

MARLBORO MUSIC

MITSUKO UCHIDA & JONATHAN BISS, ARTISTIC DIRECTORS



marlbormusic.org

2023 SEASON



Cherry Choi Tung Yeung, Isabelle Durrenberger, Claire Bourg, Itamar Zorman, Stephanie Zyzak, Rubén Rengel, Maria Ioudenitch, Mitsuko Uchida, Sang Yoon Kim, Víctor Díaz Guerra, Haesue Lee, Hsin-Yun Huang, Peter Myers, Nina Bernat, Hayang Park, Sayaka Selina, and Nathan Chan.

For more information, including our 2023–24 Musicians from Marlboro schedule, a full listing of our participating musicians (1951-2022) 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

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Welcome to Our 72nd Season!

Welcome to Potash Hill, the home to Marlboro Music since our founding in 1951. We look forward to enjoying with you the exciting music-making and unique discoveries that emanate from our intensive summer study program and community. We hope you will join us for open rehearsals and weekend concerts in the Persons Auditorium from July 15 to August 13, 2023.

This summer, under the artistic direction of Mitsuko Uchida and Jonathan Biss, more than 70 musicians are exploring in great depth works from the vast chamber music repertoire spanning six centuries, from the Baroque period to new music by our resident composer. They are exchanging insights and ideas not only in their daily rehearsals, but by forming—along with staff, spouses, and children—a large musical family that lives, dines, and socializes together throughout the season.

Through its hands-on mentoring, the bringing together of generations of leading musicians from around the world, and its welcoming, inclusive environment, Marlboro represents a model of community and collegiality. Here, inspired by the peacefulness and beauty of the Vermont countryside, great musicians pursue a mission of artistic excellence and integrity—and share the amazing results of their work with us all.

Please visit marlboromusic.org for information on lodging, shopping, and dining in the region, and to learn more about our artists, off-season tours, and rich history. To order tickets, or if you have questions or comments, call us at 802-254-2394 or email info@marlboromusic.org.

Thank you for your attendance and support! Marlboro Music is made possible by friends like you who share our belief in the power of great music to change lives, elevate social discourse, and enrich us all.



2023 Artists

Piano

Jonathan Biss
Sahun Sam Hong
Dasol Kim
Ryan McCullough
Evren Ozel
Anna Polonsky
Cynthia Raim
Mitsuko Uchida
Tom Zalmanov

Violin

David Bernat
Claire Bourg
Ellinor D'Melon
Isabelle Durrenberger
Leonard Fu
Randall Goosby
Maria Ioudenitch
Stephen Kim
Geneva Lewis
Joseph Lin
Daniel Phillips
Rubén Rengel
Julian Rhee
Scott St. John
Arnold Steinhardt
Cherry Choi Tung Yeung
Carmit Zori
Stephanie Zyzak

Viola

Sally Chisholm
Hiroki Kasai
Kim Kashkashian
Haesue Lee
Natalie Loughran
Yuchen Lu
Ao Peng
Cara Pogossian
Samuel Rhodes
Samuel Rosenthal
Sharon Wei

Cello

Marie Bitloch
Jay Campbell
Minji Kim
Zachary Mowitz
Taeguk Mun
Chase Park
Marcy Rosen
Ben Solomonow
Joseph Staten
Peter Stumpf
Peter Wiley

Double Bass

Nina Bernat

Flute

Marina Piccinini
Denis Savelyev

Oboe

Russell Hoffman
Nathan Hughes
Kate Wegener

Clarinet

Sang Yoon Kim
Anthony McGill
Javier Morales-Martinez
Yuhsin Galaxy Su

Bassoon

Joshua Butcher
Peter Whelan

Horn

Alberto Menéndez Escribano
Nelson Ricardo Yovera Perez

Voice

Lucy Fitz Gibbon, *soprano*
Sara LeMesh, *soprano*
Jennifer Johnson Cano, *mezzo-soprano*
Eira Huse, *mezzo-soprano*
Patrick Bessenbacher, *tenor*
Evan Luca Gray, *bass-baritone*

Vocal Program

Lydia Brown
Anja Burmeister
Mark Padmore
Benita Valente

Composer in Residence

Helmut Lachenmann

From top: Hye-Jin Kim, Emilie-Anne Gendron, Anthony McGill, Nathan Chan, and Zhanbo Zheng; Jonathan Biss and Mitsuko Uchida; Stephen Kim and Yuchen Lu; Geneva Lewis, Lucy Fitz Gibbon, Shizuka Inoue, Stephanie Zyzak, and Rubina Bak; Marina Piccinini and Eira Huse.

Music the Way It's Meant to Be

Marlboro was founded on the belief that there is an inherent and essential synergy between music, nature, and community. For centuries, great composers and performing musicians have been inspired by the beauty of the world around them, and chamber music is a community in its purest sense—a coming together of equal partners in the service of shared goals.

Our program was designed with these connections in mind, and to provide musicians with the rare gifts of freedom and time. Here, leading artists can step away from the financial pressures, pace, and distractions of their professional lives. On this beautiful hilltop, they delve into works of their own choosing, for as long as they wish and with ideal conditions. They can read through a piece and then go on to form another group, or they can rehearse it at length over five, six, or even seven weeks.

It is also the musicians who decide if they will perform. Our artists are told, in advance, that the primary focus here is on artistic development and collaboration, and that the concerts are an outgrowth of this process. Each summer, only about 25% of the more than 200 rehearsal groups are included in our weekend concerts. A group will request to perform only if its members have achieved especially meaningful and exciting results—if they have gotten to the heart of the piece and embody the dedication to excellence that characterizes all of the music-making at Marlboro.



From top left: Mary Lynch VanderKolk and Russell Hoffman; Lucy Fitz Gibbon, Jennifer Johnson Cano, Oliver Herbert, Hugo Moreno, George Benjamin, and Zachary Mowitz; Joseph Lin, Ara Guzelimian, Evren Ozel, and Sayaka Selina; Maria Ioudenitch and Hugo Moreno; Cherry Choi Tung Yeung, Ieva Jokubaviciute, Peter Wiley, and Jonathan Chu.

A Place for New Leadership

Each season, two-thirds of our resident musicians are outstanding professionals in early stages of their careers. They are selected to attend through highly competitive auditions held each winter, or they are returning for a second season. The other artists are more experienced, acclaimed recitalists; members of leading chamber groups; principals in top orchestras worldwide; and highly sought-after teachers.

In a practice that originated at Marlboro, the senior artists do not coach the groups from the outside but play in them alongside the younger participants. Through these collaborations, invaluable insights and performance practices developed through a lifetime of experience are passed on to new musical leaders. With abundant rehearsals, the musicians can test new approaches, offer fresh ideas, and internalize the lessons they are learning. The groups have the time they need to arrive at a true meeting of the minds, and at the most authentic, secure, and compelling interpretations.

Our emerging players are also enriched by living at Potash Hill as members of a nurturing and supportive musical family. They dine and socialize with the senior artists, hearing of their travels, tours, exploits, and experiences, and learning about the lives and roles to which they aspire. They form lifelong relationships with new colleagues of their own—other emerging players of diverse nationalities, ethnicities, and perspectives who share their abiding love of music and a desire always to improve.



From top: Lun Li, James Andrewes, Cynthia Raim, Julia Yang, and Kim Kashkashian; Leonard Fu and Patrick Bessenbacher; Marcy Rosen; Isabelle Durrenberger and Alice Neary.

How It Comes Together

Marlboro is designed to foster the artistic, intellectual, and social growth of musicians who strive to make a significant impact in the field, and in the cultural life of our nation. Our application process begins in early fall and, over the next few months, hundreds of aspiring players apply. Most applicants have completed their undergraduate work and have considerable musical training and performing experience, including participation in chamber groups and knowledge of the repertoire.

After a pre-screening, applicants play for panels of senior artists at our New York City auditions. The panelists are looking for players with something important to say, respect for the composer, integrity, insights, and a desire to collaborate and grow. To maximize the summer experience, Marlboro maintains a relatively small roster. Therefore, and since more than half of our musicians are returning from a previous season, only a small number of players can be selected. Needless to say, it is a life-changing experience for those artists who are invited.

Newly-invited participants are introduced to our program right away. In early spring, they are asked to list chamber works—classic and contemporary—that they would like to explore that summer. Our Scheduling Department then begins the arduous but vital task of assigning repertoire and personnel for the many ensembles that will form. Typically, each group contains one or two senior and several emerging players. The intent is that every musician will experience, and learn from, a variety of repertoire and colleagues of disparate backgrounds and musical approaches.

Throughout the summer, our musicians are encouraged to be active members of the community—attending meals, seminars, social events, and outdoor activities. They can browse through our library that contains one of the world's foremost collections of chamber music scores. They can listen to informal performances by other groups and be enriched by the interpretations their peers have achieved. Through the in-depth rehearsal process, they can learn the most effective ways to put a piece together—to merge the ideas of its members—and arrive at the most convincing performance.



From top: Marina Piccinini, Kate Wegener, Nelson Ricardo Yovera Perez, Jake Thonis, and Víctor Díaz Guerra; Scott St. John, Hannah Jackson, and János Palójtay; Carmit Zori and Geneva Lewis; Natalie Loughran, Jing Peng, Nobuko Imai, Yuchen Lu, Haesue Lee, and Jonathan Chu.

A Living Legacy

Marlboro is proud of its rich history, its role in developing generations of musical leaders, and its impact on the chamber music field. There is little doubt that its first and long-standing artistic director, Rudolf Serkin, and his colleague co-founders—Adolf and Hermann Busch and Marcel, Louis, and Blanche Honegger Moysé—would be delighted to see what Marlboro has achieved. After seven decades, and with all the changes the world has experienced, Marlboro is as relevant today as it has ever been, and it continues to serve its founding mission and goals.

Early on, Marlboro demonstrated to our nation and the world that chamber music is a pinnacle of artistic achievement and a worthy career goal for leading artists. Since four participants founded the Guarneri Quartet in 1964, other Marlboro artists have formed or joined the Borromeo, Brentano, Cleveland, Daedalus, Dover, Emerson, Juilliard, Mendelssohn, Orion, St. Lawrence, Takács, Tokyo, and Vermeer quartets; the Chamber Music Society of Lincoln Center; and many more. Marlboro musicians have also expanded the art form in ensembles such as Brooklyn Rider, Decoda, the East Coast Chamber Orchestra, the Kaleidoscope Chamber Collective, Windscape, and the Aizuri, Catalyst, JACK, and Momenta quartets. Some have made vital contributions, through music, in promoting racial, economic, and social justice.

Every year, Marlboro's influence expands through the achievements of our more than 3,000 former participants, as well as the Musicians from Marlboro touring program. Groups that have achieved especially exciting results in Vermont go on to perform concert series in Carnegie Hall's Weill Hall; in Boston, Philadelphia, Washington, D.C., and Greenwich, Connecticut; and in performances in Montréal, the Toronto area, and elsewhere. The tours provide our emerging players with broad recognition and vital early experiences playing and traveling together with eminent artists. In this and other ways, they demonstrate the effectiveness of Marlboro's model for advanced training.

Marlboro enriches the field also through our website, marlboromusic.org, which lists every participating artist and concert program and features recordings, videos, historic photos, articles, and reflections. It contains an extensive list of the chamber music repertoire, with movements and timings; a digital tool for preparing concert programs; and translations of German vocal music texts. For those who wish to learn more, 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 through our website.



From top left: Alexander Schneider and Rudolf Serkin; David Soyer and Mitsuko Uchida; Hermann Busch and Veronica Jochum; Pablo Casals and Camilla Doppman; Leon Fleisher, Rudolf Serkin, Ruslana Antonowicz, Wayne Conner, Benita Valente, Marlene Kleinman Malas, and Martial Singher.



From top left: Marcy Rosen, Peter Orth, Philipp Naegele, Carol Wincenc, and Cho Liang Lin; Jesse Coston, Joseph Frank, Luis Batlle, Rudolf Serkin, Katherine Ciesinski, and Claudia Visca; Carmit Zori and Felix Galimir; Blanche Honegger Moyse; Joseph Lin, Nathan Cole, Scott St. John, David Soyer, Kurt Muroki, Jennifer Montone, William Winstead, and Anthony McGill.

“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



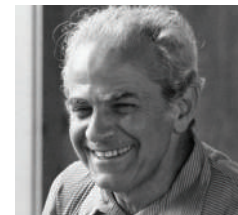
Pablo Casals



Pina Carmirelli



Madeline Foley



Felix Galimir



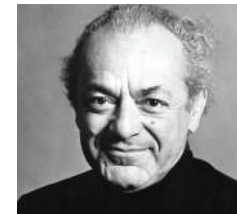
Mieczysław Horszowski



Blanche Honegger Moyse



Marcel Moyse



Alexander Schneider



Rudolf Serkin

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



The 1973 performance of Beethoven’s Choral Fantasy, with Rudolf Serkin as soloist and Leon Kirchner—the subject of our next “From the Archives” profile—conducting the Marlboro Festival Orchestra.

The Potash Hill Campus

Potash Hill is a nonprofit organization; all gifts in support of the campus are tax-deductible and will help us to preserve and protect this uniquely beautiful place.



©Albert Vecerka/Esto

In the mid-1940s, Marlboro co-founder Rudolf Serkin settled with his family in Guilford, Vermont, an area that reminded him of the Vienna hills and countryside of his youth. In 1950, Walter Hendricks ran into Mr. Serkin and asked him to perform a benefit concert for the new organization, Marlboro College, that he had recently created on nearby Potash Hill. Mr. Serkin agreed and was struck by the beauty and peacefulness of the campus, and by the acoustics of the historic farm buildings. The next year, he and his colleagues incorporated the Marlboro School of Music and signed the first lease for seasonal use of the campus.

Since then, all 72 of our seasons have been held on Potash Hill; it has been our only home. We continued to lease the property from Marlboro College until 2020, when, like so many rural liberal arts institutions, it was no longer able to make ends meet. The College sold the campus to a start-up group that sought to create a new model in post-secondary education, but that organization also was unable to continue. In September, 2021, we purchased the property and formed a subsidiary organization, Potash Hill, Inc., to manage and oversee it.

Our ownership has ensured that Potash Hill will be preserved and protected, and used to further the cultural, educational, and social goals and values that our musicians, board, staff, audiences, and town residents hold dear. The campus is intimate in scale yet extends across 560 mostly-forested acres, with many high-quality buildings that are ideal for the performing and visual arts, education, retreats, and workshops. The Dining Hall serves food with an emphasis on local farms, and our housing options range from dormitories to cottages, apartments to houses.

From September through May, Potash Hill is available to organizations that are as taken by its special qualities as Mr. Serkin was more than 70 years ago. Potash Hill offers ideal conditions to build community, learn, explore, create, and collaborate, and is easily accessed from northeastern cities, airports, and train stations.

To learn more about the campus and rental opportunities, contact Potash Hill's Managing Director, Brian Mooney, at 802-258-9211 and visit potashhill.org.



From top: Maria Ioudenitch, Ji Won Song, Hayang Park, and Christoph Richter; Itamar Zorman, James Andrewes, Filippo Gorini, Brannon Cho, and Haesue Lee; Anna Göckel, James Andrewes, Evren Ozel, and Christoph Richter.

Musicians *from* Marlboro

GROUP ONE: NOVEMBER 2023

Haydn: Quartet in G Major, Op. 77, No. 1

Benjamin: *Viola, Viola*

Walker: *Lyric for Strings*

Mendelssohn: Quartet in E-flat Major, Op. 44, No. 3

Featuring: Maria Ioudenitch & Claire Bourg, *violin*; Beth Guterman Chu & Hayang Park, *viola*; Christoph Richter, *cello*

Fri, Nov 10	London, ON	von Kuster Hall, Western University at 8 pm
Sun, Nov 12	Greenwich, CT	Berkley Theater, Greenwich Library at 3 pm
Tue, Nov 14	Philadelphia, PA	Benjamin Franklin Hall, Philadelphia Chamber Music Soc. at 7:30 pm
Thu, Nov 16	Washington, DC	Meyer Auditorium, Freer Gallery of Art at 7:30 pm
Fri, Nov 17	New York, NY	Weill Recital Hall at Carnegie Hall at 8 pm
Sun, Nov 19	Boston, MA	Harvard Musical Association at 3 pm (livestream only)

GROUP TWO: DECEMBER 2023

Vaughan Williams: *Blake Songs*

Grime: Oboe Quartet

Brahms: Piano Quartet in A Major, Op. 26

Featuring: Patrick Bessenbacher, *tenor*; Mary Lynch VanderKolk, *oboe*; Itamar Zorman, *violin*; Haesue Lee, *viola*; Brannon Cho, *cello*; Filippo Gorini, *piano*

Sat, Dec 2	Brattleboro, VT	Brattleboro Music Center at 7 pm
Sun, Dec 3	Greenwich, CT	Berkley Theater, Greenwich Library at 3 pm
Tue, Dec 5	Montréal, QC	Bourgie Hall at 8 pm
Wed, Dec 6	Philadelphia, PA	Benjamin Franklin Hall, Philadelphia Chamber Music Soc. at 7:30 pm
Thu, Dec 7	Washington, DC	Meyer Auditorium, Freer Gallery of Art at 7:30 pm
Fri, Dec 8	New York, NY	Weill Recital Hall at Carnegie Hall at 8 pm
Sun, Dec 10	Boston, MA	Harvard Musical Association at 3 pm (livestream only)

GROUP THREE: FEBRUARY 2024

Coleridge-Taylor: *Five Fantasiestücke*, Op. 5 [Sel.]

Dvořák: Piano Trio in E Minor, Op. 90

Webern: Six Bagatelles, Op. 9

Schoenberg: *Verklärte Nacht*, Op. 4

Featuring: Anna Göckel & Stephanie Zyzak, *violin*; Hsin-Yun Huang & Jordan Bak, *viola*; Chase Park & Christoph Richter, *cello*; Evren Ozel, *piano*

Sat, Feb 17	Brattleboro, VT	Brattleboro Music Center at 7 pm
Sun, Feb 18	Boston, MA	Williams Hall, New England Conservatory at 7 pm
Wed, Feb 21	Philadelphia, PA	Perelman Theater, Philadelphia Chamber Music Soc. at 7:30 pm
Thu, Feb 22	Washington, D.C.	Meyer Auditorium, Freer Gallery of Art at 7:30 pm
Fri, Feb 23	New York, NY	Weill Recital Hall at Carnegie Hall at 8 pm
Sun, Feb 25	Greenwich, CT	Berkley Theater, Greenwich Library at 3 pm



From top left: Anna Polonsky and Filippo Gorini; Anthony McGill and Shai Vosner; Sharon Wei; the Marlboro Meeting House; Lydia Brown, Marina Piccinini, and Sara LeMesh.

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**THE DAVID GOLUB PIANO FUND &
THE FRANCESCO VON MENDELSSOHN FUND**



To add your tax-deductible gift, visit marlboromusic.org/donate and designate your gift to the David Golub Piano Fund or the Francesco von Mendelssohn Fund. Thank you for your support!



Ieva Jokubaviciute, Kate Wegener, and Marlène Ngalissamy.

The **David Golub Piano Fund** was created to purchase and maintain concert-quality pianos to be used by our pianists during their periods of intensive study at Marlboro. An initial amount of \$250,000 was generously donated by David's family members, with the intent of encouraging others to give toward our total goal of at least \$500,000.

For seven decades, Marlboro artists have developed their skills as classical musicians and key players in the cultural life of our nation; many have manifested this conviction by becoming worldwide ambassadors of music. David, who began his association with Marlboro in the early 1970s, embodied these ideals, and we are honored to maintain this Fund in his name in perpetuity.

Already, the Fund has enabled us to purchase three Steinway grand pianos for our musicians' use each summer. This immediate and lasting impact is a fitting tribute to David and demonstrates our commitment to achieve our goals. Your gift carries forward David's legacy and helps generations of new Marlboro artists make musical magic on our Vermont hilltop. Learn more at marlboromusic.org/golub.

In 1989, Francesco von Mendelssohn, a friend of Marlboro co-founder Rudolf Serkin, donated a cello made by the legendary Antonio Stradivari. Mr. Serkin realized that rapidly increasing costs were making it very difficult for young artists to purchase the high-quality instruments they required. He believed that, instead of lending the cello to a single artist, it should be sold and the proceeds used to provide low-interest loans to benefit many deserving young players.

Since then, the **Francesco von Mendelssohn Fund** has provided over \$9 million in loans, enabling more than 250 Marlboro artists to purchase new instruments. The loans are provided at below-market interest rates that are affordable to musicians early in their careers.

Your tax-deductible contribution to the Fund is greatly appreciated and plays a key role in ensuring that loans continue to be available for the next generation of exceptional young players. Learn more at marlboromusic.org/von-mendelssohn.

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Lydia Brown and Arnold Steinhardt; Maria Ioudenitch, Mitsuko Uchida, and Julia Yang.

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We gratefully acknowledge the leadership support that helped us complete the Jerome & Celia Bertin Reich Building and New Residence Hall.

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Lewis and Martha Sudarsky for creating the Sudarsky Family Foundation Endowment Fellowship Fund, made in memory of David Sudarsky.

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From top: Hye-Jin Kim, Daniel Phillips, Tanner Menees, and Timotheos Petrin; Edvard Pogossian, Jake Thonis, Marlène Ngalissamy, Nina Bernat, Kate Wegener, Frank Rosenwein, Richard King, Yoonah Kim, Ryan Williamson, Víctor Díaz Guerra, and Gabriel Kovach.

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An anonymous donor who, through special generosity, has helped to support the operations of the Potash Hill campus during this early period of ownership.

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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 acknowledge a bequest from former Marlboro Music participant Florence Kopleff, made in support of young singers and in honor of Anthony P. Checchia and Frank Salomon.

We gratefully acknowledge bequests from the estates of Andree Abecassis, Carolyn Bluhm, Margaret Waggoner, and Hedley Yost.

ENDOWMENT FELLOWSHIPS

Created through bequests and special gifts, Endowment Fellowship Funds provide vital investment income, in perpetuity, to help provide the Marlboro experience to wonderfully talented young musicians. They have been established in honor of:

Helene & Adolphe Adler (*in memoriam*) – by Ms. Marsha Gray
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Serkin Legacy Society and Planned Giving



Rudolf Serkin and friend.

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.

SERKIN LEGACY SOCIETY MEMBERS

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, 2023*)

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From left: Jani Tree and Benita Valente; Joseph Lin and Zachary Mowitz.

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In Memory

Kaija Saariaho (1952-2023)



The Marlboro family mourns the passing and celebrates the life of Kaija Saariaho, our Composer-in-Residence in 2014 and 2015. Kaija, along with her husband, Jean-Baptiste Barrière, generously shared with our community their remarkable talents, creativity, and personal warmth, leading to performances of eight of her works and to a special seminar devoted to her unique approach to composition.

Kaija’s music is described by the *New York Times* as “a galaxy of singular sound worlds both vivid and mysterious.” Her biographer, Pirkko Moisala, wrote that she viewed herself as a “socially conscious organic farmer.” Kaija said that “the task of today’s artist is to nurture with spiritually rich art. To provide new spiritual dimensions. To express with greater richness, which does not always mean more complexity but with greater delicacy.” We remember Kaija with fondness and gratitude for her beautiful works, and for all she contributed to Marlboro, to promoting opportunities and recognition for female composers, and to the world of music.

Jerry Rubenstein (1930-2022)

We honor the life and service of Jerry Rubenstein, who passed away in July 2022. Jerry joined the Marlboro Board of Trustees in 1995 and was elected Vice President in 2007. For over three decades, Marlboro benefited from his exceptional clarity of thinking and expertise in strategic planning; his steadfast devotion to its mission and values; his enthusiasm for our musicians; his kindness to friends, colleagues, and audiences; and the time and support he provided so generously.



Jerry and his wife, Bernice, were introduced to Marlboro through the tour concerts in Philadelphia. He would go on to play a key role, as founding Board Chair, of the Philadelphia Chamber Music Society—an organization that has presented Marlboro artists regularly since 1986. When a colleague of Jerry’s passed away, he wrote, “His passing will leave a space in the world and at Marlboro which will be hard to fill. His judgment, thoughtfulness, and generosity warmed the hearts of all who knew him.” This expresses perfectly how the Marlboro community feels about Jerry himself. We are deeply grateful for his friendship, leadership, and wise counsel.



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From top left: Juho Pohjonen and Sang Yoon Kim; Samuel Rhodes and Ieva Jokubaviciute; Alina Kobialka, Maria Ioudenitch, Kristina Bachrach, Brannon Cho, and Sally Chisholm; Nina Bernat and Víctor DÍaz Guerra; Jay Campbell and Sofia Gubaidulina.