

MARLBORO MUSIC

60TH ANNIVERSARY
REFLECTIONS ON MARLBORO MUSIC

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2011

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Richard Goode & Mitsuko Uchida, Artistic Directors

ON A VERMONT HILLTOP, A DREAM IS BORN



Audience outside Dining Hall, 1950s.

Violinist Adolf Busch, who had a thriving career in Europe as a soloist and chamber music artist, was one of the few non-Jewish musicians who spoke out against Hitler. He had left his native Germany for Switzerland in 1927, and later, with the outbreak of World War II, moved to the United States. He eventually settled in Vermont where, together with his son-in-law Rudolf Serkin, his brother Herman Busch, and the great French flutist Marcel Moyse—and Moyse's son Louis, and daughter-in-law Blanche—Busch founded the Marlboro Music School & Festival in 1951.

It was his dream to create a summer musical community where artists—the established and the aspiring—could come together, away from the pressures of their normal professional lives, to exchange ideas, explore music together, and share meals and life experiences as a large musical family. Busch died the following year, but Serkin, who served as Artistic Director and guiding spirit until his death in 1991, realized that dream and created the standards, structure, and environment that remain his legacy.

Marlboro continues to thrive under the leadership of Mitsuko Uchida and Richard Goode, Co-Artistic Directors for the last 12 years, remaining true to its core ideals while incorporating their fresh ideas and inspiration.



The Marlboro College Dining Hall, where concerts were given until Persons Auditorium was built in 1962, remains at the heart of the Marlboro Music community. The 80 musicians, 30 staff, and their families share meals, life experiences, and dining hall chores—as well as music—in what was formerly one of the barns of the Dalrymple Farm. Everyone, even Directors Goode and Uchida, take turns setting tables and serving at mealtimes.

◀ Blanche Moyse, 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)

Marcel Moyse leads a rehearsal of the Beethoven Octet, op. 103





The annual square dance at the end of the first week is as much a vital annual tradition as the Beethoven *Choral Fantasy*, which concludes the summer with everyone participating in either the orchestra or chorus. Softball and soccer games, as well as picnics, are also an essential part of each Vermont summer.



▲ James Levine, Van Cliburn

Metropolitan Opera music director Levine, seen here at age 13, has said that the first time he ever conducted was at Marlboro: the offstage chorus in an opera workshop of *Così fan tutte*.

MARLBORO AT SIXTY

by Arnold Steinhardt

“Marlboro is the perfect training ground for our future musical giants.”

In August, 1957, Jaime Laredo and I, two young violinists hoping for a career in music, visited the Marlboro Music School for the first time. We wanted to see for ourselves the place where outstanding musicians young and old, famous and unknown, gathered in idyllic surroundings to play chamber music all summer long. Jaime and I had driven from Meadowmount, a string camp in the Adirondack Mountains where we had just spent the summer. Listening to the concert that evening in Marlboro’s unprepossessing dining room, I was struck by the difference between the two places. At Meadowmount, we spent hours daily learning to play the violin as well as possible. At Marlboro, the magic of the performances we were hearing brought home why any of us learn a musical instrument to begin with. Such was the impression left with me that now, over fifty years later, I can still remember the program: Brahms Horn Trio, Opus 40, Beethoven Clarinet Trio, Opus 11, and Schubert Octet, Opus 166, and I remember some of the concert’s performers as well: Rudolf Serkin, pianist, Alexander Schneider, violinist, Herman Busch, cellist, Harold Wright, clarinetist, and Myron Bloom, French horn. The next afternoon’s closing summer concert was also indelibly etched in my mind with a performance of Beethoven’s *Choral Fantasy*, Opus 80. Rudolf Serkin, one of the school’s founders, was the piano soloist. Serkin’s playing seemed more like an awe-inspiring act of nature rather than simply a fine performance. I left the concert that day feeling as if I had arrived at a place inhabited by musical giants.

Two years later, I was invited to be a participant at Marlboro, and to my astonishment, the school expected me, an inexperienced violinist of twenty-two, to make music with those very giants. Almost immediately, Alexander Schneider, Sasha as he was known to everyone, informed three of us that we were to study Bartók’s *Second String Quartet*, Opus 17, with him, a work none of us knew. As second violinist of the Budapest String Quartet, Sasha had performed the Bartók innumerable times. During rehearsals, Sasha coaxed, advised, admonished, and sometimes yelled instructions concerning complex rhythms, shifting tempos, and the music’s essential nature. The three of us were swept along by his energy and forceful vision of the work. Not long after, we walked out onto the

dining room stage and implausibly gave a creditable performance of Bartók’s *Second String Quartet*. The great Marlboro experience had just begun for me. During six subsequent summer, I studied innumerable works with innumerable musicians and performed thirty-eight times.

The images of my past Marlboro experiences come flooding back easily if I let them: Flutist Marcel Moyse, another founding member, leaning over my viola part of the Debussy Trio for Flute, Harp, and Viola and instructing me to ignore a printed crescendo. Debussy himself had told Moyse that he changed his mind about the marking. Violinist Felix Galimir critiquing bar for bar and by memory a performance we had given of Alban Berg’s *String Quartet*, Opus 3. He had worked with Berg personally and knew every note of the quartet intimately. Pablo Casals, the great Catalonian cellist, exhorting me to play Bach with the kind of freedom usually reserved for gypsy violinists. Reading through Beethoven Sonatas with Rudolf Serkin in the great German violinist Adolf Busch’s studio on a hot late summer day, all the while hoping that some of the magic of Serkin’s playing and Busch’s aura would somehow rub off on me.

At Marlboro, we learned from these great mentors, from the inspired chamber music repertoire, and inevitably from each other. Chamber music taught us how to wear many hats—that of a brilliant soloist, of a team ensemble player, and of a humble accompanist—and it demanded that we be able to change those hats quickly and nimbly. It taught us the art of suggesting rather than demanding in rehearsals, and the value of accepting criticism gratefully rather than with hurt feelings. Out of Marlboro’s fertile soil, participants not only became more complete musicians but many crafted life-long chamber music careers as well. Jaime Laredo and I, the two young and curious kids who visited Marlboro in 1957, were among those who eventually formed long-lasting professional chamber music ensembles. In 1964, four of us, with Marlboro’s encouragement and guidance, became the Guarneri String Quartet, a group that would perform on the world’s concert stages for the next forty-five years.

Not once in all the years I studied the violin did any of my teachers mention chamber music as an essential part of a young musician's education. Indeed, I entered the Curtis Institute of Music at the age of seventeen without ever having studied or performed even a single string quartet. I learned years later that several of my violin teachers played chamber music for their personal enjoyment, but my lessons were only about the solo repertoire—concertos, challenging and brilliant etudes, and dazzling show-pieces. That was fine with me. Like many of my violin-playing friends, I wanted to be the next great soloist. And Curtis, geared to be the ultimate training ground for future soloists and top-notch orchestral players, did nothing to dispel that notion. I entered the school in 1954, a time when chamber music was considered more an elective than anything else. My first chamber music experience there, studying Mozart's G Major String Quartet, K. 387, with Jascha Brodsky, the first violinist of the Curtis String Quartet, was not a completely happy one. The music was unquestionably attractive, but despite Brodsky's expert advice and encouragement, I found it highly uncomfortable to play well while having to fit in with three others who often had maddeningly different ideas about Mozart. And Brodsky not only demanded a unified musical concept, but he also expected us to play together and in tune at all times! After we had finished studying the work, I concluded that playing string quartets was the equivalent of being put into a musical strait jacket. Better to plug away at those scales, etudes, and the virtuoso repertoire, and dream on about a solo career. Still, chamber music began to surreptitiously sneak up on me and on many of my school friends. It was surprisingly satisfying to gather for chamber music parties in which we read through music late into the night—in the process discovering one by one the miraculous creations of Haydn, Mozart, Beethoven, Schubert, and on and on. Two of the students with whom I shared those very first encounters with chamber music, John Dalley and Michael Tree, were to become future founding members of the Guarneri Quartet. Having become superficially acquainted with these masterpieces, the natural next step was to study them more seriously at school. How moving it was to finally perform a Brahms two-violin quintet, the Two Cello Quintet of Schubert, or a late Beethoven string quartet.

Once the applause for these student performances had died down, however, it was back to hours of solo repertoire practice in preparation for the competitions we planned to enter and hoped to do well in. Winning a major competition was an important first step for a would-be soloist. Playing chamber music might be deeply gratifying, but not once did I hear any of us planning to play string quartets professionally, and for good reason. You could count on less than the fingers of one hand the number of string quartets making a living

in America solely from concert fees. There was the Budapest Quartet, perhaps the very young Juilliard, and then many others that had to supplement their quartet income with teaching and other work.

It is almost impossible to exaggerate the importance of Marlboro in the formation of many professional chamber music ensembles, including the Guarneri Quartet. But even more significant is the role it played in changing people's attitudes about chamber music in general. The classical music profession was a somewhat segregated place when I was in school. Concert managers strongly advised musicians trying to nurture a solo career not to play chamber music in public. They warned that it would send the wrong message. After all, those who performed chamber music were failed soloists, weren't they? But then Marlboro, established in 1951, arrived on the scene. Word spread quickly amongst music lovers but also to music students everywhere that there was a place in the verdant, rolling hills of Southern Vermont where chamber music of the highest order was being played. What's more, three of its founding members, Adolf Busch, Rudolf Serkin, and Marcel Moyse, were not only great musicians but internationally known and venerated soloists as well. The powerful message broadcast by Busch, Serkin, Moyse, and such revered artists as Pablo Casals who followed at Marlboro was that it was fine to be a soloist, fine to be a chamber musician, and even better to be both.

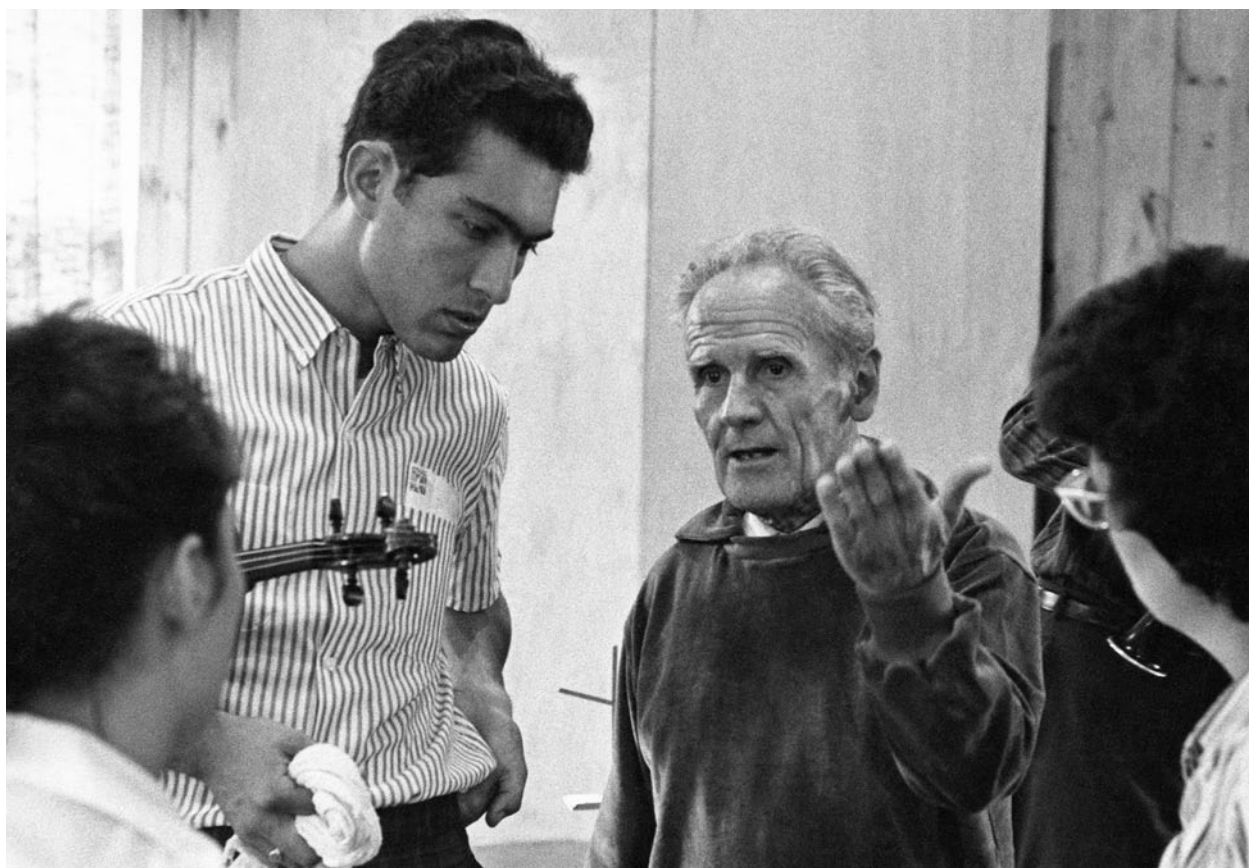
John Dalley, David Soyer, Michael Tree, and I, four musicians with separate professional lives, kept returning to Marlboro year after year in the early 1960s. It was hard to keep away given the golden opportunity we had to study the great chamber music repertoire thoroughly and at leisure without the pressure of performance, an unheard-of phenomenon at most music festivals. (Then and now, only a small percentage of works studied at Marlboro make it to the concert stage.) Often, I would find myself in a group with David, John, or Michael. We admired each other's playing and got along very well. At some point, the four of us began talking over lunch and between pranks that were an endearing Marlboro fringe benefit about the possibility of forming an ensemble together—but not just any ensemble—a string quartet. Each of us harbored a special love for the string quartet's enormously rich repertoire and a reverence for the impact that a mere four voices could wield when they joined forces. Albert Einstein once said that things should be as simple as possible, but no simpler. That, exactly, is what I felt so acutely years earlier at Marlboro when Sasha had drafted three of us into the study and eventual performance of Bartók's Second String Quartet. The emotional and substantive effect of four individual voices brought together by a master such as Bartók was staggering. Wouldn't it be a dream-come-true to start a string quartet!

Rudolf Serkin promised us time the next summer at Marlboro to rehearse on our own, and also presented us with a bottle of champagne. Sasha Schneider advised us on the dos and don'ts of quartet life (no critiquing after concerts, for example), and offered us a debut concert in New York City for the next season. Four individuals who were drawn into Marlboro's powerful gravitational field had finally decided on forming what was to become the Guarneri String Quartet. On a late summer day in 1963 when the leaves were already beginning to turn color, the newly constituted quartet, but one still nameless, without a manager, and with no guarantee of a future career, sat down in a tiny music room at Marlboro and read through Mozart's String Quartet in D Minor, K. 421. I remember thinking that I had died and gone to heaven, such was the beauty of Mozart and the sense of our four voices bound together in glorious music making. John Dalley laughed when I recalled my memories recently. He thought that those first notes out of our quartet had sounded terrible. It was such a Marlboro moment. At Marlboro, opinions are always flying about along with wadded napkins in the dining hall. A visitor might at any moment overhear: "Must we make that ritard," or "What? You think Poulenc is a great composer!" or "The last movement sounds like we have a train to catch," or "You'd take Bach if marooned on a desert island? Definitely Schubert for me." All this—the music making, the discussions, the countless

interactions with musicians I deeply admire—is the Marlboro I know and love, the Marlboro that in large part has shaped who I am as a musician.

After an absence of over three decades, I am again a participant in Marlboro. By some sleight of hand, many of us who were once youngsters here are now mentors to the next generation. It is a heavy responsibility but a fulfilling one. Marlboro's newest young musicians are as gifted as ever. Since returning, I have again and again heard moving performances that transcend polished ensemble and solid musicianship. This "goose bump factor," as I like to think of it, is what Marlboro is all about, and this is what the present directors, Mitsuko Uchida and Richard Goode, represent. They are wise and vastly experienced musicians, but above all, they are artists. When all is said and done, it is the magic of their performances at the school (as with Rudolf Serkin's in past years) that will inspire the new crop of young musicians to search for their own brand of magic. As the Marlboro School prepares to celebrate its sixtieth birthday this year, I have the same feeling I had over a half a century ago: The place is inhabited by musical giants. But I have another thought: Marlboro is the perfect training ground for our future musical giants.

▼ Arnold Steinhardt, Marcel Moyse





▲ Jaime Laredo, Arnold Steinhardt, Michael Tree
 ▼ Sarah Kapustin, Arnold Steinhardt, Jonathan Biss



PLANTING MUSICAL TRADITIONS IN VERMONT SOIL

Marlboro Music's founders and their colleagues brought with them from Europe the concept that chamber music is invaluable in becoming a sensitive and compelling musician, and shared this with generations of young American musicians. Chamber music, they felt, teaches one to learn the full

score, not just one's part; to listen; to compromise; to be supportive of one's colleagues—invaluable life as well as musical lessons. Serving the composer, rather than the performer, remains at the heart of the Marlboro experience.



▲ Alexander Schneider, Rudolf Serkin

Alexander Schneider came to Marlboro in 1956 and was a dynamic force there for over 20 years. Having brought Pablo Casals out of self-imposed exile from Franco's Spain by creating the Casals Festival in Prades, he helped to bring Casals to Marlboro.



▲ Eugene Drucker, Felix Galimir

“I went to Marlboro for five consecutive summers, from the age of 20 through 24, and it had a huge impact on my approach to all periods of chamber music, from the baroque through contemporary... Felix Galimir, who in the 1920s and 30s had a quartet with his sisters in Vienna, had worked with Berg and other important figures. In fact, Ravel was at their recording session of his quartet in Paris. I played Schoenberg’s Third Quartet and Berg’s *Lyric Suite* with Felix at Marlboro as well as quartets by Bartók, Ravel, and other important figures of the 20th century...The Emerson Quartet played for Felix once or twice during our early years, and he was very helpful as we prepared for important performances in New York. We still shape the tarantella theme of the last movement of Schubert’s *Death and the Maiden* in the style that Felix suggested.” — Eugene Drucker



▲ Pablo Casals, Jaime Laredo, Masuko Ushioda, Isidore Cohen

“[Casals] gave one the feeling that music was the most important thing in the world at the time. There wasn’t anything else. That was it. Which was an incredible gift, to his listeners, and a gift to his students and a gift to the public. And no matter what the music was—it could be a simple piece, something like the Rubinstein Melody in F—and he made you believe that was the greatest thing that had ever happened. He had tremendous musical integrity.” — David Soyer

YOU? FAURÉ WITH ME?

by Eric Bartlett

Growing up in Marlboro in the 60s, the music festival represented a welcome summertime diversion. We lived a quiet rural life, a quarter mile from the nearest neighbor, but right on South Road, the only paved road to Marlboro College...When we were young, soon after school let out for the summer we would see “the little man” walk by our house every day...We would wave and he would wave back with his enormous hands and a big smile. We asked Mom who he was and she only knew that he was connected to the festival and that he was a pianist. In the summer of 1978, the year I attended the festival, I stopped him out in front of our house, in the middle of that same walk, and

told him that I had grown up here, but that this summer we would be playing together. He smiled amiably, but I sensed that I had not been clear so I said that we would be playing the Fauré Quartet together and that the first rehearsal was tomorrow. At this his eyes grew wide with amazement. “You?” “Fauré, with me?” For the next two weeks he would stop every rehearsal at some point to tell the others about me riding my bike back and forth around him as a kid, with all of our smiling and waving. This was, of course, Mr. Horszowski. At the age of 88 he was learning the Fauré G Minor Piano Quartet for the first time, and every day he was delighted with the new things he had discovered in the score.

▼ Karina Serkin, Peter Serkin, Mieczyslaw Horszowski





◀ Yo-Yo Ma, Mischa Schneider

“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... 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 I could not have received from one school or teacher.”

— Yo-Yo Ma

Sándor Végh conducting the Beethoven Grosse Fugue, Op. 133 in 1975.



REFLECTIONS FROM AN AUDIENCE MEMBER

by Dr. Güneş N. Ege

Discovering Marlboro as a student in 1956

Endowing an annual Marlboro concert in Toronto in 2010

It has always been a pleasure to hark back to memories of my first visit to Marlboro, Vermont, so I will try to recapture the delight of that early adventure.

When I came to Barnard College, it was not the opportunities offered by the zoology laboratory, but rather the reality that I could listen to much of the Haydn, Mozart, Beethoven, Schubert, Chopin, and Brahms repertoire on records in the library which enhanced my college experience! As one of very few foreign students at Barnard College in the early 1950s, I was a lucky recipient of tickets to cultural events provided by the Foreign Student Advisor, Miss Dorothy Fox. Thus I became acquainted with Carnegie Hall and the Met. On one occasion I took the bold and extravagant initiative of purchasing a ticket to hear Rudolf Serkin play the *Emperor Concerto* with the New York Philharmonic Orchestra under Guido Cantelli in a concert which included Rossini's Overture to *La Gazza Ladra* and the Brahms Symphony No. 1. It was the first time I had heard a live performance of a piano concerto and it was electrifying. The concert program, which had the usual biographical sketch about the soloist, mentioned Marlboro, Vermont, the Busch family, and chamber music, which intrigued me.

In the summer of 1956 I was determined to explore the matter further. I pored over some maps and figured out that Marlboro could be reached through Brattleboro, Vermont. The dot which represented Marlboro on the map should be someplace with reasonable amenities if it also boasted a chamber music festival, I said to myself.

Early on a Saturday morning I took a bus from Boston to Springfield, Massachusetts, and a train from Springfield to Brattleboro, Vermont. At the station I asked about transportation to Marlboro but was greeted with an expression of puzzlement and a shrug. I walked up Main Street. The overhead banners welcomed everyone to a 'Firemen's Convention.' At the corner was the Brooks Pharmacy with the Brooks Hotel above it. I inquired at the pharmacy. Marlboro was ten miles up the road, there was a limousine which went by on its way to Albany

and they would drop me off at Marlboro. I figured I was all set! The limousine came and I hopped in. I think the charge was \$10.00.

So we went winding up scenic Route 9 and the limousine stopped by the side of the road in the middle of nowhere, which was said to be Marlboro. I tried to appear unfazed but couldn't help wondering where the amenities suggested by the dot on the map could possibly be. I started walking. The cemetery on the left was reassuring; where there was a cemetery there had to be people!

Pretty soon I came upon a Vermonter rocking on his porch, smoking a corn-cob pipe. I asked him about the Marlboro Music Festival. "Keep walking!" he said. It was a hot summer day; I took in the delicious smells and sounds of the summer and spotted berries on the bushes by the side of the road. I had no idea what lay ahead of me, where I would spend the night, and how I would get back to Boston the following day. The road was deserted. But then, suddenly, a big car pulled up beside me. A slight gentleman opened the door on the passenger side and didn't even ask me where I was going, for it must have been obvious. I thanked him and unhesitatingly got in his car. After what seemed like a long silence I said, "I've heard so much about the Marlboro Music Festival I just had to come..." He smiled and in a foreign accent said, "It is an interesting place...You will enjoy it."

He dropped me off at the bottom of the little hill leading up to the dining room and drove off on the dirt road. Persons Auditorium had not been built and concerts were held in the dining room. On weekends there was an afternoon and evening concert on Saturdays as well as a Sunday afternoon concert. I walked up the hill. There was a small crowd gathered. Then we gradually moved into the dining room which was a very intimate space. The current extension had not been built yet and there was barely enough room for a hundred people. When the performance started, I realized the slight gentleman with the foreign accent who had given me a ride was the late Marcel Moyse. As well, I may be one of the few current audience members who have heard Anthony Checchia the bassoonist! And the enchantment of

listening to Rudolf Serkin playing a Mozart concerto with a small, young orchestra in a Vermont barn still lingers...

Except for a few intervals during my internship year, subsequently when I was in London, England for postgraduate training, or when caught up in family-related missions, I have been fortunate in being able to attend the Marlboro Music Festival with friends and

family, where over the past half century I have always found joy, inspiration, motivation to keep playing my piano, and have broadened my musical horizons. Some things have changed, faces we eagerly searched for are no longer to be found, but the soul of Marlboro remains unaltered.

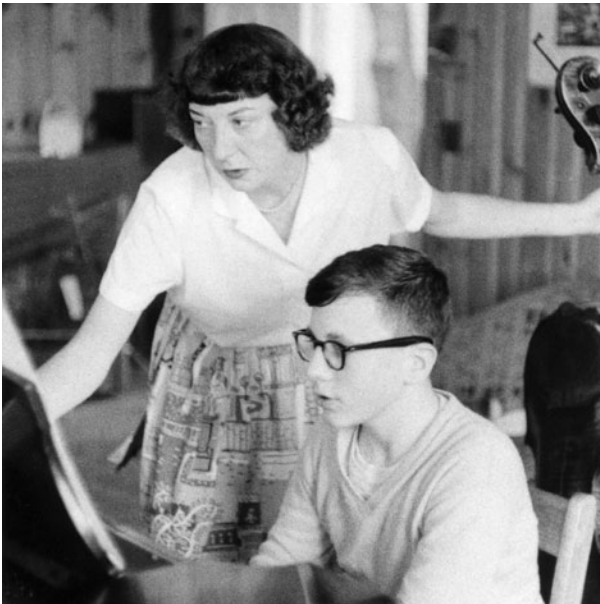
Güneş N. Ege, MD. FRCS, FRCPC
Toronto, Ontario, Canada



Marlboro Music greatly values the devotion and friendship of so many of its audience members, and is especially grateful to Dr. Ege for establishing an endowment fund to offer an annual Musicians from Marlboro concert in Toronto.

SIDE BY SIDE

At Marlboro, exceptional young professional musicians get to play together with—rather than simply be coached by—master artists. It is a dynamic learning experience, born on this Vermont hilltop, that has helped to develop new generations of musical leaders.



“I was 19 when I first went there...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.” — Murray Perahia

Madeline Foley rehearses the Debussy Cello Sonata with 15-year-old Richard Goode; **Goode** returned 30 years later to share his ideas with Joshua Bell, who came to Marlboro for his first of three summers at age 17, and with Asako Urushihara.





▲ Samuel Rhodes,
Alexander Schneider

Violist Samuel Rhodes came to Marlboro in 1960, at 19, for the first of nine summers. His experience at Marlboro prepared him well for his invitation to join the Juilliard Quartet. For the last 20+ summers, he and his wife, violinist Hiroko Yajima (this is one of 62 Marlboro marriages), have returned to share their Marlboro experiences, and more, with a new generation.

► Brian Chen,
Samuel Rhodes



NEW MUSIC

For more than a decade, beginning in the early 1970s, Leon Kirchner inspired the exploration of new areas of the repertoire, including such works as Stravinsky *Les Noces*, Messiaen *Oiseaux Exotiques*, and the Schoenberg Chamber Symphony.

He helped to establish a Resident Composer program, which has included such young composers as John Adams, David del Tredici, and Tison Street. It remains a vital part of the Marlboro experience, and recent years have seen visits from György Kurtág, John Harbison, George Benjamin, and Thomas Adès, among others.



▲ Arnold Steinhardt, Shmuel Ashkenasi, Leon Kirchner, Raphael Hillyer

"I remember that first night that I came to Marlboro, when these players were giving their all to this very difficult work of Roger Sessions, the Viola Quintet, and the feeling of finding in this place, in the middle of a forest, five individuals working so concentratedly and so unbelievably lovingly over this very, very difficult work. That picture was the picture of Marlboro." — Leon Kirchner



◀ Alexis Pia Gerlach,
Thomas Adès,
Marcy Rosen

▼ Leslie Parnas and
composer Zoltán Kodály



THE SERKIN LEGACY

Twenty years ago, we paid tribute to Rudolf Serkin for his enormous contribution to Marlboro and to music:

Rudolf Serkin (March 28, 1903 - May 9, 1991)

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.

The fact that Marlboro continues with the structure, standards, and spirit that Rudolf Serkin established is perhaps his greatest legacy.

"I was not a Serkin pupil like Richard Goode, but there's almost not a day that I don't think of him as an influence. And his influence on me was an ethical influence: The ethics of music-making, to respect the composer, to respect the score, what's written there, and not just superficially. I mean, we all say we respect the score, but it's not enough. He went to the depths of it and the limits of it. What is a *sforzando*? What is a *subito piano*? And also, as a philologist to look for the best possible editions, go to the first editions, get the facsimile of the manuscript. I learned this very much from Rudolf Serkin as a fantastic musician. I think, to me, this is his message, his heritage." — András Schiff

The traditional closing work of the Marlboro season is Beethoven's *Choral Fantasy*, here with Rudolf Serkin as soloist and Leon Kirchner conducting the Marlboro Festival Orchestra.



“Almost fifty years ago, Rudolf Serkin led the Marlboro Music Festival. At the same time, my grandparents—Arthur and Lillian Benjamin—managed the kitchen at Marlboro College. The relationship between Mr. Serkin and my grandparents could best be described by that old adage, “a mutual admiration society.” One afternoon, after a concert, Mr. Serkin led a distinguished guest out of the concert hall, past the guest’s Secret Service detail, and up the hill to the dining hall. He knocked on the kitchen door, and when my grandfather opened it, Mr. Serkin said, “Mr. Benjamin, I’d like you to meet my good friend.” That night, my grandparents and I all shook hands with the Vice-President of the United States, Hubert Humphrey, Mr. Serkin’s “good friend.” — Thomas Hudon

► (top) Rudolf Serkin, Yana Salomon
(bottom) Rudolf Serkin, Sharon Robinson

▼ Rudolf Serkin, Irene Serkin



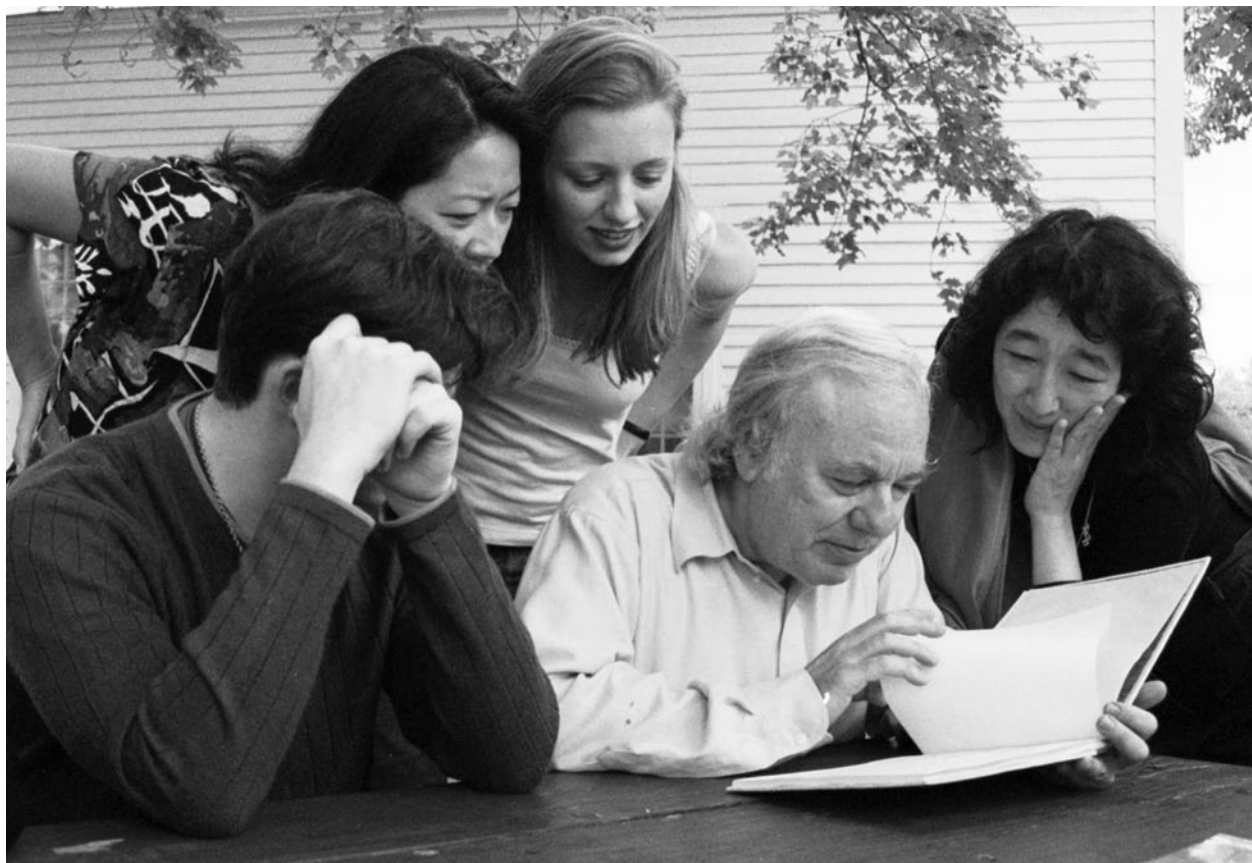
MARLBORO TODAY

For those who have followed Marlboro over the years, it has been a delight to see a wonderful sense of continuity. Artists who came as young professionals in the 1960s, 1970s, and 1980s, including Co-Artistic Directors Richard Goode and Mitsuko Uchida, have returned to give back to another generation what they had gained from the founders and other early mentors and to share their own fresh ideas. For Goode, performance is just a part of the exploration process, not the essence of what Marlboro is really about:

“The whole idea is to make the study of the work the main thing, which it can and should be.”

Mitsuko Uchida, in a ten-page *New Yorker* magazine profile on Marlboro, summed up her feelings:

“In Marlboro, you get a different way of not only looking at the world but also of looking at life. If you spend weeks together, day in and day out, eating the meals together, chatting and sitting around and drinking the beer together...you begin to get a basic outline of what it really means to be a musician, as opposed to flying from one city to the next and rehearsing the ‘Archduke’ Trio for half an hour and then already walking on-stage. Ultimately, Marlboro is about the concept of time. We have time to rehearse, time simply to think.”



▼ (left) Korbinian Altenberger, Mitsuko Uchida, Susan Babini;
(right) Tai Murray, Richard Goode, Nicholas Tzavaras



MUSICIANS FROM MARLBORO

It often seems that the most inspired music-making takes place when musicians play more for pleasure than for ‘business.’ It is that spirit of striving for an ideal, and the joy of exploring music in depth with equally committed colleagues, that permeates so much of what we, as audience members, get to hear each summer in Vermont. The Musicians from Marlboro touring program allows others around the country to share in this experience during the regular concert season.

In the musical world of the early 1960s, touring chamber music groups were generally limited to string quartets and a few piano trios. Musicians from Marlboro offered something quite new when it began in 1965-66: It was

the first program to annually present ensembles of mixed instrumentation to communities around the country. It was a chance to hear masterworks of the chamber music repertoire as well as more unusual pieces—for example, many heard works such as the Messiaen *Quartet for the End of Time* and the Shostakovich *Eleven Songs from Jewish Folk Poetry* for the first time at a Musicians from Marlboro concert—and also a chance to discover young musicians who would become some of our most treasured artists. The recollection of Juilliard Quartet violist Samuel Rhodes helps tell the story:

“I had the honor of taking part in two of the three touring groups during the first season.

Since then, I have participated in the tours many times... and so have experienced the process from ‘both sides of the aisle’—as a young musician and as an experienced professional. When I was one of the younger musicians, I was tremendously inspired and challenged by artists such as Madeleine Foley, Felix Galimir, and Lilian Kallir, as well as by my peers. Now as a senior member, I feel a joyous responsibility to once again immerse the supremely talented young musicians in the wonders, the precise interactions, and the technical demands of music-making on the highest level.”

— Samuel Rhodes



◀ Efe Baltacigil, Frank Huang, Hyunah Yu, Eric Nowlin, Samuel Rhodes, Tai Murray

▶ (top) Murray Perahia, Isidore Cohen, Nobuko Imai, Timothy Eddy

▶ (bottom) András Schiff, Hiroko Yajima, Gary Hoffman



UTOPIA

by Jonathan Biss

“Marlboro is about the idea that time is the most precious commodity,
and the most important ingredient in a musician’s life.”

In 1999, in the middle of my third summer at Marlboro, I left to play with the Buffalo Philharmonic. This being a summer orchestral concert, there was only one rehearsal – the dress rehearsal – on the day of the concert. It was my first time playing the Beethoven 2nd Concerto, and as is usual when I play a piece for the first time, there were many things in the rehearsal which surprised me, and which I wanted to try again. But the concerto is 28 minutes long, and the rehearsal was something like 32 minutes long, so most of these places remained, shall we say, unexplored. After these 32 minutes, we played the concert, and given that the musicians were extremely professional, everything went fine.

As it happens, the last 32 minutes of rehearsal I’d had before leaving Marlboro for this trip were on the Brahms A Major Piano Quartet. Actually, to be precise, they were on the second subject of the last movement of the Brahms A Major Piano Quartet. At the time, most of my experience rehearsing was as a student at a conservatory, not as a soloist with orchestras, and so I felt that this – a schedule which allows one to “unpack” the music – was the norm, and that the Beethoven experience I was to have the following day was the exception. The intervening years have disabused me of this notion: The manner in which one works at Marlboro is not merely an exception – it is a utopia.

I’ve heard many descriptions of what Marlboro is about – these vary from discussions of the egalitarian vs.

elitist question on the highbrow end of the spectrum, to napkin ball fights and pranks on the other – but to me it’s clear that Marlboro is really just about time. More specifically, it is about the idea that time is the most precious commodity, and the most important ingredient in a musician’s life. When I look back at my summers at Marlboro, I realize that I have learned more from some of my rehearsals there – not just in the groups that “clicked”, but the ones with protracted discussions about a single phrase which ultimately led to no definite conclusions, and certainly not to a performance – than I have from scores of concerts I’ve played that went off without a hitch. Because the time Marlboro affords you is a reminder that sometimes playing music doesn’t have to be about an end goal like a performance or a recording; sometimes the exploration and the love of the music itself is point enough. Again: utopia.

So while I do associate Marlboro with the many pieces I learned (the Ravel and Schumann D minor Trios, Schubert’s *Lebensstürme*, that Brahms Quartet) or first heard (Mozart’s E-flat String Quintet, Janáček’s *Intimate Letters*, Thomas Adès’s *Arcadiana*) there, the many, many friends and colleagues I met, and the master musicians who remain mentors but in many cases have also become friends, when someone mentions Marlboro to me, what I think about is time. Or rather than think about it, I *feel* it: my heart rate slows, my ears open wider, and I sense life’s possibilities enlarging. Simply put, for me to think of Marlboro is to think of what it feels like to be a musician.





THE COMMUNITY

Aside from the music, what makes Marlboro unique is the vibrant spirit of family. Each summer, different generations, from newborns to 80-somethings, come together and share meals, chores, and social activities, forming lifelong relationships in the process.





▲ (top) Scott St. John takes children for a wagon ride at the annual Taplin Farm picnic; (bottom) Judith Serkin, Peter Wiley

◀ (top) Sam Genualdi, one of the children who help make Marlboro a multi-generational family, here with Soovin Kim and Felix Galimir; (bottom) Meghan Forrest and her mother, Lisa Salomon, at the annual square dance

The annual international dinner (where participants, staff, and their families cook their favorite dishes for the community) and the humorous skits that follow are among the community's social events that evoke enthusiastic responses like that of Catherine Cho.



THE EQUALITY OF COMMUNICATION

A First-timer's Impressions of Marlboro
by Harry Eyres

A seven-hour flight from London Heathrow to Boston followed by a two-and-three-quarter-hour drive may not be the ideal way to approach Marlboro. Something more meditative, involving a horse and cart, and a detour to Walden Pond, would be more appropriate. But you certainly feel the contrast, and as you climb steadily, up wooded shoulders of the folded ranges which imperceptibly become the Green Mountains, you get a sense of how remote the place is.

Somehow Marlboro seems remote not just geographically but also temporally. On arrival in the village the sense of time is confused by a group of clapboard buildings from the late 18th century; the Whetstone Inn, where I'm staying, is dated 1786, and, in the best possible way, has kept itself remarkably free of what are called "modern conveniences." The Marlboro Historical Society, which meets once a week in summer, sounds improbably high-minded for these latter times.

Sense of time, sense of place and scale are intimately linked. Everything at Marlboro is modest, not grand or showy, and that modesty, I sense, is an inward, spiritual quality as much as a physical one – to do with, say, the "womb-like" nature of the surrounding landscape (Frank Salomon's words) or the tiny size of Marlboro College, the quirky liberal arts institution which has hosted Marlboro Music for the last sixty years and which is said to be the smallest college in the United States.

But theorising only takes you so far. If I am going to understand more about this place I am going to have to take the plunge. That means listen, to some of the many rehearsals that are going on every day, in spaces across the campus, all marked up on the famous schedule board outside the dining hall.

If you're going to take the plunge, you might as well dive in at the deep end. The first rehearsal I attend is of Elliott Carter's *Mosaic*, a glittering, intense 10-minute work from 2004 for harp, violin, viola, cello, double-bass, flute, oboe, and clarinet. The clarinetist is the slight, gangly figure of Charles Neidich, a friend and associate of Carter's for many years, and it is obvious that he will be *primus inter pares*, guiding the group, which otherwise consists of young musicians, in the sometimes

fearsome rhythmic complexities of this piece. But my main impression is not of an arid process of problem-solving, but of a profoundly enjoyable exploration. There are gusts of laughter, and exclamations of delight: "it's great", "such a choreography", "it should be fun, it should be very cute."

When Neidich takes up the bass clarinet, I'm reminded of the Pink Panther saxophone theme from the Clouseau films. The cellist, the extravert, big-hearted young Icelandic-American Saeunn Thorsteinsdottir, complains good-humouredly that her colleagues are not following her at one point: "people are not necessarily paying attention to your downbeat," says Neidich, with an attempt at donnish diplomacy, and everyone dissolves in giggles.

Mosaic turns out to one of the guiding threads of my week at Marlboro, which starts with one of the many rehearsals of the piece and ends with the triumphant performance at the Sunday concert. It gives me something to hold on to, something to lead me through the labyrinth (I am not sure who the Minotaur would be in this case). I get to know some of the musicians, and am privileged to hear Neidich speak at length about Carter, and illuminate this contemporary master in a way no-one else has managed for me. Carter comes alive as drama, the instruments as different dramatic personae on a stage, each distinct in voice, interacting with each other, arguing, sometimes ignoring each other, just occasionally coming together in radiant beauty. Not a bad image of Marlboro itself.

Serious fun could be one of Marlboro's mottoes. After the Carter rehearsal I join everyone for lunch in the dining hall, which reminds me not so much of my own college days as of even earlier times at two English boarding schools. Not that we would have been allowed to indulge in the solemnly childish ritual of napkinball-throwing, which I try to study in anthropological fashion, looking for hidden codes and meanings. Eventually, I decide there are none: This is a probably just a way of releasing the tensions which are bound to build when a bunch of high-spirited, hand-picked people ask so much of themselves and each other; and after a few days I join in myself, with spectacularly unsuccessful results.

After supper on day two, I join a group, consisting of the flautist Joshua Smith, the cellist Saeunn Thorsteinsdottir, and the harpist Sivan Magen, who decide to play through the three flute trios Haydn wrote for the London publisher John Bland in 1789-1790. I had not even known of the existence of these exquisite works, with their own unique flavour and wit. There is no ulterior motive behind this playing; simply exploration of lesser-known repertoire by a great master. This is not leading anywhere, certainly not to a public performance; after all the person playing the piano part is not a pianist. But I have the feeling that I am privileged to be part of something that is both entirely unpretentious and absolutely vital; the essence of music-making as shared enjoyment.

Later that evening, as I walk through the darkling campus towards the coffee shop, I am stopped in my tracks by more familiar music: it is the slow movement of Schubert's C Major Quintet, and as I peer into the Dining Hall I see that the burly first cellist, and unmistakably the guiding force, is Peter Wiley. The group, with the exceptional, selfless violinist David McCarroll taking the first violin part, is playing, to no audience, with fierce commitment and emotional intensity. I am reminded of the performance through which I got to know this work, from my father's collection of LPs, with Pablo Casals, Isaac Stern, Alexander Schneider, Milton Katims, and Paul Tortelier, not recorded at Marlboro but featuring three great Marlboro musicians. Nothing I hear all week will move me more, or more completely sum up the spirit of the place, its continuity, the passing of values between generations.

To give a more explicit formulation of all this, there is no-one better qualified than the eminent pianist and Co-Artistic Director of Marlboro Music Richard Goode. We talk one warm, muggy afternoon sitting on a grass bank under maple trees close to the Persons Auditorium. Goode came to Marlboro first when he was 14, in 1957, when the Festival itself was still quite young. He studied with Rudolf Serkin later and gained from him his essential Austro-German upbringing. "I felt the intensity of his musical concentration, the faithfulness to the score, the attention to detail. Serkin was both extremely correct and an intense and great performer under fire."

Speaking to Goode, a brilliant, self-effacing man with a professorial air, you get a strong feeling of a very particular inheritance having been received and being passed on with the utmost care, but without preciousness. "Marlboro has been a very large fraction of my musical education – my first real immersion in chamber music, my introduction to chamber music as a way of life."

But part of the Marlboro inheritance consists in the fact that Goode does not "essentially feel different playing solo and chamber music." As it happened, after his immersion in chamber music, Goode's solo career blossomed – "Serkin said to me 'You're basically a soloist'" – and he has found himself playing little chamber music, except at Marlboro, over the last twenty years.

This seems a good example of the Marlboro philosophy, positing a basic equality not just between individuals but between kinds of music. The whole Marlboro experience could be defined as a set of variations on Jacques Barzun's deceptively simple statement that "all communication implies equality." The smallest, slightest piece will receive just as much attention here as the Schubert quintet. All the music – and the selection of repertoire is not imposed from above but brought by the performers – will be explored in depth and rehearsed in detail. "I later learned," Goode explains, "that Serkin gleaned much of this from Schoenberg and his Society for Musical Performances. There were between fifty and a hundred rehearsals for the performances of Mahler symphonies for four hands."

That might sound excessive, and the perfectionism at Marlboro is certainly uncommon. Some pieces, Goode goes on, are not felt to be ready even after twenty or so rehearsals. They can wait another year, and I will soon hear a fine example of this unhurried approach to rehearsal in a thrilling performance of Ligeti's fierce and fiercely demanding Horn Trio.

The central continuity at Marlboro is the principle of having senior musicians guiding younger ones in each group: This, in fact, is the tangible way in which the tradition is passed on. The principle is firm but also quite flexible. "Some groups don't need a senior; the senior can listen and not play, as Moyse did." But my impression over the whole week, listening to the way musicians such as Wiley in the Beethoven Septet, Neidich in Carter's *Mosaic*, and Mitsuko Uchida in Brahms's C Minor Piano Quartet transmit their wisdom and experience to younger colleagues, is that nothing at Marlboro matters more than this. Uchida by osmosis as much as words communicates her unique sensitivity to colour and minute gradations of dynamics to her receptive trio of string players.

Co-Artistic Director Uchida has an electric and effervescent presence very different from Goode's. She also conceives her role somewhat differently. She has "her feelers" out, as she puts it; everyone at Marlboro knows she will be there for her special breakfast in the coffee shop at 9:30, and she will be there again in the evening when people unwind and open out. Her

speciality is not just musical dynamics but the more unstable and treacherous area of group dynamics. “You have got to make sure everyone is happy,” she says.

Uchida worries, as we talk one evening over Japanese tea-bowls of Macallan malt whisky, not just about how extra-musical relationships can affect musical ones, but also about the world outside Marlboro and how “the changing times” are impacting on the ideal musical republic founded by Busch, Serkin, and Moyse. Changing times mean, in part, changing economics and the sheer difficulty of making chamber music into a viable way of life. “A string quartet means five plane tickets for the players and the cello, and small halls with small audiences; how do the economics add up?” Such questions, linked to the survival of the apparently anachronistic but uniquely valuable republic of Marlboro, can keep her awake at night.

Marlboro may be at a crossroads, Uchida says, but it has always been at a crossroads. There was never a masterplan, and things have constantly evolved. What remains, and what I get the impression Uchida will defend with her life, is the great Austro-German tradition personified by Serkin’s intense seriousness, perfectionism, and dedication to the music.

This is all making the place sound exceptionally earnest, which it is not. As I write I am recalling not just the napkinball-throwing, but swims down at the South Pond and frisbee and basketball sessions (certain brilliant musicians are endearingly bad at basketball) late into the evening on the lawn in front of the dining hall. But maybe just because Marlboro encompasses not just music, but a whole communal way of living extending over seven weeks of a New England summer, it has such a profound effect on people.

Musicians for decades now – you can think of such distinguished names as Murray Perahia, Yo-Yo Ma, András Schiff, Joshua Bell, Samuel Rhodes, Nobuko Imai, Radovan Vlatkovic – have been insisting that Marlboro is not just musically inspiring but life-changing. Anthony McGill, principal clarinetist of the Metropolitan Opera Orchestra in New York, joins the chorus: “Marlboro changed my life completely – gave me the imagination of what my life could be. And it was realised right here, playing with musicians like Mitsuko.” McGill is returning to Marlboro as a mature musician now, in his early thirties.

Others, such as the mezzo Jazimina MacNeil, are at an earlier stage, just embarking on post-graduate study: She put it to me, with a disarming openness and sincerity, that Marlboro has “contributed to my burgeoning understanding of what being a human being is about, which feeds into my singing.” For her Marlboro, all that is good about the place, “grows out of a great pool of love, for music.”

Time plays strange games at Marlboro. As Uchida has said, there is the great luxury of having an almost infinite amount of time, but that time can pass both very slowly and very fast. Certainly for me the end of my week looms up just as I am beginning to feel acclimatised to the place. But it can be celebrated in the public performances of pieces I have followed in rehearsal, including Carter’s *Mosaic* but also the two Brahms piano quartets and the Beethoven Septet. This last, with Peter Wiley inspiring everyone from the cello, eyes darting in all directions, Sarah Beaty unforgettably alive, limpid, and tender in the clarinet part, Tien-Hsin Cindy Wu rising undaunted to the virtuoso demands of the violin part, Benjamin Jaber gloriously deadpan on horn, seems to me a prime embodiment of Marlboro at its best. A piece often slightly looked down on, as “light” Beethoven, has been mined and explored with infinite care, brought to life in every detail, performed in the end with infectious joy.

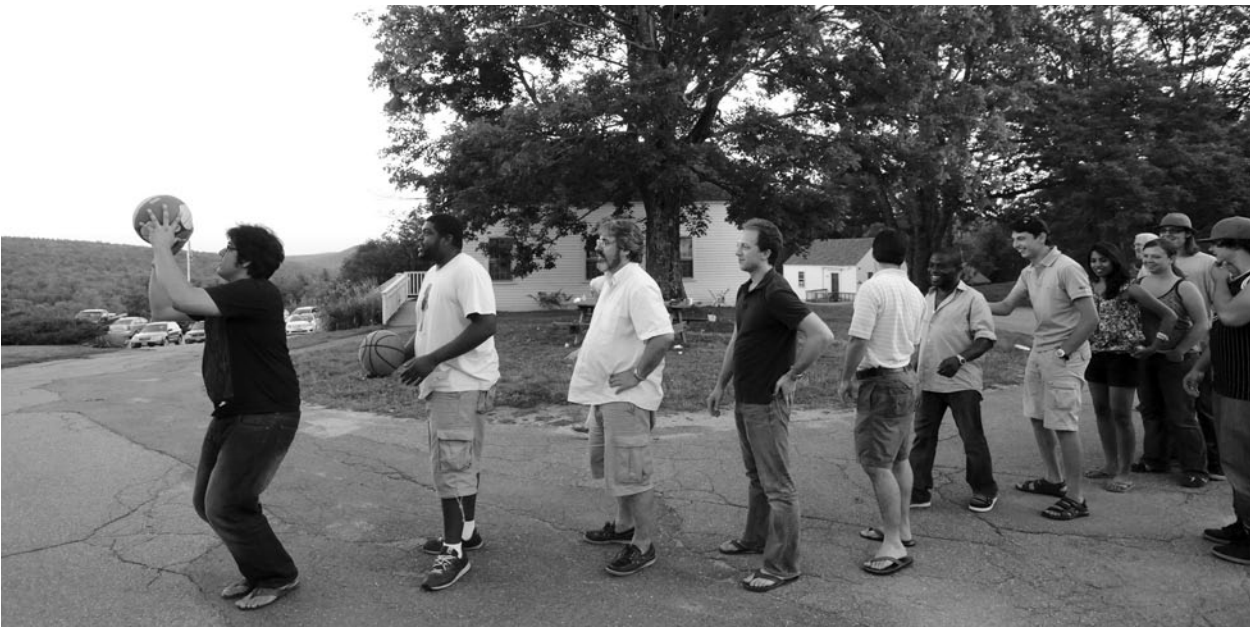
The work that is done at Marlboro does not end at Marlboro. I am reminded of something Peter Wiley has said during a rehearsal: “keep it here amongst us and it will be good out there.” He meant out in the auditorium but the implications go further. For decades now the music-making of Marlboro has been taken out into the wider world, specifically in the form of the Musicians from Marlboro programme and more generally in the worldwide diaspora of musicians who have found in this remote and peaceful neck of the woods an essential point of reconnection to music, to certain values and essences that go even beyond music, and to themselves. At the end of my week I feel that it may be of surpassing importance in a scattered, distracted world that the little republic is kept “here amongst us.”

Harry Eyres is a columnist ('Slow Lane') in London for The Financial Times.

► (top) Tien-Hsin Cindy Wu, Milena Pajaro-van de Stadt, and Peter Wiley in a rehearsal of the Beethoven Septet

► (middle) Charles Neidich, Sarah Beaty

► (bottom) Community members enjoy a game of “Knockout” after dinner.



RECORDINGS

Over the last six decades, recordings of over a hundred Marlboro performances have allowed many who have never visited Vermont to experience the dynamic, spirited music-making that occurs at the festival each summer. These recordings (most on the Sony Classical label) include many historic performances: orchestral works, such as the Bach Orchestral Suites, as well as Beethoven and Mozart symphonies, conducted by Pablo Casals; chamber music masterworks including a 1964 performance of the Mendelssohn Octet featuring Jaime Laredo, Alexander Schneider, Samuel Rhodes, Jules Eskin, and the members of the Guarneri String Quartet (formed that very summer at Marlboro); and the renowned recording of the Schubert *Der Hirt auf dem Felsen* featuring Benita Valente, Harold Wright, and Rudolf Serkin.

In 1969, the Marlboro Recording Society was formed with the generous support of Dr. Andre A. Aisenstadt to record works that were not readily available on CD, as well as special Marlboro performances that Rudolf Serkin and Mischa Schneider, Director of Recordings and Archives, felt should be shared with others. The Hindemith Octet for Winds and Strings with Siegfried Palm; Boccherini quintets with Pina Carmerelli; the Brahms Serenade in A Major, op. 16 conducted by Pablo Casals; Schoenberg's Serenade, led by Leon Kirchner, and Chamber Symphony, No. 1, op. 9, with Felix Galimir, are just a few of the works that were added to the Marlboro recorded repertoire.

The 60th Anniversary is being celebrated with three new albums on the Marlboro Recording Society label, available through ArkivMusic. David Soyer is being honored with an album that includes a performance he gave of the Beethoven "Archduke" Trio in 2006 at the age of 83, with Mitsuko Uchida and violinist Soovin Kim. An album of vocal music offers a 1967 performance of the rarely-heard Shostakovich *Eleven Songs from Jewish Folk Poetry*, op. 79, featuring Benita Valente, Glenda Maurice, Jon Humphrey, and Luis Batlle, along with a work by 2009 Composer-in-Residence Robert Cuckson for voice and eight instruments, featuring mezzo-soprano Jennifer Johnson Cano. The third album offers fresh interpretations of the Ravel and Debussy String Quartets, along with a 2010 performance of Ravel's *Introduction et Allegro*.

In addition to the CDs still available, Sony Classical is making all of its Marlboro recordings available for download. Marlboro recordings no longer in the Sony catalogue are available through ArkivMusic, which is releasing, for the first time on CD, four early Marlboro recordings including Schoenberg's *Verklarte Nacht* with Felix Galimir and the Busoni *Fantasia contrappuntistica* with Peter Serkin and Richard Goode.

A complete list of Marlboro recordings is available at www.marlbormusic.org or at the reception desk at Persons Auditorium.





Brandenburg Concertos:

Pablo Casals conducting a recording session of Bach's Brandenburg Concertos.

◀ Rehearsal of Robert Cuckson's *Der gayst funem shturem*, featuring Ida Levin, Yonah Zur, Beth Guterman, Saeunn Thorsteinsdottir, Jennifer Johnson Cano, Zachary Cohen, Sivan Magen, Jose Vicente Castello, and Sarah Beaty

▶ Soovin Kim, Mitsuko Uchida, and David Soyer rehearsing Beethoven's "Archduke" Trio



APPLE TREE

by Philipp Naegele



There is an ancient apple tree at the very center of the Marlboro campus, one of several bearing witness to the orchard and farm that lived here once, before the arrival of students and musicians. Only a few steps from the dining hall, where today music and meals, dances and skits, discussions and daydreams send out their sounds, aromas, lights, and intangibles, the apple tree has stood, for longer than most of us may well have to live, as a silent, patient, observant, self-possessed, perennially fertile presence through Vermont's seasons of extremes and through the transformations of its surroundings, ever undiminished in its vitality and the welcoming of its open arms.

Resembling more the timeless, gnarled, intrepid olive trees of Gethsemane, its outspread branches have kindly held generations of climbing-happy children, served as the setting for photographs of young and old, and fed the adventurous who taste its unsolicited fruit. Untended, unpruned, year after year its nascent apples, unremarked at first, quietly ripen as a summer's music continues, as if to mirror, encourage, and document our own ripening efforts nearby. Its only sounds come

from fruit as it drops to the ground in August, weeping with and applauding the music that, like the apples, is the fruit of a summer's dedication. The cider aroma of apples on the ground mingles then with the sounds of instruments and voices, lingering suspended in the atmosphere.

The apple tree is unlike others of its kind. It has not only risen upward, but has sent out trunk-thick limbs horizontally, close to the ground – limbs that have re-rooted and can sustain the weight of ice and snow, of the canopy's ever expanding reach, of climbers and crops and time. It has even survived a major amputation recently. A horizontal stump presents to our unsettling sight, like a veteran amputee, the evidence of unpeaceful times. Its scars of age, its determination still further to spread its wings, to live on, re-root, and produce new generations speaks to the continuing fertility of the vision of those once re-rooting uprooted idealists from post-war Europe whose heartbreaking beautiful music it first heard some sixty years ago drifting across to where it then already stood, ready to receive, treasure, and reciprocate down to this very day.

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Toby Hoffman
Mark Holloway
Hsin-Yun Huang
Hung-Wei Huang
Christof Huebner
Amadi Hummings
Nobuko Imai
Yu Jin
Kirsten Johnson
Katie Kadarauich
Kim Kashkashian
Martha Strongin Katz
Yoshiko Kawamoto
Sang-Jin Kim
Philip Kramp
Sebastian Krunnies
Rachel Ku
Doris Lederer
Julianne Lee
Scott Lee
Caroline Levine
Patricia McCarty
Rainer Moog
Katherine Murdock
Philipp Naegele
Ah Ling Neu
Scott Nickrenz
Eric Nowlin
Heiichiro Ohyama
Richard O'Neill
Daniel Panner
Maiya Papach
Cynthia Phelps
Karie Prescott

Melissa Reardon
 Samuel Rhodes
 Lesley Robertson
 Carla-Maria Rodrigues
 Ryo Sasaki
 Naoko Shimizu
 Benjamin Simon
 Scott St. John
 Burchard Tang
 Steven Tenenbom
 Jessica Thompson
 Walter Trampler
 Jonathan Vinocour
 Ira Weller
 Barbara Westphal
 Phillip Ying
 Harry Zaratzian
 Bernard Zaslav

Cello

Gianna Abondolo
 Valérie Aimard
 Fortunato Arico
 Susan Babini
 Soo Bae
 Na-Young Baek
 Efe Baltacigil
 Denis Brott
 Colin Carr
 Susannah Chapman
 Paul Cheifetz
 Kristina Reiko Cooper
 Christopher Costanza
 Charles Curtis
 Robie Brown Dan
 Steven Doane
 Timothy Eddy
 Amir Eldan
 Georg Faust
 Rocco Filippini
 David Finckel
 Madeline Foley
 Clive Greensmith
 Jerry Grossman
 Bonnie Hampton
 Gary Hoffman
 Janet Horvath
 Jay Humeston
 Ko Iwasaki
 Jonathan Karoly
 Yumi Kendall
 Michal Korman
 James Kreger
 Sumire Kudo
 Lisa Lancaster
 Wendy Law
 Earl Lee
 Nina Maria Lee
 Priscilla Lee
 Ronald Leonard
 Laurence Lesser
 Julia Lichten
 Katja Linfield

Melissa Meell
 Clancy Newman
 Michael Nicholas
 Siegfried Palm
 Leslie Parnas
 Miklòs Perényi
 Zvi Plessner
 Jean-Guihen Queyras
 Raman Ramakrishnan
 Kari-Lise Ravnan
 Dorothy Reichenberger
 Peter Rejto
 Gustav Rivinius
 Sharon Robinson
 Marcy Rosen
 Nathaniel Rosen
 Toby Saks
 Brent Samuel
 Sara Sant'Ambrogio
 Judith Serkin
 Richard Sher
 Wilhelmina Smith
 Jeffrey Solow
 David Soyer
 Jonathan Spitz
 Peter Stumpf
 Robert Sylvester
 Margo Tatgenhorst
 Saeunn Thorsteinsdottir
 Paul Tobias
 Nicholas Tzavaras
 Jan Vogler
 Paul Watkins
 Peter Wiley

Double Bass

Joseph Carver
 Timothy Cobb
 Zachary Cohen
 Carolyn Davis
 Gail Kruvand
 Julius Levine
 Peter Lloyd
 Marc Marder
 Kurt Muroki

Flute

Valérie Tessa Chermiset
 Paul Dunkel
 Dejan Gavrić
 Laura Gilbert
 Demarre McGill
 Judith Mendenhall
 Michael Parloff
 Marina Piccinini
 Paula Robison
 Carol Wincenc
 Tanya Dusevic Witek
 Laurel Zucker

Oboe

Leonard Arner
 Theodore Baskin

Jeannette Bittar
 Cynthia Koledo DeAlmeida
 Kathryn Greenbank
 Georges Luis Haas
 Katherine Needleman
 Eric Olson
 Linda Strommen
 Joseph Turner
 Rudolph Vrbsky
 Robert Walters
 English Horn
 Randall Cook

Clarinet

Pascal Archer
 Sarah Beaty
 Frank Cohen
 Larry Combs
 Alexander Fiterstein
 Romie de Guise-Langlois
 David Krakauer
 Elsa Ludewig
 Anthony McGill
 Daniel McKelway
 Stewart Newbold
 Todd Darren Palmer
 Michael Rusinek
 Shannon Scott
 David Singer
 Jo-Ann Sternberg
 Richard Stoltzman
 Theresa Tunnickliff
 Harold Wright
 John Bruce Yeh

Bassoon

Eric Arbiter
 Lynette Diers Cohen
 Michael Finn
 Nancy Goeres
 Marc Goldberg
 Alexander Heller
 Benjamin Kamins
 Joyce Kelley
 Daniel Matsukawa
 Christopher Millard
 Jennifer Monroe
 Shinyee Na
 Stefanie Przybylska
 Mark Timmerman
 William Winstead

Horn

Michelle Reed Baker
 John Barrows
 Angela Cordell Bilger
 José Vincente Castelló
 Earl Chapin
 Christine Chapman
 Sarah Dussing
 Victoria Eisen
 Daniel Grabois
 Robin Graham

Paul Ingraham
 Michael Johns
 David Jolley
 Chris Komer
 Paul S. LaFollette III
 Patrick Pridemore
 Stewart Rose
 Robert Routh
 Richard Solis
 Radovan Vlatković
 Saxophone
 Lynn Klock
 Trumpet
 Wilmer Wise

Trombone

Robert Moir

Harp

Heidi Lehwalder
 Sivan Magen

Guitar

David Starobin

Percussion

Joseph Gramley
 John Grimes
 Neil Grover
 Jurij Konje

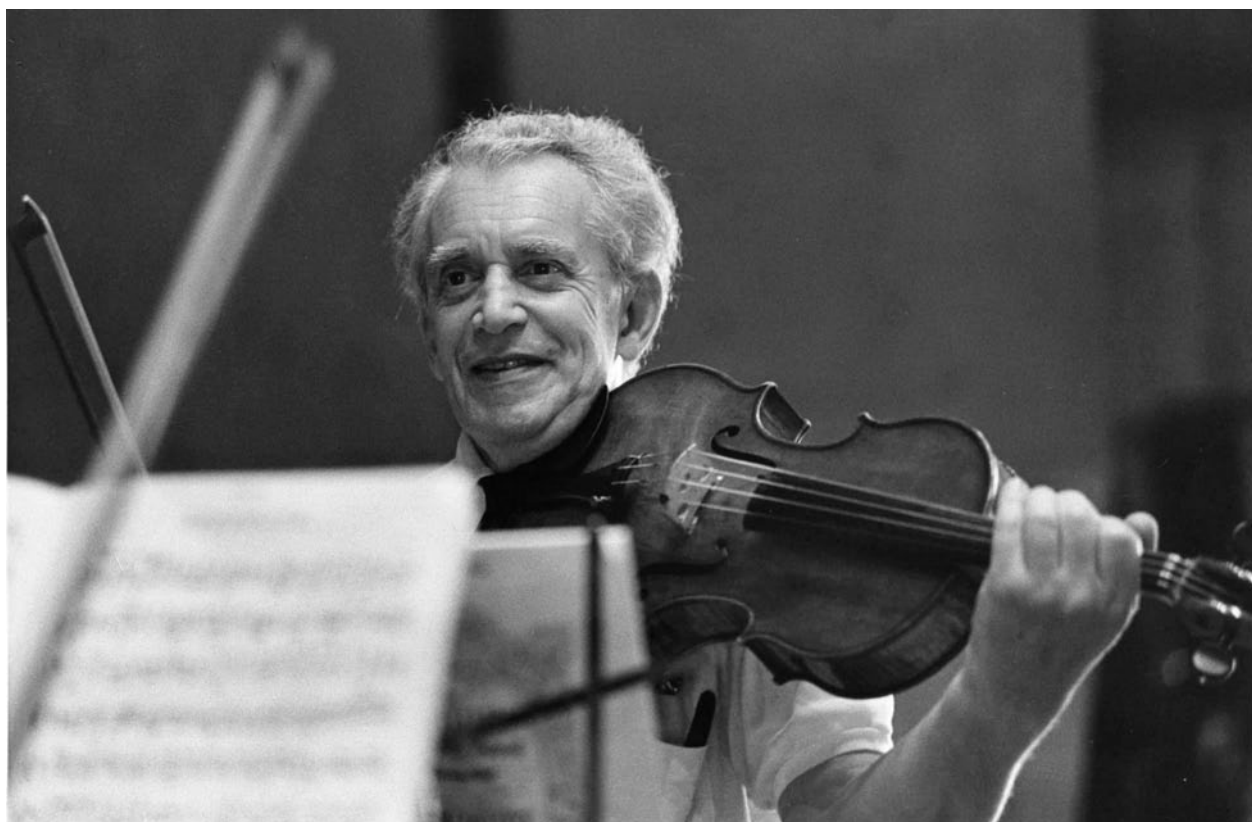
Voice

Raquel Adonaylo
 Betty Allen
 Mary Burgess
 Jennifer Johnson Cano
 Katherine Ciesinski
 Donald Collup
 David Evitts
 Leslie Guinn
 Gregory Hopkins
 Stephanie Houtzeel
 Jon Humphrey
 Elizabeth Koch
 Florence Kopleff
 Rosa Lamoreaux
 Marvis Martin
 Tamara Matthews
 Glenda Maurice
 Charles Mays, Jr.
 Thomas Meglioranza
 John Moore
 Tamara Mumford
 Mary Nessinger
 Thomas Paul
 Nicholas Phan
 Kyoko Saito
 Randall Scarlata
 Sanford Sylvan
 James Tyeska
 Benita Valente
 Mary Westbrook-Geha
 Hyunah Yu

PARTICIPATING ARTISTS, 1951-2011

Piano

Philip Aaberg	Virginia Rubottom Eskin	Judit Jaimes	Maria Mosca
Elena Abend	Lorraine Falberg	Li Jian	Frederick Moyer
Pierre-Laurent Aimard	Meira Farkas	Veronica Jochum	Peter Nagy
Rieko Aizawa	Arthur Fennimore	David Johnston	Michael Namirovsky
Judith Alstadter	Esther Fernandez	Ieva Jokubaviciute	Marilyn Neeley
Kenneth Amada	Monica Feuermann	Gilbert Kalish	Toby Nevis
Ronit Amir	Rudolf Firkušný	Lilian Kallir	Erika Nickrenz
Mitchell Andrews	George Fishoff	Martin Kasik	Ken Noda
Ruslana Antonowicz	Leon Fleisher	Anita Katchen	Christopher O'Riley
Igor Ardašev	Julian Foster	Constance Keene	Michael Oelbaum
Nareh Arghamanyan	Lily Fox	Freddy Kempf	Hilda Offermann
Lydia Artymiw	Malcolm Frager	Dukju Kim	Atsuko Ohori
Vovka Ashkenazy	Claude Frank	Kwang-Wu Kim	Ursula Oppens
Richard Aslanian	Peter Frankl	Walter Klien	Peter Orth
Dickran Atamian	Robert Freeman	Momo Kodama	Cristina Ortiz
Edward Auer	Yukino Fujiwara	Dina Koston	Lois Carole Pachucki
Silke Avenhaus	Laura De Fusco	Edith Kraft	Zaidee Parkinson
Emanuel Ax	Shirley X. Gabis	Anton Kuerti	Patricia Parr
Andreas Bach	Roswitha Gediga	Márta Kurtág	Andrea Passigli
Thomas Bagwell	Alon Goldstein	Sara Laimon	Rebecca Penneys
Nerine Barrett	David Golub	Lang Lang	Murray Perahia
Luis Batlle	Richard Goode	Ruth Laredo	Beverly Phillips
Charlotte Behrendt	Stewart Goodyear	Jacob Lateiner	Sally Pinkas
Martin Berkofsky	Alexander Goor	Theodore Lettvin	Alain Planès
Boris Berman	Judith Gordon	Ernest Levenstein	Boris Poliakine
Jonathan Biss	Gary Graffman	Beth Levin	Eloise Polk
Barbara Blegen	David Gross	Caren Levine	Anna Polonsky
Bonnie Bogle	Paul Gulda	David Levine	Walter Ponce
Ossie Borosh	Renana Gutman	Dena Levine	Matan Porat
Yefim Bronfman	Marian Hahn	James Levine	Joy Pottle
Kathryn Brown	Derek Han	Max Levinson	Patricia Prattis
Lydia Brown	Tong-Il Han	Igor Levit	James Primosch
Michael Brown	Wu Han	Frank Levy	Stephen Prutsman
Stephanie Brown	Gregory Hayes	Cecile Licad	Hannah Prydatkevych
John Browning	Andrew Heath	Kuok-wai Lio	Cynthia Raim
Judith Burganger	Ann Heiligman	Eleanor Lipkin	Joel Rice
John Buttrick	Martin Helmchen	Seymour Lipkin	James Richman
Bruno Canino	George Henry	Eugene List	John Ritter
Gabriele Carcano	Ivette Hernandez	Thomas Lorango	Jerome Rose
Seth Carlin	Judith Hirsch	Jerome Lowenthal	Irene Rosenberg
Jeffrey Chappell	Ian Hobson	Joyce Lowry	Renata Rosenblatt
Katherine Chi	Benjamin Hochman	Lee Luvisi	Lilli Bohnke Rosenthal
Chia Chou	Paige Roberts Hoffman	Pallavi Mahidhara	Adrian Ruiz
Van Cliburn	Lorin Hollander	Alan Mandel	Joel Sachs
Evelyne Crochet	Patricia Hopkins	Stephen Manes	Samuel Sanders
Tan Crone	William Horn	Wolfgang Manz	Thomas Sauer
Katharina Heinz David	Mieczyslaw Horszowski	Alan Marks	Alicia Schachter
Jeremy Denk	Helen Huang	Martha Massèna	András Schiff
William Doppman	Naoyuki Inoue	Robert McDonald	Mark Schneider
Barry Douglas	Diedre Irons	Jeremy Menuhin	Paul Schoenfield
David Effron	Martin Isepp	Robert Merfeld	Irene Schreier
Carol Eshak	Roglit Ishay	Marilyn Meyer	André-Michel Schub
	Eugene Istomin	Bertrand Molia	Marilyn Schultz



▲ Boris Kroyt

Kathryn Selby
 Peter Serkin
 Rudolf Serkin
 Daniel Shapiro
 Henry Shapiro
 Zola Mae Shaulis
 Paul Shaw
 Thomas Shepard
 Craig Sheppard
 Leonard Shure
 Jeffrey Siegel
 Antti Siirala
 Paul Badura-Skoda
 Alexander Slobodyanik
 Shirley Smethen
 Lawrence Smith
 Debbie Sobol
 Ignat Solzhenitsyn
 Claudette Sorel
 Susan Starr
 Victor Steinhardt
 Cheryl Stern
 Judith Stillman
 Anna Stoytcheva
 Richard Syracuse
 Natasha Tadson
 Kiyoko Takeuti
 Marc Taslitt
 Etsuko Tazaki
 Nina Tichman
 Margaret Tolson
 Friederike Trauer
 Gilles Tremblay
 Kwong-Kwong Tung

Ronald Turini
 Mitsuko Uchida
 Reiko Uchida
 June Urquhart
 Mihaela Ursuleasa
 Dénes Várjon
 Maria Lopez-Vito
 Stefan Vladar
 Ralph Votapek
 Diane Walsh
 Pei-Yao Wang
 Ashley Wass
 Vivian Hornik Weilerstein
 Alan Weiss
 Piero Weiss
 Yael Weiss
 Gloria Whitney
 James Wolfe
 Elizabeth Wright
 Roxana Wruble
 Amy Jiaqi Yang
 Mikhail Yanovitsky
 Marion Zarzeczna
 Natalie Zhu
 Idith Zvi

Harp

Mary Alderdice
 Edith Picht-Axenfeld
 Maryse Carlin
 Suzanne Cleverdon
 Robert Conant
 Kenneth Cooper
 Paul Fayko

John Gibbons
 Eiji Hashimoto
 Gregory Hayes
 Tõnu Kalam
 Mark Kroll
 Robert Levin
 Robert Merfeld
 Jens Nygaard
 Doris Ornstein
 Charles Sherman
 Andrew Willis
 Wendy Young

Violin

Salvatore Accardo
 Jermolaj Albiker
 Sanford Allen
 Dorothy Alpert
 Korbinian Altenberger
 Christian Altenburger
 Bjoern Andreasson
 Goesta Andreasson
 Leah Arner
 Shmuel Ashkenasi
 Liliana Ciulei Atanasiu
 Norma Auzin
 Charles Avsharian
 Ju Young Baek
 Christel Baillie
 Dorothy Bales
 Gabriel Banat
 Elena Barere
 Rachel Barton
 Elisabeth Batiashvili

Margaret Batjer
 Benjamin Beilman
 Joshua Bell
 Jeanne Benjamin
 Krista Bennion
 Yehonatan Berick
 Lori Courant Berkowitz
 Pavel Berman
 Wallace Berul
 Sophie Besançon
 Vera Beths
 Ida Bieler
 Paul Biss
 Carol Block
 Emmanuelle Boisvert
 David Bowlin
 Aaron Boyd
 Norbert Brainin
 Jacqueline Brand
 Elizabeth Burckhardt
 Barbara Burgdorf
 Adolf Busch
 James Buswell
 Karina Canellakis
 Serena Canin
 Daniel Carlson
 Pina Carmirelli
 Charles Castleman
 Jesse Ceci
 Corey Cerovsek
 Ivan Chan
 Lynn Chang
 Lucy Chapman
 Olivier Charlier

Stephanie Chase
 Leland Chen
 Robert Chen
 Catherine Cho
 Young-Mi Cho
 Daniel Chong
 Nikki Chooi
 Nancy Chute
 Nancy Cirillo
 Diana Cohen
 Isidore Cohen
 Nathan Cole
 Richard Collins
 Ronald Copes
 Steven Copes
 Dorothy Ann Cramer
 Bradley Creswick
 Peter Cropper
 Miranda Cuckson
 John Dalley
 Antonino David
 Alvaro de Granda
 Margarita Delacorte
 Ellen dePasquale
 William dePasquale
 Robert Dew
 Patricia Grimes Vas Dias
 Glenn Dicterow
 Sarah Dines
 Baird Dodge
 Robert Dressler
 Eugene Drucker
 Marilyn Dubow
 Suzanne Dynner

Veronika Eberle
 Sigrún Edvaldsdóttir
 James Ehnes
 Oscar Ekberg
 Ralph Evans
 Timothy Fain
 Virginia Farmer
 Leonard Felberg
 Sheila Fiekowsky
 Karin-Regina Florey
 Lily Francis
 Pamela Frank
 Catherine French
 Miriam Fried
 Eric Friedman
 Martin Friedmann
 Ying Fu
 Mayuki Fukuhara
 Gregory Fulkerson
 Felix Galimir
 Saschko Gawriloff
 Gudrun Gay
 Sylvie Gazeau
 Pamela Gearhart
 Noah Geller
 Emilie-Anne Gendron
 Joseph Genualdi
 Mila Georgieva
 Jennifer Gilbert
 Carroll Glenn
 Celeste Golden
 Maynard Goldman
 Marcia Goode
 Cora Gordon

Midori Goto
 Marc Gottlieb
 Caroline Goulding
 Liana Gourdja
 Barbara Govatos
 Nisanne Graff
 Endre Granat
 Deborah Greenebaum
 Roland Greutter
 Alan Grishman
 Eric Grossman
 Bira Haas
 Augustin Hadelich
 Viviane Hagner
 Hilary Hahn
 Diana Halprin
 Laura Hamilton
 Julius Hegyi
 Mary Crowder Hess
 Grete Hirsch
 Momoko Horigome
 Yuzuko Horigome
 Lynn Horner
 Bella Hristova
 Nai-Yuan Hu
 Bin Huang
 Frank Huang
 Mark Huggins
 Colin Jacobsen
 Peggy James
 Alexander Janiczek
 Piotr Janowski
 Nora Joffe
 Renée Jolles

Leila Josefowicz
 Helen Journet
 Eugene Kahn
 Lilla Kalman
 Yukiko Kamei
 Judy Kang
 Judy Kang
 Juliette Kang
 Sarah Kapustin
 Tomoko Kato
 Naomi Katz
 Ani Kavafian
 Erin Keefe
 Nicolas Kendall
 Bayla Keyes
 Benny Kim
 Chee-Yun Kim
 Hye-Jin Kim
 Hyunmi Kim
 Min-Young Kim
 Soovin Kim
 Young Uck Kim
 Young-Nam Kim
 Christopher Kimber
 Tiberius Klausner
 Melissa Kleinbart
 Veronica Knittel
 Kenji Kobayashi
 Victoria Kobayashi
 Robert Koff
 Jennifer Koh
 Rudolf Kolisch
 Walter Koppleman
 Henryk Kowalski

▼ Pina Carmirelli, Lucy Chapman



Vera Vaidman Krasovsky	Sergiu Luca	Ayano Ninomiya	Jerome Rosen
Takumi Kubota	Kathy Lucktenberg	Ronald Oakland	Sylvia Rosenberg
Sarah Kwak	Si-Hon Ma	Hirono Oka	Julie Rosenfeld
Yoon-Kyung Kwon	Frances Magnes	Tomohiro Okumura	Michelle Ross
Yvonne Lam	Michelle Makarski	Elmar Oliveira	Miho Saegusa
Lisa-Beth Lambert	Bracha Malkin	Jennifer Orchard	Lara St. John
Jaime Laredo	Sidney Mann	Junko Ota	Scott St. John
Amy Lee	Varty Manouelian	Igor Ozim	Peter Salaff
Elaine Lee	Robert Mark	Michaela Modjeska Paetsch	Gino Sambuco
Jessica Lee	Ulrike-Anima Mathé	Tedi Papavrami	Leonard Samuels
Kyung-Sun Lee	Yoko Matsuda	Chul-In Park	Alexander Schneider
Lisa Lee	Saeka Matsuyama	Laura Park	Gottfried Schneider
Yura Lee	David McCarroll	Susie Park	Mona Schoen
Ronan Lefkowitz	Kerry McDermott	Edith Peinemann	Ernestine Briesmeister
Oswald Lehnert	Pierre Menard	Pasquale Pellegrino	Schor
Hou Lei	Geoffrey Michaels	Oscar Pereira	Joseph Schor
Kathleen Lenski	Thomas Michalak	Jane Peters	Michel Schwalbe
Andrea Bircsak Leung	Jesse Mills	Daniel Phillips	Florence Schwartz
Ida Levin	Shlomo Mintz	Todd Phillips	Robin Scott
Myron Levitsky	Sonya Monosoff	Elizabeth Pitcairn	Berl Senofsky
Amnon Levy	Diane Monroe	Olga Polonsky	Irene Busch Serkin
Samuel Levy	David Montagu	Wen Qian	Philip Setzer
Weigang Li	Greg Moore	Michael Rabin	Liba Shacht
Mei-Chen Liao	Blanche Honegger Moyse	Max Rabinovitsj	Leslie Shank
Klaus Liepman	Gilda Muhlbauer	Joseph Rabushka	Robin Sharp
Lise Liepman	Viktoria Mullova	Toni Rapport	Eyal Shiloach
S. Anna Lim	Takahiro Muroya	Florika Remetier	Yuuko Shiokawa
Cho Liang Lin	Tai Murray	Barbara Renner	Helen Shklar
Jasmine Lin	Philipp Naegele	Emi Ohi Resnick	Carol Sindell
Joseph Lin	Sachiko Nakajima	Harumi Rhodes	Deborah Singer
Charles-André Linale	Yoshiko Nakura	Gerardo Ribeiro	Alan Sklar
Joel Link	Lucy Nedzel	Evelyn Riesman	Laurie Smukler
Mauro Loguercio	Dina Nesterenko	Mary Kay Robinson	Yoonshin Song
Richard Luby	Margot Neuhof	Sharon Roffman	Herbert Sorkin

▼ Benita Valente, Anthony Checchia, Howard Scott, Rudolf Serkin, Harold Wright





▲ (left) Sarah Dussing, Anthony McGill, Michael Rusinek, William Winstead;
(right) Mischa Schneider, Ida Levin, Carmit Zori

Barbara Sorlien
Ralph De Souza
Marylou Speaker
Annie Steiger
Mark Steinberg
Diana Steiner
Arnold Steinhardt
Richard Sterba
James Stern
Mitchell Stern
Bruno Straumann
Axel Strauss
Takaoki Sugitani
Akiko Suwanai
Hidetaro Suzuki
Andrew Svilokos
Ian Swensen
Joseph Swensen
Susan Synnvestedt
Caterina Szepes
Naoko Tanaka
Andrew Kohji Taylor
Christian Tetzlaff
Olivier Thouin
Elizabeth Titus
Yan Pascal Tortelier
Jon Toth
Michael Tree
Mari Tsumura
Ling Tung
Janet Kendall Turković
Danbi Um
Elena Urioste
Asako Urushihara
Masuko Ushioda
Erno Valašek
Teresa Vannin
Sándor Végh
Kai Vogler
Ulf Wallin
I-Fu Wang
Zheng-Rong Wang
Robert Waters
Julia Watson

Hazel Weems
Annette Wegiel
Donald Weilerstein
Marcia Weinfeld
Lisa Weiss
Elaine Weldon
Steven Wernick
Michi Wiancko
Shirley Williams
Hayley Wolfe
Tien-Hsin Cindy Wu
Hiroko Yajima
Yosef Yankelev
Ayako Yoshida
David Zafer
Marion Zarzeczna
Julia Zaustinsky
Peter Zazofsky
Thomas Zehetmair
Zvi Zeitlin
Gladys Zera
Qian Zhao
Dan Zhu
Carmit Zori
Itamar Zorman
Yonah Zur

Viola

Rebecca Albers
Misha Amory
Steven Ansell
Fausto Anzelmo
Toby Appel
Kyle Armbrust
Lotte Bamberger
Maurycy Banaszek
Daniel Barrach
Cathy Basrak
Sydney Beck
Alisa Belzer
Vincianne Béranger
Lori Courant Berkowitz
Hatto Beyerle
Luigi Alberto Bianchi

Paul Biss
Virginia Blakeman
Kristine Bogyo
Sarah-Jane Bradley
Mimi Bravar
Lila Brown
Matthias Buchholz
Judith Busbridge
Annie Chang
Choong-Jin Chang
Brian Chen
Che-Hung Chen
Sally Chisholm
Jonathan Chu
William Chute
Nancy Cirillo
Sarah Clarke
Hélène Clément
Caroline Louise Coade
Sarah Cossum
Nina Courant
Wayne Crouse
Sidney Curtiss
Judith Davidoff
Emily Deans
Carrie Dennis
Rodney Dennis
Ellen dePasquale
Marc Desmons
Roberto Díaz
Baird Dodge
Karen Dreyfus
Susan Dubois
James Dunham
Patrick Dussart de la Iglesia
Ulrich Eichenauer
Nancy Ellis
Gertrude Emery
Csába Erdélyi
Nina Falk
Marie Finckel
Luke Fleming
Richard Foodim
Daniel Foster

Sylvie Gazeau
Geraldine Gee
Rebecca Gitter
Bruno Giuranna
Jacob Glick
John Graham
Charles Griffin
Victoria Gunn
Beth Guterman
John Hamilton
Mary Hammann
Jennie Hansen
Miriam Hartman
Veit Hertenstein
Raphael Hillyer
Claudia Hofert
Toby Hoffman
Mark Holloway
Hsin-Yun Huang
Hung-Wei Huang
Christof Huebner
Amadi Hummings
Matthew Hunter
Seymour Illions
Nobuko Imai
Theodore Israel
Yu Jin
Scott St. John
Kirsten Johnson
Maxine Johnson
Katie Kadarauich
Eugene Kahn
Endel Kalam
Lilla Kalman
Vivek Kamath
Kim Kashkashian
Martha Strongin Katz
Naomi Katz
Isaac Kaufman
Yoshiko Kawamoto
Hazel Kerlin
Myra Kestenbaum
David Kim
Sang-Jin Kim



▲ (left) Claude Frank, Lilian Kallir; (right) Marie Luise Neunecker, Rudolph Vrbisky

Kay Knudsen
Philip Kramp
Boris Kroyt
Sebastian Krunnies
Rachel Ku
Rachel Kuipers
Lee Lane
Jaime Laredo
Doris Lederer
Hanna Lee
Julianne Lee
Scott Lee
Yura Lee
Pierre Lenert
Caroline Levine
Myron Levitsky
Teng Li
Bernard Linden
Natasha Lipkin
Hui Liu
Leslie Malowany
Raymond Marsh
Tatjana Masurenko
Patricia McCarty
Donald McInnes
Jorge Mester
Susie Mészáros
Catherine Metz
Geoffrey Michaels
Milan Milisaljevic
Gaetan Molieri
Sonya Monosoff
Raymond Montoni
Rainer Moog
Annemarie Moorcroft
Linda Moss
Blanche Honegger Moyse
Katherine Murdock
Dimitri Murrath
Philipp Naegele
Ah Ling Neu
Paul Neubauer
Margot Neuhof
Lawrence Neuman

Nokuthula Ngwenyama
Scott Nickrenz
Eric Nowlin
Richard O'Neill
Heiichiro Ohyama
Milena Pajaro-van de Stadt
Daniel Panner
Maiya Papach
Massimo Paris
Arrigo Pelliccia
Guillermo Perich
Masumi Per Rostad
Paul Pesthy
Cynthia Phelps
Elizabeth Phillips
Glenna Pohly
Vicki Powell
Madeline Prager
Karie Prescott
Hannah Prydatkevych
Melissa Reardon
Dorian Rence
Rhoda Rhea
Samuel Rhodes
Toni Riley
Lesley Robertson
Carla-Maria Rodrigues
Ellen Rose
Jerome Rosen
Amélie Roussel
Arthur Royval
Ryo Sasaki
Eckart Schloifer
William Schoen
Ernestine Briesmeister Schor
Midhat Serbagi
Irene Busch Serkin
Jack Shapiro
Naoko Shimizu
Minna Shklar
Benjamin Simon
Jonah Sirota
Meredith Snow
Benjamin Solow

Ji Hyun Son
Herbert Sorkin
Marylou Speaker
Arnold Steinhardt
Victor Stern
Jennifer Stumm
Burchard Tang
Lucille Taylor
Steven Tenenbom
Jessica Thompson
Julie Thompson
Marcus Thompson
Karen Trampler
Walter Trampler
Michael Tree
Jessica Troy
Ling Tung
Thomas Turner
Francis Tursi
Karen Tuttle
Asdís Valdimarsdóttir
Robert Verebes
Robert Vernon
Jonathan Vinocour
Ilona Vukovic
Geraldine Walther
Meng Wang
Ira Weller
Barbara Westphal
Ralph Wheelock
Evan Wilson
Barbara Wright
Donald Wright
Phillip Ying
Mary Sang-Hyun Yong
Harry Zaratzian
Bernard Zaslav
Tabea Zimmermann

Viola da Gamba

Judith Davidoff
Richard Taruskin

Cello

Gianna Abondolo
Valérie Aimard
Gerald Appleman
Fortunato Arico
Ellen Marie Arrigo
Susan Babini
Soo Bae
Na-Young Baek
Christopher von Baeyer
Eric von Baeyer
Grace Bahng
Alexander Baillie
Efe Baltacigil
Bronwyn Banerdt
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
Anner Bylsma
Gabriel Cabezas
Colin Carr
Sarah Carter
Pablo Casals (Special Guest)
Nathan Chaikin
Susannah Chapman
Paul Cheifetz
Raphaël Chrétiens
Roselyn Clarke
David Cole
Rohini Coomara
Kristina Reiko Cooper
Roberta Cooper



▲ (left) Yuzuko Horigome, David Soyer; (right) Kai Vogler, Roglit Ishay, Siegfried Palm

Christopher Costanza
Charles Curtis
Robie Brown Dan
Joanna de Keyser
Henri Demarquette
Andrés Díaz
Burton Dines
Steven Doane
Kari Jane Docter
Camilla Doppman
Zon Eastes
Timothy Eddy
Eugene Eicher
Amir Eldan
André Emelianoff
Jules Eskin
Georg Faust
Mileva Fialova
Rafael Figueroa
Rocco Filippini
David Finckel
George Finckel
Ilya Finkelshteyn
Michael Flaksman
Madeline Foley
Pamela Frame
Barbara Fryer
Hélène Gagné
Alexis Pia Gerlach
Rudolf Gleissner
John Goberman
Ann Goodman
Johannes Goritzki
Michael Grebanier
Clive Greensmith
Leo Grinhauz
Jerry Grossman
Michael Haber
Matt Haimovitz
Bonnie Hampton
Yehuda Hanani
Jiri Hanousek
Lynn Harrell
Marie-Elisabeth Hecker
Benar Heifetz

Klaus Heitz
Stephen Herrold
Takeichiro Hirae
Desmond Hoebig
Annabelle Hoffman
Gary Hoffman
Henri Honegger
Janet Horvath
Jay Humeston
Thomas Igloi
Ko Iwasaki
Andrew Janss
Käthe Jarka
Verna Jarnot
Dane Johansen
Claus Kanngiesser
Jonathan Karoly
Mickey Katz
Paul Katz
Yumi Kendall
Yeesun Kim
Katinka Kleijn
Michal Korman
James Kreger
Joel Krosnick
Sumire Kudo
Toshio Kuronuma
Lisa Lancaster
Jennifer Langham
Wendy Law
Angela Lee
Chui-Yee Lee
Daniel Lee
Earl Lee
Nina Maria Lee
Priscilla Lee
Ronald Leonard
Laurence Lesser
Arthur Lessing
Amy Levine
Julia Lichten
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Elyse Yockey
Naoko Yoshino

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Fred Hand
Fredric J. Lehrman

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Edward Flower
Chris Williams

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William Montgomery
Gretchen Moore
Susan Morris
Louis Moyse
Marcel Moyse



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 Martin Orenstein
 Phyllis Parker
 Michael Parloff
 Barbara Peterson
 Marina Piccinini
 Gertrude Pinion
 Catherine Ransom
 Christine Reed
 Odile Renault
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 Paula Robison
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 Joshua Smith
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 Marge Veleta

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 Marjorie Wiener
 Carol Wincenc
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 Ruth Wurster Wright
 Richard Wyszynski
 Jane Young
 Laurel Zucker

Oboe/Oboe d'amore

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 Leonard Arner
 Robert Atherholt
 Theodore Baskin
 William Bennett
 Melvin Berman
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 Neil Black
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 Fred Alston

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Eric Arbiter
 Jane Cardwell
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 Joel Feinglass
 Michael Finn
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 Joyce Kelley
 Nicholas Kilburn
 Sylvia Deutscher Kushner
 Ursula Leveaux
 Donald MacCourt
 Valentin Martchev

Daniel Matsukawa
 Stephen Maxym
 David McGill
 Christopher Millard
 Jennifer Monroe
 Kenneth Moore
 Robert Moore
 Frank Morelli
 Kenneth Munday
 Shinyee Na
 Ryohei Nakagawa
 Isabelle Plaster
 Stefanie Przybylska
 Richard Ranti
 Mordechai Rechtman
 Tristan Rennie
 Patricia Rogers
 Sidney Rosenberg
 Matthew Ruggiero
 Daniel Sagarman
 Peter Schoenbach
 Sol Schoenbach
 William Scribner
 Ryan Simmons
 Roland Small
 Jane Taylor
 Mark Timmerman
 Muneo Tozawa
 Milan Turković
 Natalya Rose Vrbksy
 Kim Walker
 William Winstead
 Thomas Woodhams

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Donald Bravo
 Donald MacCourt
 Stephen Young

Horn

David Allan
 Carol Bacon
 John Barrows
 Jill Bartels
 Kendall Betts
 Myron Bloom
 Robert Bonnevie
 Arthur Brooks
 E. Scott Brubaker
 Janet Cardwell
 José Vicente Castelló
 Earl Chapin
 Christine Chapman
 Wei-Ping Chou
 David Cooper
 Angela Cordell
 Daniel Cowan
 Hazel Dean Davis
 Sarah Dussing
 Christopher Earnest
 Victoria Eisen
 Horace Fitzpatrick
 Robert Fries
 Ralph Froelich
 Martha Glaze

Daniel Grabois
 Robin Graham
 Tully Hall
 Jane Lehman Han
 Xiao-Ming Han
 Ron Hilbuch
 Thomas Holden
 Paul Ingraham
 Benjamin Jaber
 Michael Johns
 Robert Johnson
 David Jolley
 Chris Komer
 Gabriel Kovach
 Paul LaFollette III
 Julie Landsman
 Ib Lanzky-Otto
 Jane Lowenstein
 Judith Mackey
 Richard Mackey
 Arnold Mascaro
 Thomas McAninch
 Bruce McLellan
 Jennifer Montone
 Marie-Luise Neunecker
 Barbara Oldham
 Karl Pituch
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 Paul Gay
 Benjamin Herrington
 Donald Hunsberger
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 Arthur Kerr
 Fred Linge
 Lee Margulies
 Byron McCullough
 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

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Edmond Moore
 Lewis Waldeck

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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
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 Ron Delp
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 Raquel Adonaylo
 John Aler
 Betty Allen
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 Christine Antenbring
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▼ Philipp Naegele, Felix Galimir





Co-administrators Anthony Checchia and Frank Salomon, who have played a vital leadership role at Marlboro for many decades, and whose partnership, sense of generosity, passion for music, and caring for musicians sets an inspired example for the entire Marlboro Music community.

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