



MITSUKO UCHIDA & JONATHAN BISS, ARTISTIC DIRECTORS



marlboromusic.org

2022 SEASON



Marcy Rosen, Coleman Itzkoff, Edvard Pogossian, Caitlin Aloia, Julia Yang, Chase Park, Nathan Chan, and Oliver Herbert.

For more information, including our 2022–23 Musicians from Marlboro schedule, a full listing of our participating musicians (1951-2021) and their performances, in-depth profiles of Rudolf Serkin and other influential Marlboro figures, historic Marlboro Music photographs, and more, visit marlboromusic.org.

Summer Address:

Marlboro Music
Box K
Marlboro, VT 05344
802-254-2394

Off-Season Address:

Marlboro Music
1528 Walnut Street, Suite 301
Philadelphia, PA 19102
215-569-4690

info@marlboromusic.org
marlboromusic.org

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By page, top to bottom, left to right, e.g.

A	
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Inside front cover (B), 2 (B, D), 7 (C, D), 9 (A, C), 18 (C), 25 (C), 30

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Program Book Design:

Megan Fentzloff

Welcome to Our 71st Season!

Thank you for visiting! It is a pleasure to enjoy with you the exciting artistic discoveries that emanate from our collaborative community and intensive chamber music study program. We hope you can join us often for our open rehearsals and performances in the Persons Auditorium from July 16 through August 14, 2022.

We have much to celebrate this year. With the pandemic receding, our musicians have returned to their life's work—rehearsing together and sharing their extraordinary talents, insights, and passion. While we continue our focus on keeping everyone safe, through vaccination and mask requirements in the hall, we can return to increased collaborations and the restorative power of experiencing live music-making together with so many friends and visitors.

But that's not all. We also celebrate our ownership of this beautiful campus, the only home that Marlboro Music has known. For generations, Potash Hill has been a focal point for great music, learning, culture, and community—a place where people of diverse ages, nationalities, ethnicities, and backgrounds come together to live, work, play, and create in peace, with the inspiration of a close and innate connection to nature. Our stewardship ensures that these ideals will live on for generations to come.

We invite you to visit marlboromusic.org for information on shopping and dining in the region, and to learn more about our artists, tours, and rich history. Please check out potashhill.org for information on the campus. If you have questions or comments, call us at 802-254-2394 or email info@marlboromusic.org.

Thank you again for your attendance and support. It is because of friends like you that we can enrich new musical leaders and benefit from all the insights and inspiration they gain here at Marlboro.



2022 Artists

Piano

Jonathan Biss
Bruno Canino
Janice Carissa
Filippo Gorini
Ieva Jokubaviciute
Ariel Lanyi
Evren Ozel
Juho Pohjonen
Cynthia Raim
Ignat Solzhenitsyn
Mitsuko Uchida

Violin

Claire Bourg
Lucy Chapman
Meesun Hong Coleman
Isabelle Durrenberger
Leonard Fu
Anna Göckel
Brian Hong
Maria Ioudenitch
Stephen Kim
Alina Kobialka
Amy Lee
Lun Li
Joseph Lin
Alex Redington
Rubén Rengel
Ji Won Song
Arnold Steinhardt
Cherry Choi Tung Yeung
Itamar Zorman
Stephanie Zyzak

Viola

En-Chi Cheng
Sally Chisholm
Beth Guterman Chu
Jonathan Chu
Hélène Clément

William Coleman
Hsin-Yun Huang
Nobuko Imai
Haesue Lee
Natalie Loughran
Yuchen Lu
Hayang Park
Jing Peng
Samuel Rhodes

Cello

Nathan Chan
Brannon Cho
Oliver Herbert
Zachary Mowitz
Peter Myers
Alice Neary
Chase Park
Edvard Pogossian
Christoph Richter
Marcy Rosen
Sayaka Selina
Judith Serkin
Peter Wiley
Julia Yang

Double Bass

Nina Bernat

Flute

Giorgio Consolati
Marina Piccinini
Joshua Smith

Oboe

Russell Hoffman
Mary Lynch VanderKolk
Frank Rosenwein
Kate Wegener

Clarinet

Víctor Díaz Guerra
Sang Yoon Kim
Yoonah Kim

Bassoon

Marlène Ngalissamy
Jake Thonis
Natalya Rose Vrbsky

Horn

Richard King
Gabriel Kovach
Ryan Williamson
Nelson Ricardo Yovera Perez

Voice

Kristina Bachrach, *soprano*
Lucy Fitz Gibbon, *soprano*
Yvette Keong, *soprano*
Sara LeMesh, *soprano*
Jennifer Johnson Cano, *mezzo-soprano*
Marie Engle, *mezzo-soprano*
Eira Huse, *mezzo-soprano*
Patrick Bessenbacher, *tenor*
Daniel McGrew, *tenor*
Jarrett Porter, *baritone*

Vocal Program

Lydia Brown
Anja Burmeister Strauss
Benita Valente

Composer in Residence

George Benjamin
Libby Larsen

From top: Yvonne Lam, Claire Bourg, Jennifer Johnson Cano, Zoë Martin Doike, Janice Carissa, and Julia Yang;
Lydia Brown and Jonathan Biss; Joseph Lin and Sayaka Selina; Joshua Smith and Frank Rosenwein; Marlène Ngalissamy.

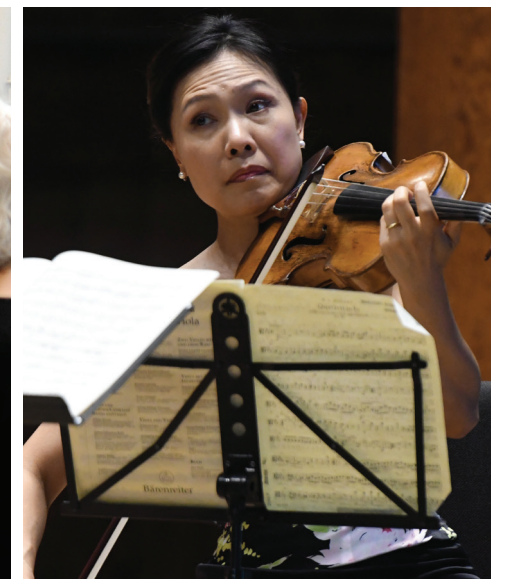
A Place for New Beginnings

Living through the COVID-19 lockdown and its aftermath has made us appreciate the importance of social and cultural interactions more than ever. In their day, Marlboro's founders, a group of illustrious musicians who emigrated from Europe in the 1930s, experienced their own life-changing hardships—the horrors and disruptions of fascism, racism, imperialism, and war.

They saw in Marlboro a place of endless possibilities, of new beginnings and new connections. It would be a nurturing, inclusive, and welcoming community, where musicians of diverse ages and backgrounds would have the time and freedom to pursue what they found most meaningful, relevant, and beautiful in music. Through chamber music, that most democratic of art forms, they would impart to new generations vital musical and life lessons.

These ideals have flourished here for seven decades. Each summer, 65 musicians in early stages of their careers are guided in their unique journeys by our Artistic Directors and their senior artist colleagues. Typically, the aspiring musical leaders sit in first chair positions, alongside their mentors, and play an integral role in developing a compelling, unified interpretation that seeks to reveal the heart of the music and the composer's intentions.

The generations of musicians also live together, with family and staff, throughout the seven-week season, sharing meals, informal events, and social gatherings. They select the 75 works that are rehearsed each week and decide how long the groups should continue. They determine whether their ensemble should be among the 25% that perform, representing the special discoveries and achievements of the more than 200 ensembles that form here each summer.



From top: Lun Li, James Andrewes, Cynthia Raim, Julia Yang, and Kim Kashkashian; Judith Serkin and Lucy Chapman; Hsin-Yun Huang; Alina Kobialka, Hannah Jackson, János Pálótyay, and Peter Wiley.

Experiencing Marlboro: The Emerging Artist's Perspective

PURSUING THEIR DREAMS

Each fall, hundreds of emerging artists apply to Marlboro (and are relieved that there is no application fee). Most of them are aware of Marlboro's high standards and have already completed their conservatory training, have achieved a high level of instrumental or vocal technique, and have considerable performing experience. They have studied and played solo and orchestral works yet are drawn to the transcendent beauty of chamber music. Many have already joined ensembles and have a strong knowledge of the repertoire.

After submitting a recording, most applicants are scheduled to audition before a panel of senior Marlboro artists at Lincoln Center in New York. If needed, a piano accompanist is provided. Each applicant plays several solo pieces along with passages from chamber works assigned to them just a few weeks earlier. In light of the small size of our roster, the appeal of attending Marlboro, and the level of talent among emerging artists today, our audition committees face difficult decisions. Fewer than 15% of the applicants can be included.

It is quite a joy then—a dream come true, actually—when an applicant receives a call informing them they have been selected. They hear that they will receive a room on campus and all meals, and that substantial fellowship aid is available on the basis of need. They hear about the artistic opportunities that will be available. Soon thereafter, they receive a “scheduling request form” on which to list chamber works of special interest. The combined requests then form the basis of the summer rehearsal schedule.



From top left: Marie Engle and Timotheos Petrin; Sayaka Selina and Beth Guterman; Wei-Ping Chou and Jake Thonis; Marina Piccinini and Filippo Gorini; Anthony McGill, Nathan Chan, Emilie-Anne Gendron, Zhanbo Zheng, and Hye-Jin Kim.

JOINING THEIR NEW FAMILY

As they arrive at Potash Hill, our participants are welcomed with open arms. They are given the opening week's schedule, listing the first of the 10 to 15 pieces they will explore in great depth during the summer, and they pick up the scores and parts from our extensive music library. They see that they will be joined in their groups by other exceptional new participants and by some of the world's most renowned and experienced artists.

As the rehearsals begin, it becomes abundantly clear just how different Marlboro is from other summer programs. Here, there are no performance requirements; the focus, instead, is on learning, sharing ideas, testing new approaches, and working out differences. The usual pressures of limited time, travel, earning a living, and scheduling all melt away, allowing the drama and beauty of the music to become foremost in mind. The participants not only learn the works that have been assigned to them, but they come to understand the process by which to put music together most effectively.

At meals and during off-hours, they also have the opportunity to get to know our senior musicians, staff, and family members personally, and to hear more about the lives of busy touring and recording artists and key members of world-class ensembles. They meet like-minded musicians from across the country and abroad, and they form relationships that will enrich them for the rest of their lives. If they are especially fortunate, they add to the more than 65 marriages for which Marlboro is responsible!

PUTTING IT ALL INTO PRACTICE

During the latter weeks of the season, our artists share what they have achieved throughout the summer with their colleagues and with our audiences. They have the chance to refine their work through open rehearsals in the concert hall, and they are provided with professional quality recordings of their dress rehearsals and concerts as an aid to the learning process.

At season's end, our musicians leave Potash Hill with new insights, new friendships, and an increased sense of how moving, exciting, and meaningful music can be when it is sufficiently and lovingly prepared, when all members of the group come to a true meeting of the minds. They see what is required to become leaders in the field, and how fulfilling that can be. Many are invited to return the following year, ensuring continuity in our community, while still allowing space for the many new musicians who seek to experience a summer at Marlboro.



From top: Geneva Lewis, Alina Kobialka, Mitsuko Uchida; Zoë Martin-Doike, Alice Neary, and Tanner Menees; Mary Lynch VanderKolk and Daniel McGrew; Alexi Kenney, Caitlin Aloia, Kobi Malkin, Maria Ioudenitch, and Edvard Pogossian; David McCarroll, Itamar Zorman, Marcy Rosen, and Hélène Clément.

Impacting Music Far and Wide

While our summer community is modest in size, Marlboro has had a deep and far-ranging impact on music, education, and the arts. Since its founding, in 1951, by Rudolf Serkin, Adolf and Hermann Busch, and Marcel, Louis, and Blanche Honegger Moyse, Marlboro's influence has been felt through its inspired music-making, the achievements of its 3,000 past participants, its unique approach to advanced training, and its example as a nurturing, ideal community.

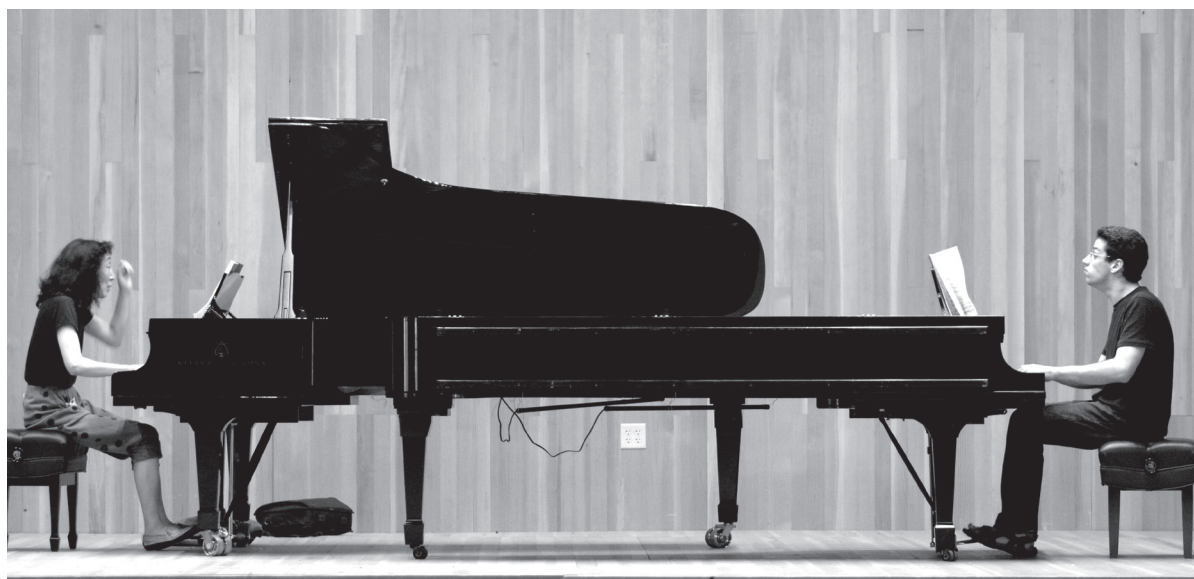
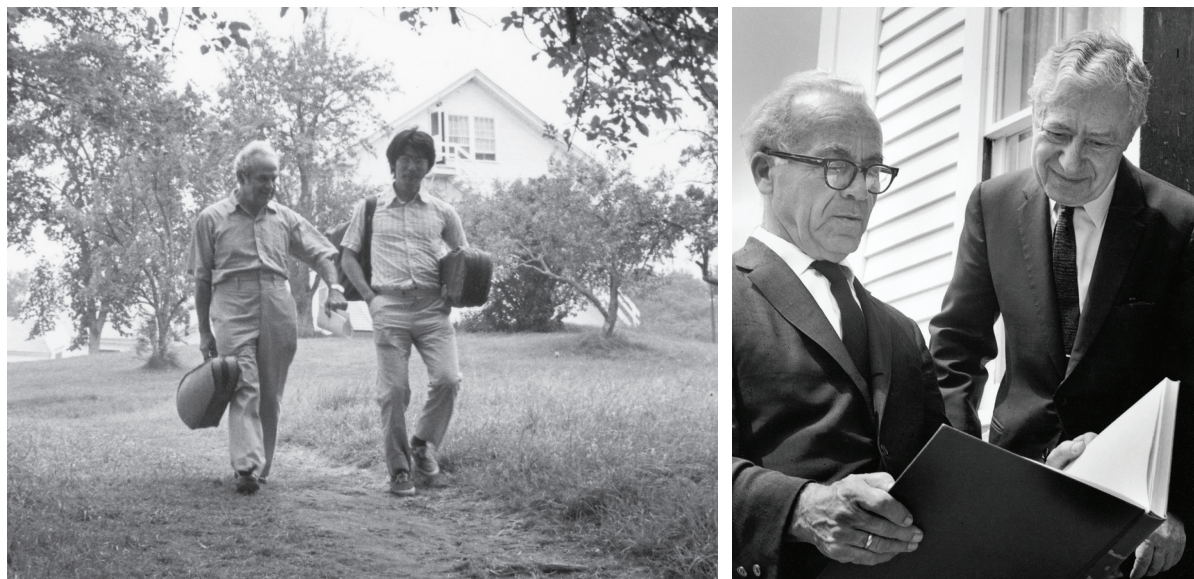
It was at Marlboro, in its early decades, that chamber music became seen not as a diversion from other musical forms but as a worthy and respected artistic and professional option. In 1964, four young players founded the Guarneri String Quartet, inspiring others to form or join the Cleveland, Dover, Emerson, Juilliard, Mendelssohn, Orion, Takács, Tokyo, and Vermeer Quartets; the Chamber Music Society of Lincoln Center; and a great many other groups. Marlboro artists have also expanded the art form in innovative ensembles such as Brooklyn Rider, Decoda, the East Coast Chamber Orchestra (ECCO), TASHI, Windscape, and the Aizuri and Momena Quartets.

Each year, Marlboro shares its music more broadly through the Musicians from Marlboro national touring program. Some of the groups that achieve especially exciting results in Vermont go on to perform concerts in a number of U.S. and Canadian cities, and in annual concert series in Carnegie Hall's Weill Recital Hall in New York and in Boston, Philadelphia, Washington, D.C., and Greenwich, Connecticut. The tours introduce Marlboro to new friends and provide our artists with vital additional experiences and exposure.

Our website, marlboromusic.org, is another important resource. It lists every concert program from the earliest years and the names of every artist who has participated, and it features recordings, videos, historic photos, articles, and reflections. There is also an extensive list of the chamber music repertoire, complete with movements and timings; a digital tool for preparing concert programs; and English translations of German vocal music texts. For those who wish to dig deeper, we partner with the University of Pennsylvania in a permanent archive at the Kislak Center for Special Collections, Rare Books, and Manuscripts in the Van Pelt Library. A catalogue of the Marlboro archive can be found on our website.



From top left: Madeline Foley; Philipp Naegle and Gaetan Molieri; Rudolf Serkin and Hermann Busch; Marcel Moyse; Blanche Honegger Moyse and chorus.



From top left: Pablo Casals; Samuel Rhodes and Alexander Schneider; Felix Galimir and Mayuki Fukuhara; Mischa Schneider and Mieczysław Horszowski; Mitsuko Uchida and Jonathan Biss.

“From the Archives” Profiles

For more on Marlboro’s illustrious history, explore the “From the Archives” section of our website, in which we profile key figures from Marlboro’s past.



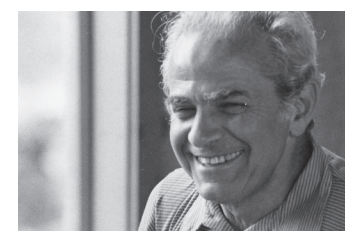
Luis Batlle



Pablo Casals



Pina Carmirelli



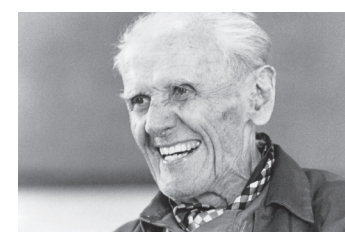
Felix Galimir



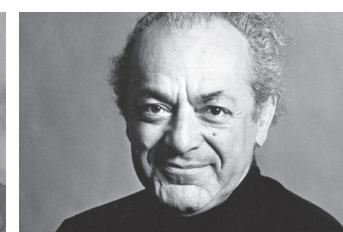
Mieczysław Horszowski



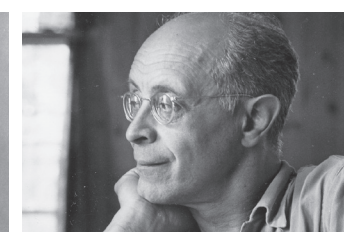
Blanche Honegger Moyse



Marcel Moyse



Alexander Schneider



Rudolf Serkin

Each in-depth profile includes an introductory essay, photos, an interactive timeline, recollections, and streaming recordings of historic performances.

[Learn more at marlboromusic.org/archives](https://marlboromusic.org/archives)

In Memory

We celebrate the life of cellist Leslie Parnas, a key member of the Marlboro community from 1959-68 who passed away on February 1, 2022 at age 90. Featured on many memorable Marlboro recordings, Leslie played and recorded the Beethoven Triple Concerto and Schubert’s Trout Quintet with Rudolf Serkin and Jaime Laredo, toured Europe in 1965 with Musicians from Marlboro, and later became a founding member of the Chamber Music Society of Lincoln Center. Our thoughts go out to his family and loved ones.

Deepening Our Roots in Marlboro: The Potash Hill Transition

Potash Hill, Inc. is a nonprofit organization; your tax-deductible donations are of vital help in supporting the preservation of the property and are gratefully acknowledged.



Potash Hill has been our only home. It is the place where Marlboro Music began in 1951, and where we have held all of our 71 seasons. The beauty, intimacy, and seclusion of the land instill within us a strong sense of perspective and belonging. The rural setting is integral to our closely-knit community, and it inspires the music-making that takes place here each summer.

For most of our history, the campus was owned by Marlboro College, which leased it to us for our seasonal use. The College was unable to continue, however, and in 2020, it merged with Emerson College in Boston. The property was then sold to Democracy Builders Fund, a start-up organization seeking to create a new model in post-secondary education. That organization was also unable to continue, and it sold the campus to us in September 2021. Please visit potashhill.org to learn more about the campus.

Musicians *from* Marlboro



From top: Alexi Kenney, Lun Li, Yi Qun Xu, H  l  ne Cl  ment, and Tanner Menees;
Scott St. John and Tony Rymer; Giorgio Consolati and Kristina Bachrach.

GROUP ONE: OCTOBER/NOVEMBER 2022

Respighi: *Il Tramonto*

Brahms: Quartet in B-flat Major, Op. 67

Orth: *You Shattered My Deafness*

Mendelssohn: Octet in E-flat Major, Op. 20

Featuring: Lauren Pearl, *soprano*; Abigail Fayette, Alina Kobialka, Anna Lee, & Scott St. John, *violins*;
Kei Tojo & Sharon Wei, *viola*; Tony Rymer & Judith Serkin, *cello*

Fri, Oct 28	London, ON	von Kuster Hall, Western University at 8 pm
Sun, Oct 30	Greenwich, CT	Berkley Theater, Greenwich Library at 3 pm
Mon, Oct 31	Brattleboro, VT	Brattleboro Music Center at 7 pm
Wed, Nov 2	Philadelphia, PA	Perelman Theater, Philadelphia Chamber Music Soc. at 7:30 pm
Thu, Nov 3	Washington, DC	Meyer Auditorium, Freer Gallery of Art at 7:30 pm
Fri, Nov 4	New York, NY	Weill Recital Hall at Carnegie Hall at 8 pm
Sun, Nov 6	Cambridge, MA	Pickman Hall, Longy School of Music at 3 pm

GROUP TWO: FEBRUARY 2023

Haydn: String Trio in G Major, Op. 53, No. 1

Ran: *Moon Songs*

Mozart: Divertimento in E-flat Major, K. 563

Featuring: Kristina Bachrach, *soprano*; Giorgio Consolati, *flute*; Joseph Lin, *violin*;
En-Chi Cheng, *viola*; Brannon Cho & Matt Zalkind, *cello*; Lydia Brown, *piano*

Sat, Feb 11	Brattleboro, VT	Brattleboro Music Center at 7 pm
Sun, Feb 12	Greenwich, CT	Berkley Theater, Greenwich Library at 3 pm
Tue, Feb 14	Philadelphia, PA	Benjamin Franklin Hall, Philadelphia Chamber Music Soc. at 7:30 pm
Thu, Feb 16	Washington, D.C.	Music Room, Phillips Collection at 6:30 pm
Fri, Feb 17	New York, NY	Weill Recital Hall at Carnegie Hall at 8 pm
Sun, Feb 19	Cambridge, MA	Pickman Hall, Longy School of Music at 3 pm

GROUP THREE: APRIL 2023

Mendelssohn: Two Pieces for String Quartet, Op. 81

Wiancko: *Benkei's Standing Death*

Kurt  g: Duos for Soprano & Double Bass from *The Notebooks of G.C. Lichtenberg*

Kirsten: *yes I said yes I will Yes*

Beethoven: String Quintet in C Major, Op. 29

Featuring: Lucy Fitz Gibbon, *soprano*; Alexi Kenney & Lun Li, *violin*; H  l  ne Clement & Tanner Menees,
viola; Yi Qun Xu, *cello*; William Langlie-Miletich, *double bass*

Sat, Apr 8	Brattleboro, VT	Brattleboro Music Center at 7 pm
Tue, Apr 11	Greenwich, CT	Berkley Theater, Greenwich Library at 7 pm
Wed, Apr 12	Philadelphia, PA	Benjamin Franklin Hall, Philadelphia Chamber Music Soc. at 7:30 pm
Thu, Apr 13	Washington, D.C.	Music Room, Phillips Collection at 6:30 pm
Fri, Apr 14	New York, NY	Weill Recital Hall at Carnegie Hall at 8 pm
Sun, Apr 16	Cambridge, MA	Pickman Hall, Longy School of Music at 3 pm



From top: Tessa Lark, YooJin Jang, Jonathan Chu, and Christoph Richter; Anna Göckel and Ji Won Song; Ieva Jokubaviciute and Amy Lee; Christopher Serkin and Ellen McCulloch-Lovell; Nobuko Imai and Bice Horszowski.

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From top: Hélène Clément, Janice Carissa, and Sang Yoon Kim; Ignat Solzhenitsyn; Juho Pohjonen, Barbara Canino, and Bruno Canino.

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The children of Eugene and Mary Bradley Meyer have established a special fund in their parents’ honor, which is part of the Marlboro Endowment and is known as “The Eugene and Mary Bradley Meyer Participant Endowment Fellowships Fund, given by their children Ruth Meyer Guffee, Elizabeth Meyer, Bradley Meyer and Anne Meyer.”

We gratefully acknowledge bequests from the estates of Jean B. and Eberhard Gromoll, Maximilian W. Kempner, and Margaret Waggoner.

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Blanche Honegger Moyse, Pina Carmirelli, Shmuel Ashkenasi, Samuel Rhodes, and Rudolf Serkin

Through the years, friends and audience members have memorialized their support of Marlboro by including the School in their wills. Planned giving, bequests, and gift annuities have been vital for building our endowment and ensuring that, for years to come, the dream of attending Marlboro can come true for wonderfully gifted young musicians. Bequests of \$65,000 and more can create specific fellowship funds named for the donor (or the donor's designee, such as a beloved family member or even a favorite musician).

Marlboro friends can also take advantage of gift annuities, which provide donors and their spouses with annual income (at attractive rates), tax advantages, and lasting recognition. By using current assets to make gifts, donors can reduce or eliminate certain types of taxation, provide for retirement, and simplify their affairs. Our planned giving consultants would be pleased to speak with you, in confidence and with no obligation on your part, about how this program would specifically benefit you and Marlboro.

For more information on planned gifts or other giving opportunities, please contact Patricia Manley, Advancement Director, at 802-254-2394 (July-Aug), 215-569-4690 (Sept-June), or pmanley@marlboromusic.org.

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The Serkin Legacy Society pays tribute to friends who have participated in our Planned Giving Program with bequests or gift annuities as well as those who intend to leave bequests to Marlboro Music. (*list as of June 1, 2022*)

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