr  
Joyce Kelley  
Nicholas Kilburn  
Sylvia Deutscher Kushner  
Donald MacCourt  
Stephen Maxym  
David McGill  
Christopher Millard  
Kenneth Moore  
Robert Moore  
Kenneth Munday  
Ryohei Nakagawa  
Isabelle Plaster  
Stefanie Przybylska  
Richard Ranti  
Mordechai Rechtman  
Patricia Rogers  
Sidney Rosenberg  
Matthew Ruggiero  
Daniel Sagarman  
Peter Schoenbach  
Sol Schoenbach  
William Scribner  
Roland Small  
Jane Taylor  
Mark Timmerman  
Muneo Tozawa  
Milan Turkovic  
Kim Walker  
William Winstead  
Thomas Woodhams

---

CONTRABASSOON

---

Donald Bravo  
Donald MacCourt  
Stephen Young

---

HORN

---

David Allan  
Carol Bacon  
John Barrows  
Kendall Betts  
Myron Bloom  
Robert Bonnevie  
Arthur Brooks  
E. Scott Brubaker  
Janet Cardwell  
Earl Chapin  
Christine Chapman  
Daniel Cowan  
Christopher Earnest  
Victoria Eisen  
Horace Fitzpatrick



Robert Fries  
Ralph Froelich  
Martha Glaze  
Daniel Grabois  
Robin Graham  
Tully Hall  
Thomas Holden  
Paul Ingraham  
Michael Johns  
Robert Johnson  
David Jolley  
Chris Komer  
Julie Landsman  
Ib Lanzky-Otto  
Jane Lowenstein  
Judith Mackey  
Richard Mackey  
Arnold Mascaro  
Thomas McAninch  
Bruce McLellan  
Marie-Luise Neunecker  
Barbara Oldham  
Karl Pituch  
Ralph Pottle  
Samuel Ramsey  
Michelle Reed  
Meir Rimon  
Stewart Rose  
Donald Rosenberg  
Lloyd Rosevear  
Robert Rouch  
Susan Sabin  
Stephen Seiffert

John Serkin  
John David Smith  
Richard Solis  
Martin Webster  
Shirley Ann Weekley  
David Wetherill

---

TRUMPET

---

Carl Albach  
Ronald K. Anderson  
Donald Bernstein  
Howard M. Birnbaum  
Glenn Bowling  
Phyllis Cannatta  
Allen Dean  
Christian Ferrari  
John Glasel  
Raphael Glaser  
Martin Goldbaum  
Judith Higgins  
Charles Hois  
Fred Holmgren  
Boyde Hood  
David Jandorf  
Gilbert Johnson  
Larry Knopp  
Joseph Koplin  
Eugene Kuntz  
Stuart Laughton  
Albert Ligotti  
Rodney Mack  
Wayne J. du Maine

Rob Roy McGregor  
Fred Mills  
Robert Nagel  
Henry Nowak  
Louis Opalesky  
Frank Ostrowski  
Nedo Pandolfi  
Bruce Revesz  
Stanley Rosenzweig  
Richard San Filippo  
Kenneth Schermerhorn  
Alan Silverman  
James Simpson  
Norman Smith  
William Super  
Scott Thornburg  
James Tinsley  
Jack Urban  
Carleton Welchel  
Donald Whittaker  
Alex Wilson  
Wilmer Wise

---

TROMBONE

---

Norman Bernstein  
Keith Brown  
Douglas Edelman  
Thomas Elliott  
Paul Gay  
Benjamin Herrington  
Donald Hunsberger  
John Kelly  
Arthur Kerr  
Fred Linge  
Byron McCullough  
Lee Margulies  
John Mellick  
Robert Moir  
James Myrick  
John Nickel  
Benjamin Peck  
George Powers  
Allen Raph  
Richard Rodda  
Ralph Sauer  
John Swallow  
William Tesson  
Scott Thornburgh  
David Titcomb  
Ray Turner  
Joseph Williams

---

TUBA

---

Edmond Moore  
Lewis Waldeck

Madeline Foley, Luis Batlle.

Mischa Schneider.

**TIMPANI AND PERCUSSION**

Michael Bakan  
 Everett Beale  
 Allen Beard  
 Robert Becker  
 Joseph Beiro  
 Paul Berns  
 Charles Birch  
 Michael Bookspan  
 Frederick Buda  
 David L. Buttolph  
 William Cahn  
 Kalman Cherry  
 Nicholas D'Amico  
 Ron Delp  
 Gordon Emerson  
 Robin Engelman  
 Norman Fickett  
 Joseph Gramley  
 John Grimes  
 Neil Grover  
 Lee Gurst  
 William Hanley  
 Russell Hartenberger  
 Martha Hitchins  
 Matthew Hopkins  
 Ruth Jeanne  
 Jurij Konje  
 Morris Lang  
 David Mancini  
 Lloyd McCausland  
 Joseph Morrow  
 Andrew Power

James Priess  
 Linda Raymond  
 Leonard Schulman  
 Ellis Seamon  
 Stephen Silverman  
 Joel Thome  
 Luanne Warner  
 Don Williams  
 John Wyre

**VOICE**

Raoul Abdul  
 Jane Adler  
 Raquel Adonaylo  
 John Aler  
 Betty Allen  
 Carol Ann Allred  
 Theodore Paul Anderson  
 Miriam Barndt  
 Devy Barnett  
 Jenneke Barton  
 Inci Basarir  
 Bethany Beardsville  
 Herbert Beattie  
 Ara Berberian  
 Joan Bishop  
 Lawrence Bogue  
 Martha Bonta  
 Kathryn Bouleyn  
 Garnet Brooks  
 Patricia Brooks  
 Cyril Brosnan  
 Richard Brothers

Dorothea Brown  
 Janet Brown  
 Jenny Hayden Brown  
 Jules Bruyere  
 Gary Burgess  
 Mary Burgess  
 Henry Burroughs  
 Carol Carcieri  
 Walter Carringer  
 Marie Chavannes  
 John Cheek  
 Lawrence Chelsi  
 Katherine Ciesinski  
 David Clatworthy  
 Shirley Close  
 C. Evans Clough  
 Philip Cohen  
 Dorothy Cole  
 Donald Collup  
 Wayne Conner  
 Jesse Coston  
 Herbert Coursey  
 Charles Crook  
 Karen Crowley  
 Corinne Curry  
 Anne Dawson  
 Iona Delman  
 Sylvia Debenport  
 Carol Driggs  
 Martha Elliott  
 Mark Evans  
 David Evitts  
 Thomas Faracco  
 Constance Fee  
 Marthe Forget  
 Maureen Forrester  
 D'Anna Fortunato  
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 Lin Garber  
 Marion Gedney  
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 Gary Glaze  
 Lillian Goldstein  
 Juliana Gondek  
 Otoniel Gonzaga  
 Lorie Gratis  
 Katherine Griffith  
 Victoria Grof  
 Leslie Guinn  
 Frank van Halsema  
 Carl Halvorson  
 Barry Hanner

Mary Ann Hart  
 Marty Hatch  
 Robert Hawthorne  
 Karen Louise Hendricks  
 Francis Hester  
 Patricia Hetkin  
 Joseph Himmel  
 Grayson Hirst  
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 Linda Hohenfeld  
 Jane Holcomb  
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 Anna Julia Hoyt  
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 Kate Hurney  
 Olga Iglesias  
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 Frank Kelley  
 Gary Kendall  
 John Kerr  
 Patricia Kirby Kerr  
 James King  
 Jasper King  
 Marlene Kleinman  
 Ilona Kombrink  
 Florence Kopleff  
 Walter Koppelman  
 Kim Kostenbader  
 Rosa Lamoreaux  
 John La Pierre  
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 John Lundsten  
 Marcella Mace  
 John Magnuson  
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 Grace-Lynn Martin  
 Marvis Martin  
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 Seth McCoy  
 Kevin McMillan  
 Joan Mey  
 Janice Meyerson  
 Beverly Morgan  
 Constantine Moskalenko  
 Nan Nall  
 Don Nelson  
 Mary Nessinger  
 Daisy Newman  
 Adelle Nicholson  
 Eva Nir  
 James Oleson



Kathleen Orr  
 Carol Page  
 Harold Parker  
 Elizabeth Patrick  
 Thomas Paul  
 Steffanie Pearce  
 Alexander Perkins  
 Janet Perry  
 Charlene Peterson  
 Robert Peterson  
 Susan Peterson  
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 Robert Phipps  
 Neva Pilgrim  
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 Thomas Pyle  
 Ruth Ray  
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 Georgine Resick  
 David Rice  
 Jennie Riesman  
 Jonathan Rigg

Michael Riley  
 Patrick Romano  
 Paul Rowe  
 Kathy Schuman  
 William Sharp  
 Kenneth Shelton  
 Lucy Shelton  
 Jerold Siena  
 Mary Simmons  
 Martial Singher  
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 André Solomon-Glover  
 Francesco Sorianello  
 Barbara Spangler  
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 Herb Steiner  
 Katherine Stone  
 Sondra Stowe  
 Ellen Stuart  
 Shirley Sudock  
 Sanford Sylvan  
 Michael Sylvester  
 Ann Tatnall

Micheline Tessier  
 Gene Tucker  
 James Tyeska  
 Frederick Urrey  
 Benita Valente  
 Milagro Vargas  
 Claudia Visca  
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 James Wainer  
 Margaretha Walk  
 Carol Werner  
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 Harold Boatrite  
 Elliott Carter  
 Paul Chihara  
 Aaron Copland  
 George Crumb  
 Luigi Dallapiccola  
 David Del Tredici  
 David Diamond  
 Lukas Foss  
 Alexander Heller  
 David Horne  
 Jeffrey Jones  
 Tonu Kalam  
 Earl Kim  
 Leon Kirchner  
 Barbara Kolb  
 Christopher Lantz  
 Fred Lerdahl  
 Philip Maneval  
 Marc Neikrug  
 George Perle  
 Walter Piston  
 Samuel Rhodes  
 Michael Riesman  
 Ned Rorem  
 Richard St. Clair  
 Gunther Schuller  
 Roger Sessions  
 Hsueh-Yung Shen  
 Seymour Shifrin  
 Rhys Scott

Robert Starer  
 Tison Street  
 Ivan Tcherepnin  
 Henry Weinberg  
 William Winstead

**BACH CANTATAS**

Blanche Honegger Moyses

**BEETHOVEN CHORAL FANTASY**

Pablo Casals  
 Felix Galimir  
 Tonu Kalam  
 Leon Kirchner  
 Seymour Lipkin  
 Alexander Schneider  
 Peter Serkin  
 Robert Shaw

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 Leon Kirchner

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Richard Aslanian  
 Carl Bamberger  
 Jack Benjamin  
 William Hughes  
 Martha Masséna  
 Philipp Naegele  
 Martial Singher  
 Michel Singher  
 Edwin Stahl  
 Felix Wolfes

**REPERTOIRE AND RESEARCH COORDINATOR**

Frederick Dorian

**STRING REPERTOIRE**

Mischa Schneider

**WIND REPERTOIRE**

Marcel Moyses

**VOICE REPERTOIRE**

Raquel Adonaylo



Blanche Moyses. FACING PAGE Julius Levine.

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