

“I was 18 when I went on my first of several Marlboro tours, and it was nothing short of a formative experience for me. I’d had very limited performing experience at the time, and it was certainly the first time I went on the sort of tour where one repeats the same repertoire in each city. Marlboro had been an unmatched opportunity to study a piece over time; Musicians from Marlboro was a chance to learn about a piece through the simple act of playing it repeatedly—a different kind of lesson, but no less valuable. It also showed me, while I was still in school, how rewarding playing a concert could be with the right partners, and how much fun.”

PIANIST JONATHAN BISS

Musicians *from* Marlboro

COMMEMORATING 50 SEASONS TOGETHER

“The secret is a sense of joy.”

www.marlboromusic.org

CHICAGO SUN-TIMES



1990-91 | "Crazy 8s" is what this group, playing Mendelssohn's Octet, Op. 20, called themselves after the first of three tours together. Naomi Katz, Pamela Frank, Ulrich Eichenauer, Julia Lichten, Scott St. John, Gustav Rivinius, Ivan Chan, and Eric Grossman.

"Marlboro tours really started my career."

VIOLINIST PAMELA FRANK

1979-80 | Back Row: Marcy Rosen, Philipp Naegele (two of the artists who participated early in their careers and who have shared their insights with new generations in more recent years) with flutist Carol Wincenc; Front Row: pianist Peter Orth and violinist Cho-Liang Lin.

“Playing with the people with whom you have worked so hard, whom you love to be with, and to then repeat those pieces four or five times—that has given so many players their first taste of what repeated performances can mean. They discover that the important thing isn’t everybody patting themselves on the back and saying ‘isn’t this lovely?’ No, it’s that every evening they are trying to play their absolute best, and they are experiencing how the piece actually evolves. That is the main point.”

MARLBORO ARTISTIC DIRECTOR, MITSUKO UCHIDA



1976-1977 | Yuuko Shiokawa, Patricia McCarty, Felix Galimir, and Paul Tobias played Schoenberg, Wolf, and Dvořák.

Taking Marlboro on the Road

I have had the pleasure of being involved with Musicians from Marlboro since its inception. What a joy it's been to hear such fresh and joyous music-making each season and to see three generations of wonderful young musicians go on to become some of the most cherished artists in all areas of the music world.

When we started the touring program in 1965-66, most chamber ensembles offered only string quartet and piano trio repertoire. One of the original missions of Musicians from Marlboro was to introduce audiences across the U.S. to the wealth of varied instrumental and vocal repertoire that, otherwise, they might never get to hear in live performance. The programs would also give exceptional young musicians their first touring experience, playing together with some of the country's most esteemed artists with whom they had explored music intensively during their summer retreat in Vermont.

Surprisingly, even in major cities many masterworks of the chamber music literature often received a rare or first hearing. What are believed to be the first performances on tour in the U.S. of Shostakovich's haunting *Songs from Jewish Folk Poetry, Op. 79* and Messiaen's *Quartet for the End of Time* were presented by Musicians from Marlboro in the 1967-68 and 1970-71 seasons, respectively.

The following pages contain excerpts of some touching recollections from a few of the many wonderful artists who have made great music come alive for us in 50 seasons of Musicians from Marlboro. Space did not allow us to include all those that we received, so we urge you to enjoy them all (as well as additional photos) on our website at www.marlboramusic.org/tours/50th.

A quick glance at the list of participating musicians and some of the pieces that they played will confirm the enormous impact of this program. May it continue to illuminate the music world for the next fifty years.

Frank Adams

P.S. There is also a fascinating article written for the Anniversary by former *The New York Times* music writer Allan Kozinn that you won't want to miss—available only on our website.



The Early Years: 1965–1966

The inaugural season of Musicians from Marlboro, in 1965/66, vividly illustrated the breadth and variety of repertoire that could be presented on one program. There were string sextets by William Byrd and Arnold Schoenberg; vocal duets by Dvořák and Schumann; the Bartók *Contrasts* for clarinet, violin and piano; Schubert lieder and his beloved *Shepherd on the Rock*; a string trio by Irving Fine; and a rarely-heard Mendelssohn piano quartet. Audiences not only became acquainted with 'new' repertoire, they also 'discovered' young players who would go on to become major figures in the classical music world. That first season included pianists Richard Goode, Ruth Laredo, and Peter Serkin and violinists Jaime Laredo and Arnold Steinhardt, who had just formed the Guarneri Quartet at Marlboro the year before. Violist Samuel Rhodes was on two of the three tours that season, before being invited to join the Juilliard Quartet a few years later, and there were three delightful young singers—Benita Valente, Mary Burgess, and Jon Humphrey.

Over the next two decades, Marlboro continued to introduce audiences to new musical leaders and new repertoire. The programs featured the first-ever performances on tour in North America of works that are now much more frequently performed, such as Shostakovich's *Songs from Jewish Folk Poetry, Op. 79* (1967-68) and Messiaen's *Quartet for the End of Time* (1970-71). The Shostakovich was performed (and recently released on CD) by Benita Valente, Glenda Maurice, Jon Humphrey, and pianist Luis Batlle, who went on to guide the vocal program at Marlboro for some forty years. The Messiaen performances included master violinist and teacher, Felix Galimir, and three young artists—clarinetist Richard Stoltzman, cellist Nathaniel Rosen, and pianist Richard Goode.

Other Musicians from Marlboro tours enlightened audiences with varied repertoire including Debussy's *Sonata for Flute, Viola, and Harp*; Ravel's *Introduction and Allegro* with flutist Paula Robison among the artists; the Busoni Violin Sonata with Jaime and Ruth Laredo; Brahms' *Trio for Violin, Horn, and Piano* with 20-year-olds—pianist Yefim Bronfman and violinist Shlomo Mintz playing with French hornist David Jolley; Haydn's *Scottish Songs* for voice and piano trio; Nielsen's *Wind Quintet*; Stravinsky's *L'Histoire du soldat*; Gounod's *Petite Symphonie*, and other works that were rarely heard by audiences in most towns and cities across the country.



Top: 1965-66 | Schubert's *Shepherd on the Rock* with Harold Wright, Peter Serkin, and Benita Valente. **Bottom:** 1974-75 | Peter Rejto, Robert Routh, Isidore Cohen, Julius Levine, Eugene Drucker, Michael Juhus, and Philipp Naegle played Haydn, Tovey, and a Mozart divertimento with two horns.

During the program's first twenty years, the roster of young participating musicians included artists who would form or join such noted ensembles as the Cleveland, Emerson, Guarneri, Juilliard, Mendelssohn, Muir, and Orion String Quartets, as well as the Chamber Music Society of Lincoln Center. Some of the woodwind players became principals in the major orchestras of Baltimore, Chicago, Cincinnati, and Cleveland, as well as the Orpheus Chamber Orchestra. Other artists who were introduced to the public through Musicians from Marlboro were pianists Lydia Artymiw, Stephanie Brown, Lee Luvisi, and Murray Perahia.

SAMUEL RHODES

“I became a member of the Juilliard String Quartet soon after that.”

Having built a secure base at the summer retreat of Marlboro College, Mr. Serkin and his close associates and advisors, Anthony Checchia and Frank Salomon, conceived the next logical step—why not export some of the beautiful music from the summer and offer it to a wider public throughout the U.S. and Canada. Thus was born the idea of “Musicians from Marlboro” where several groups representing the best Marlboro could offer would go on tour to venues in major cities as well as college towns and smaller venues. I had the privilege of not only going on the very first one of these in the fall of 1965 but also on two of the first three during that initial season.

I participated in two other Musicians from Marlboro tours in the '60s. I became a member of the Juilliard String Quartet soon after that, in May 1969, and did not have the opportunity to go on another Musicians from Marlboro tour for a long time. When I was invited again to be part of a tour, my status had changed from a junior young artist to a senior member. By then, I had a lot more concert and touring experience and a more complete knowledge of the repertoire. In order to give guidance to my younger colleagues, I was able to draw on the experience I had in my own younger days with Mr. Serkin, Maestro Casals, Felix Galimir, Alexander Schneider, Mischa Schneider, Marcel Moyse, and Madeline Foley.

In each of the thirteen Musicians from Marlboro tours in which I have taken part since 1969, the most important element for me has been the various musical journeys involved. The groups are usually built around one or more works studied and performed during the summer. There would always be an intense rehearsal period of 10 days to two weeks before actual performances. During that time, all of us are immersed in that particular universe represented by the music we are studying. It is almost like all outside events, some of them important, some trivial, don't exist. The group forms a special bond that eventually results in life, credibility and spontaneity in our performances.

For me, the most memorable event took place as we were all celebrating together after the Jackson, MS concert during the February/March tour in 2005. We were sitting in a restaurant enjoying some good food and a glass of wine when I realized that all of us were just about the most ethnically diverse group of people you could imagine. Here we were, not just sitting joyfully together but being welcomed at a restaurant in Mississippi! Although this fact was never discussed or remarked upon by any of us, it made a huge impression on me. It represented not only what the spirit of Marlboro stood for, but also what the highest ideals of our country strove for and, in this case at least, had attained. May Musicians from Marlboro tours continue indefinitely into the future, proclaiming the spirit of Marlboro far and wide!



1965-66 | The very first Musicians from Marlboro ensemble—Jaime Laredo, Samuel Rhodes, Ruth Laredo, and Madeline Foley played Mozart, Fine, Dvořák, and Brahms' *Zwei Gesänge*, Op. 91 with contralto Florence Kopleff.



1969-70 | Included revered horn player John Barrows with oboist Joseph Turner, clarinetist Larry Combs, and bassoonist William Winstead, who would go on to principal chair positions in Baltimore, Chicago, and Cincinnati respectively, and Paula Robison, who was featured in her own series at the Metropolitan Museum for many years. There was also a young pianist named Richard Goode.

“They were my first tour situations ... philosophically the Festival had a profound influence on our musical development and touring extended the impact of the summer into the regular season.”

FLUTIST PAULA ROBISON



1978-79 | Yefim Bronfman (top left), next to Paul Tobias, had never heard of chamber music when he first came to Marlboro in 1976, when he was 18. Two years later, he had his first touring experience as a member of a Musicians from Marlboro ensemble playing the Brahms Horn trio with Shlomo Mintz and David Jolley. Allan Kozinn writes about Bronfman’s experience at www.marlboromusic.org/tour/50th.

ARNOLD STEINHARDT

“The single most significant musical influence of my life.”

If anyone were to ask me what the single most significant musical influence of my life was, the answer would be unequivocal: The Marlboro Music School. In the many summers I spent there as a young adult I was able to study, perform, and listen to the great chamber music repertoire shoulder to shoulder with some of the world's most distinguished musicians. I was able to work on the Schumann Piano Quintet with pianist Rudolf Serkin, the Debussy Flute, Harp, and Viola Trio with flutist Marcel Moyse (who had given the first performance of the work under the tutelage of Debussy himself), Bartók's Second String Quartet with violinist Alexander (Sasha) Schneider, a master class with the cellist Pablo Casals, and on and on.

But almost without my realizing it at first, four of us at Marlboro, violinist John Dalley and violist Michael Tree, fellow students years earlier at the Curtis Institute of Music, cellist David Soyer, and I began to slowly gravitate towards one another musically. Finally, playing led to talk: wouldn't it be a dream fulfilled to play string quartets together? And in 1964 we formed the Guarneri String Quartet at Marlboro.

Not long after the Guarneri Quartet formed, Marlboro decided to showcase its music and musicians for the rest of the world to enjoy with Musicians from Marlboro. In 1965-66, its first season, one of the first touring groups featured another type of quartet consisting of Benita Valente, soprano, Harold (Buddy) Wright, clarinet, Peter Serkin, piano, and me, violin and viola. Our programs included the Mozart Clarinet Trio and songs, Schubert's *Shepherd On The Rock* and A Minor Violin Sonata, and the Bartók *Contrasts*.

They say that the quickest way to end a friendship is to go on a long trip together. That didn't happen to our quartet as we made our way from Boston, to New York, to Philadelphia, to Washington, D.C., with stops in between. The music was the thing, and in this respect we behaved as if we were back in Marlboro rehearsing, discussing, and experimenting in an effort to dig ever deeper into the programs' exalted music even as we went from city to city.



2006-07 | Arnold Steinhardt joined Wendy Law, Anna Polonsky, and Lily Francis on tour, performing Antonín Dvořák's Piano Quartet in E-flat Major, B. 162, Op. 87.



1972-73 | Murray Perahia, Isidore Cohen, Nobuko Imai, and Timothy Eddy played Mendelssohn, Schumann, and the Ravel Sonata for violin and cello.

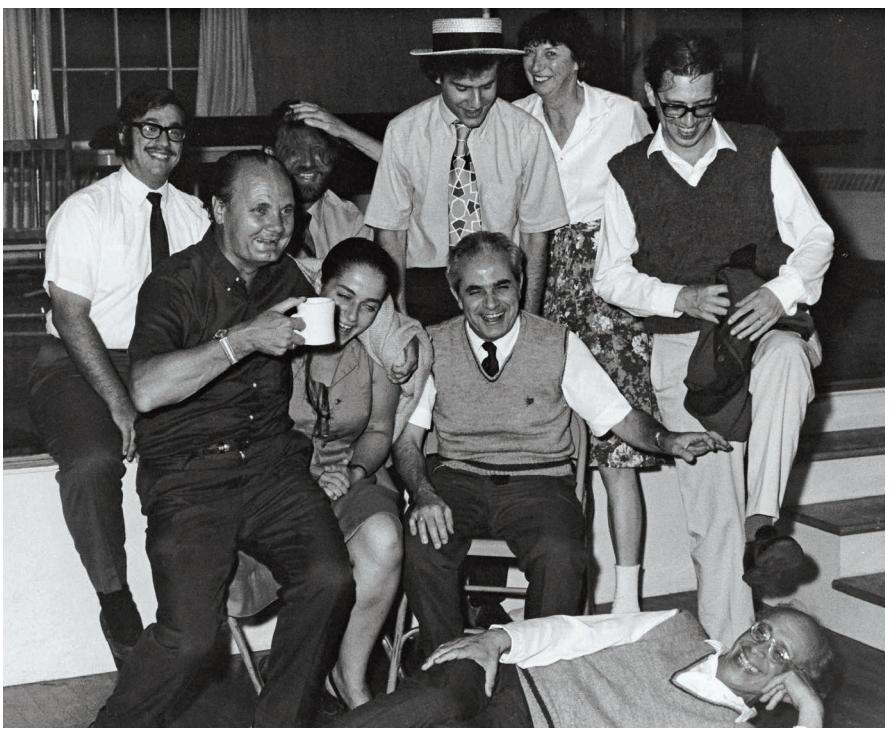
1973-74 | Ani Kavafian, Jaime Laredo, Kim Kashkashian, Heiichiro Ohyama, and Sharon Robinson were heard in the Mendelssohn and Dvořák String Quintets and the Mozart Horn Quintet with Robert Routh. Their recording of the two Mendelssohn quintets is available on SONY/Arkiv.

"I did one or two tours with a pianist, Murray Perahia, and I got along beautifully with him ... I learned a great deal from Murray, he was somebody who stimulated me musically, and I probably contributed a little something to him."

VIOLINIST ISIDORE COHEN

"I fell in love and married Sharon Robinson! That's what I call a life-altering tour!"

VIOLINIST JAIME LAREDO



Top: 1970-71 | Back Row: David Golub, pianist, John Graham, violist, James Kreger, cellist, Luis Batlle, pianist; Front Row: Miriam Fried, violinist, Felix Galimir, violinist. **Bottom:** The tour group is joined by cellist Madeline Foley, scheduling director Endel Kalam (on Miriam Fried's lap!), and Artistic Director Rudolf Serkin (preparing to receive Luis Batlle's foot!).

"I had the pleasure of doing two memorable nationwide Marlboro tours. They were always fun ... and even funny, as evidenced by this photo. In the summer around 1970 we had just finished a rehearsal and were joking around when the photographer decided to start snapping away. The result was this "funny" photo.

Also on the tour was Mary Burgess, soprano. Our tour repertoire included the Dvořák Piano Quintet, Haydn's Scottish Folk Songs, Webern's Six Bagatelles. Whenever we played the Webern on tour, Felix always had us repeat it ... at least once. It was so short, it was gone before you knew it!"

CELLIST JAMES KREGER

“Even though many years have passed since my participation in several MFM tours, my memories from those tours have remained fresh and vibrant. What a thrill it was to collaborate with Marlboro legends Pina Carmirelli, Felix Galimir, Isidore Cohen, and Philipp Naegele! The impact of their artistry and immense experience has lasted throughout my own musical life. We young musicians, some of whom have become lifelong friends and chamber music partners, also gained invaluable experience in how to deal with traveling and then performing nearly every day at important venues.”

PIANIST LYDIA ARTYMIW



Top: 1972-73 | Violinist Pina Carmirelli was a presence on many early MFM tours that included Philipp Naegele, Michelle Makarski, Peter Rejto, Lydia Artymiw, and Jenny Hansen. **Bottom:** 1973-74 | Richard Stoltzman, André-Michel Schub, Ronald Leonard, and Felix Galimir.



Top: 1981-82 | Laurence Lesser, Robert Routh, Stefanie Przybyska, Carolyn Davis, Harold Wright, Steven Tenenbom, and Isidore Cohen. **Bottom:** 1979-80 | Back Row: Hiroko Yajima, Karen Dreyfus, David Finckel; Carol Wincenc; Front Row: Ralph Evans and Sarah Clarke.

The Middle Years: 1980s and 1990s

Over the next two decades, the now well-established touring program included annual three-concert series in New York, Boston, Philadelphia, Washington, D.C., and Stamford, Connecticut, and single performances in many other communities. Audiences enjoyed the rarely-heard Schumann Andante and Variations for two pianos, two cellos and horn; Bartók's Sonata for Two Pianos and Percussion; and Hindemith's Octet for Winds and Strings—a piece that was later recorded by the Marlboro Recording Society and released also by SONY. Leading young woodwind players were featured in other works as well, including Janáček's *Mládí*, Ligeti's Six Bagatelles, and larger wind ensemble pieces.

Sadly, in 1991, Marlboro's visionary co-founder and Artistic Director, Rudolf Serkin, passed away. In time, he would be succeeded by co-directors Richard Goode and Mitsuko Uchida. Early in their tenure, Goode and Uchida re-established a formal Composer-in-Residence program at Marlboro, and new works by the participating composers soon found their way onto the national tours. In the summer of 1993, a Marlboro flutist and two percussion players appealed to the 23-year-old resident composer, David Horne, to write a piece for them. In just over a month, the composer surprised the three musicians with his work, *Phantom Moon*. It was so well-received that it was taken on tour in 1996-97. Other works by resident composers included a 1995-96 tour with John Harbison's Piano Quintet (1981) and a 1999-2000 tour with the Quintet for Winds by the eminent Hungarian composer, György Kurtág, who made a rare U.S. visit to Marlboro in the summer of 1997.

Among other artists who performed for the first time in national tours were pianists Jonathan Biss (1998-99), Jeremy Denk (1997-98), Wu Han (1988-89), who serves as Co-Artistic Director of the Chamber Music Society of Lincoln Center with fellow MFM tour participant David Finckel, Cecile Licad (1977-78), Cynthia Raim (1982-83), András Schiff (1980-81), and Ignat Solzhenitsyn (1992-93). In the 1980s and 1990s, there were also wonderful young string players, woodwinds, and singers who would apply the lessons they learned on tour to their solo careers and to ensembles that included the Beaux Arts Trio; the Brentano, Emerson, Guarneri, and Johannes Quartets; Brooklyn Rider; Windscape; and Tre Voci. Other tour participants during these years would go on to establish chamber music series and festivals or assume principal chair positions in major orchestras including Baltimore, Chicago, Los Angeles, New York, and Philadelphia.

HIROKO YAJIMA

“My journey with Musicians from Marlboro has been one of the most important elements in shaping me into the musician I am today.”

My memories are full of the joy, excitement, and fun I had in my association with the great senior artists who have been at Marlboro and the wonderful colleagues of my own generation. Through these interactions, I have been able to learn many of the greatest musical works intimately and to be granted the opportunity to perform them over and over again.

You can well imagine how thrilled and astonished I was when I was asked to take part in a Musicians from Marlboro tour at the end of my first summer. This tour, which took place in 1968, included Murray Perahia, piano; Elsa Ludewig, clarinet; Leslie Parnas, cello; and myself. The only work I played was the Hindemith Clarinet Quartet. Elsa and Leslie were seasoned artists with lots of experience. Murray, although still quite young, was an incredible performer who already was quite comfortable onstage. My initiation to Musicians from Marlboro was a hard learning experience. I remember long drives in the car with everybody, the luggage and the cello crowded in together. It was my first exposure of having to adjust to the acoustics of vastly different halls and to be exposed to the differing musical tastes of my colleagues.

In 1980-81 I had one of the most memorable experiences of my life with András Schiff, piano and Gary Hoffman, cello. To play the Smetana Trio and the Bartók First Violin and Piano Sonata was a true musical feast. With these two exceptional artists, I learned that it was not necessary to debate musical points at great length. Almost everything was done in the playing. If you listened carefully you would be inspired to add your own personal responses to the dialogue. Probably 95% of the music making was taken care of in this way. The rapport with my two colleagues and with the music was so special and particular that after the tour, I could not bring myself to play these works with anyone else for a very long time.

My journey with Musicians from Marlboro has been one of the most important elements in shaping me into the musician I am today. It has been an equally strong influence on my performing, my teaching, and in the administrative area, as the chair of the string department at the Mannes College. I wouldn't trade this experience for anything!



1980-81 | Gary Hoffman, András Schiff, and Hiroko Yajima played Haydn, Bartók, and Dvořák's "Dumky" Trio.

“The tours were put together to show Marlboro to the world but also to get us more opportunities to perform ... it is a beautiful idea.”

PIANIST ANDRÁS SCHIFF



1977-78 | Artists who went on to found the Orion, Mendelsohn, and Muir String Quartets (violinist Daniel Phillips, cellist Marcy Rosen, and violinist Peter Zazofsky, respectively, joined with pianist Stephanie Brown) presented works by Mozart, Dvořák and the Prokofiev Sonata for Two Violins (released by Bridge Records on "Duos from Marlboro").

"It was such a privilege as a young person to tour with such amazing musicians and gain the invaluable experience of playing the great works of chamber music night after night. It was not an experience one could have had anywhere else."

PIANIST STEPHANIE BROWN



1977-78 | Wind Power. Back Row: David Singer, Michael Johns, and Theodore Baskin; Middle Row: Robert Routh, Laurel Zucker, Lynette Diers Cohen, and Stewart Newbold; Front Row: Rudolph Vrbsky and Alexander Heller. Their performances of the Beethoven Octet, Gounod *Petite Symphonie*, and the Mozart Serenade in E Flat, K. 375 delighted every audience.



Top: 1984-85 | Their program opened with Rossini and closed with Mozart's glorious Clarinet Quintet in A, K. 581—wonderful bookends for Hindemith's rarely-performed Octet for Winds and Strings. Back Row: Karie Prescott, Tomoko Kato, Todd Phillips, and Gail Kruvand; Front Row: Victoria Eisen, Siegfried Palm, Theresa Tunnicliff, Stefanie Przybylska, and Toby Hoffman. **Bottom:** 1980-81 | Sarah Clarke, Joseph Swensen, Cecile Licad, and Rocco Filippini performed Dvořák, Debussy, and Schumann in cities across the United States.

“My first touring experience was with the late great Siegfried Palm. We performed the Hindemith Octet and recorded it for the Marlboro Recording Society. Siggie was an inspired teacher who never lost his spirit of discovery no matter how many world premieres he performed. He knew and worked with so many of the great mid-twentieth century composers: Berio, Hindemith, Messiaen etc. and he passed along all of his knowledge directly to us. He was tough but kind, demanding but respectful, and he was a brilliant performer and teacher. I will never forget him!”

CLARINETIST THERESA TUNNICLIFF

“My first summer in Vermont was a revelation. I had almost no chamber music experience and learned playing in a group, speaking English, and how to participate in the legendary Marlboro pranks. After the summer I received an invitation for a Marlboro tour in November 1989.

“On November 9 I was in New York, and we were watching TV. I couldn’t believe what was happening in Germany; the Berlin Wall was coming down! The rest of the tour was like a dream. I knew life would change for me forever, and when I look back I realize that nothing I do today would have been possible if that November would not have brought all this life-changing news.

“At the same time the warm atmosphere and friendship of the Marlboro family made me feel at home in the ‘new world’ and created friendships that are still strong today. In 1991 Mira Wang and I met at the Marlboro Festival; we got married in 1996.”

CELLIST JAN VOGLER



Top: 1989-90 | A typically varied Musicians from Marlboro program offered a Mozart flute quartet, Reger string trio, and Beethoven’s marvelous Septet in E flat, Op. 20 for strings and woodwinds. Back Row: Michelle Reed, Todd Palmer; Front Row: Timothy Cobb, Philipp Naegele, Scott St. John, and Jan Vogler. The experiences that Jan and his brother Kai had at Marlboro led to their founding the Moritzburg Festival near Dresden in 1993. **Bottom:** 1975-76 | A Haydn piano trio, Bartók String Quartet No. 2, and the Brahms Piano Quartet in G Minor were played by Beth Levin, Lucy Chapman, Judith Serkin, Kim Kashkashian, and Lynn Horner.



Top: 1999-00 | Woodwind Masterworks—Beethoven's Quintet in E Flat, Op. 16 with Jonathan Biss, Daniel Matsukawa, Katherine Needleman, David Jolley, and Anthony McGill opened a fascinating program that also included works by Janáček, Kurtág, and the Mozart Serenade in E Flat, K. 375. **Bottom:** 2004-05 | Colin Jacobsen, Ida Levin, Jeremy Denk, Yumi Kendall, and Maurycy Banaszek in a program that included the Kirchner Duo for Violin and Piano, commissioned in memory of Felix Galimir and recorded by Levin and Denk for a Marlboro Duos album on Bridge Records.

The Recent Years: 2000s and 2010s

Marlboro entered the new century with the appointment of Richard Goode and Mitsuko Uchida as Artistic Directors, with Ms. Uchida assuming sole leadership in 2014 when Mr. Goode felt he needed the time for study after twenty-two summers at Marlboro. We celebrated the Festival's 50th anniversary with special concerts in New York, Boston, and Philadelphia and had our first-ever reunion for participants in Vermont to celebrate our 60th. On tour, as well as during the summer, musicians who had participated at Marlboro and in the tour program at the beginning of their careers now returned in a senior artist role. Among them were such artists as pianist Cynthia Raim and members of such prominent ensembles as the Guarneri, Johannes, Juilliard, and St. Lawrence Quartets and Tre Voci—violinists Soovin Kim, Joseph Lin, and Scott St. John; violists Hsin-Yun Huang and Kim Kashkashian; and cellists Marcy Rosen, Judith Serkin, Peter Stumpf, and Peter Wiley—who shared the insights they had gained with a new generation of emerging young professionals.

The tours have continued to offer masterworks of the repertoire and exciting new pieces. The 2012-13 season featured Ligeti's Trio for Horn, Violin, and Piano—a piece that was explored in depth at Marlboro over two summers before being taken on the road. There was also the Dutilleux String Quartet; and pieces by former resident composers Thomas Adès, Elliott Carter, Robert Cuckson, John Harbison, and Leon Kirchner. During the 50th Anniversary Season in 2015-16, a work by a resident composer was included on each tour—audiences had the chance to experience Earl Kim's *Three Poems in French* for soprano and string quartet; the Quartet for Clarinet and String Trio by Krzysztof Penderecki; and *Terra memoria* by Kaija Saariaho.

The link between generations was in evidence in our 2015-16 national tour which included a string quartet by Haydn and Alban Berg's epic *Lyric Suite*. Felix Galimir, a major figure at Marlboro for over forty years, was a disciple of Berg in Vienna, winning a Grand Prix du Disque for the recording he and his three sisters made of the *Lyric Suite*. Samuel Rhodes mastered the work as a member of the Galimir and Juilliard Quartets, and here he passed his insights on the piece to three young musicians, the same age as he was when he toured in the first season of Musicians from Marlboro fifty-one years earlier. Itamar Zorman (a Tchaikovsky Competition winner and member of the Lysander Trio), Robin Scott (first violinist of the Ying Quartet), and cellist Brook Speltz (of the Escher) will undoubtedly help to pass on the legacy they were given.

During the first part of the 21st century, the experience gained by the young artists in the Musicians from Marlboro ensembles helped to inspire new solo careers and the formation of chamber ensembles, festivals, and series of their own. Recent participants have founded or joined the Aizuri, Dover, Dryden, Formosa, Pacifica, Parker, Shanghai, and St. Lawrence String Quartets; the East Coast Chamber Orchestra and Time for Three, to name but a few.

CELLIST MARCY ROSEN

“... the first step towards the life you’ve dreamed of.”

It is so hard to target the most special moments of being on tour with Musicians from Marlboro because each tour has been unique and extraordinary. Each program has been challenging and exciting, and all of my colleagues have been utterly inspirational. Since I have had the honor and the privilege to take part in at least 20 tours as well as concerts celebrating the 40th, 50th, and 60th Anniversaries of the Festival, my memories are abundant.

I feel like every tour I have done has been an incredibly rewarding musical experience. But I know that in those first tours, for me, and I hope for each of the young players that have had their first touring experience with me, there is nothing more exciting than feeling like you have actually taken the first step towards the life you’ve dreamt of.

The stories are plentiful, and the concerts are always at the highest possible level. Just ask the people who attend them! I am personally so grateful for the friendships that have lasted and those which continue to form as a result of the festival and the tours, which cement the relationships. Once you are at Marlboro you have a family that is forever. A great gift.



2015-16 | Krzysztof Penderecki with Anthony McGill, Marcy Rosen, Emilie-Anne Gendron, and Daniel Kim following the Marlboro performance of his Clarinet Quartet.



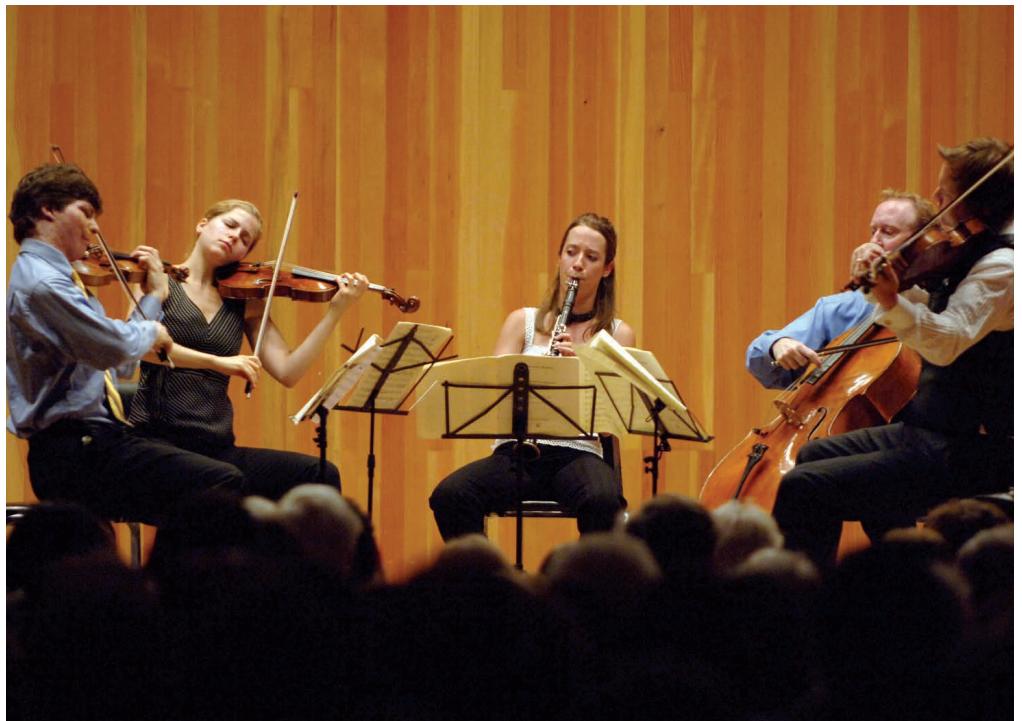
2001-02 | Ginastera's *Impresiones de la Puna* was played by Jonathan Karoly, Che-Hung Chen, Paula Robison, Scott St. John, and Soovin Kim.

“My first real Marlboro tour was with Pamela Frank, Wu Han, and Colin Carr. I feel very fortunate to have been involved in over 20 Marlboro tours over the past 25 years. They were all unique, inspiring experiences!”

VIOLINIST SCOTT ST. JOHN



Top: 2007-08 | Back Row: Colin Jacobsen (founding member of Brooklyn Rider and The Knights), Maurycy Banaszek (ECCO), and Earl Lee (who traded his cello for a baton); Front Row: Marina Piccinini (Tre Voci), Soovin Kim (founder of the Lake Champlain Chamber Music Festival), and Rebecca Albers (Minnesota Orchestra). **Bottom:** 2005-06 | Jessica Lee, Jonathan Vinocour, and Soo Bae played Beethoven String Trio in D, Op. 9, No. 2.



Top: 2009-10 | Augustin Hadelich, violin, Karina Canellakis, violin, Romie De Guise-Langlois, clarinet, Peter Stumpf, cello, and Sebastian Krunnies, viola toured nationally with Brahms' Clarinet Quintet in B Minor, Op. 115. **Bottom:** 2014-15 | David McCarroll, Itamar Zorman, Peter Wiley, and Hélène Clément rehearsed, performed and then took on tour the Brahms Quartet in C Minor, Op. 51, No. 1 on a program with the Beethoven Sextet for two horns and strings and the Mozart Divertimento in D, K. 251 for oboe, 2 horns, and strings.

“It’s most important for the young players to gain that experience of performing a program more than once. It really makes a difference, and it’s something that you rarely get to do until you become a real professional. It gives these kids a chance to play it seven or eight times—over a ten-day, two-week period—and it’s a beginning to understanding where we all can be headed musically.”

CELLIST PETER WILEY

“Marlboro tours inspire a community and generosity of spirit, extreme giving of all you possess and then yet more, a lesson that works in every direction and never ends.”

VOLIST KIM KASHKASHIAN



2014-15 | Kim Kashkashian, Sivan Magen, and Marina Piccinini.

Kim Kashkashian participated in her first of ten MFM tours in 1972-73, after her first summer at Marlboro. She had had the opportunity of playing the Brahms Sextet in G, Op. 26 with one of Marlboro's most important figures, violinist Felix Galimir. She has returned to Marlboro frequently and, in 2010, a collaboration with flutist Marina Piccinini and harpist Sivan Magen led to the formation of the ensemble Tre Voci, which has an enthusiastically received recording on ECM Records.

VIOLINIST MICHELLE ROSS

“... The tours are a way for us to continue to grow as artists together.”

My second tour was of Thomas Adès' *Arcadiana* String Quartet with Scott St. John, Matthew Zalkind, and Emily Deans. The six week rehearsal process for this piece, and ultimate performance in the very special Brattleboro community concert in the Dining Hall, was one of my favorite Marlboro experiences.

Discovering this piece together, with so much time, was a luxury. Adès' music is like looking through a kaleidoscope, a window into an imaginative world where colors and musical allusions intersect and the music flows out as naturally as water. Adès' music is as complex as it is delicate, and its brilliance is in a large part due to its intricate rhythms and compositional structure. Therefore, having six weeks to discuss and attempt to capture every detail was very special. By the time we performed the piece, I felt like I could almost play the piece from memory.

The tours are a way for us to continue to grow as artists together and to share our little heaven with a wider audience. I am forever grateful to Marlboro and to the Musicians from Marlboro Series.



2013-14 | Scott St. John, Matthew Zalkind, Michelle Ross, and Emily Deans (not pictured) played Adès *Arcadiana*, as well as trios by Beethoven & Fauré, and the Mendelssohn Quartet in E minor, Op. 44, No. 2.



2005-06 | Brahms Horn Trio in E Flat, Op. 40 with Anna Polonsky, Radovan Vlatković, and Soovin Kim. The program also included Harbison and Schubert as well as the Ravel String Quartet in F Major, which was a 60th Anniversary CD release on the Marlboro Recording Society/Arkiv.

“A MFM tour is to performance what the Marlboro School is to rehearsal. During a Marlboro summer, a chamber music group gets the unique experience of delving into a piece in the greatest detail possible, perfecting, discussing, experimenting, and ultimately coming together in a convincing interpretation. However, it is sometimes during an actual performance, during those most open-hearted, vulnerable minutes, that the most inspired musical insights reveal themselves. During a tour, there is the great pleasure to collaborate with stellar colleagues, but most importantly to me, it is an opportunity to experience the evolution of the special onstage musical intimacy through repeated performances.”

PIANIST ANNA POLONSKY



Marlboro Music's seven week retreat is the source from which Musicians from Marlboro tour groups emanate. The Festival takes place each summer on the campus of Marlboro College in Vermont.

Forty Years at the Met Museum

Special thanks to Hilde Limondjian whose internship at Marlboro during the summer of 1964 led to forty years of Musicians from Marlboro concerts at the Metropolitan Museum of Art and much more.

HILDE LIMONDJIAN

“My internship at Marlboro in the summer of 1964 deeply influenced the series I was to program at the Metropolitan Museum.”

The Guarneri, Marlboro, and the Beaux Arts series were direct results, while many more events took place because of Marlboro.

As an example, in a three-concert series, the St. Luke's Orchestra was conducted by Alexander Schneider, Leon Fleisher, and James Levine, and the piano soloists were Rudolf Serkin, Mieczyslaw Horszowski, and Peter Serkin, all Marlboro luminaries.

A few years later, after the Met's Director, Thomas Hoving, had entrusted me with the Concerts & Lectures program, Frank and I established the “Musicians from Marlboro” series together.

It provided the New York audience an opportunity to hear masterpieces of the chamber music literature as well as some seldom heard works, and featured many great musicians in their youthful years.

Help us Ensure the Future of MFM

Musicians from Marlboro offers young musicians important performing opportunities at venues throughout the country.

Some of these series are currently endowed, but additional support is needed to ensure that these concerts can continue.

In honor of MFM's 50th Anniversary, The Alexander Schneider Foundation will provide one third of the modest cost of endowing concerts or entire series, which can be contributed over five years or by bequest. Please contact our office for further details.



ANNUAL CONCERTS & SERIES

BOSTON | Isabella Stewart Gardner Museum
Scott Nickrenz, Abrams Curator of Music

GREENWICH | Friends Cole Concert Series, Greenwich Library
Made possible through the generosity of the Sylvia and Leonard Marx Foundation
(Formerly in Stamford, made possible by Ilse and Herbert Ashe)

MONTREAL | Pro Musica
Endowed through the generosity of Blema and the late H. Arnold Steinberg with support from Dr. Güneş N. Ege-Akter

NEW YORK | Carnegie Hall, Weill Recital Hall
Series endowed by Dinny and Lester Morse
The Maxine and Stuart Frankel Foundation
The Alexander Schneider Foundation and friends and family celebrating the life of Martha Laredo Salomon with support from Susan and Elihu Rose.

PHILADELPHIA | Philadelphia Chamber Music Society, Kimmel Center, Perelman Theater
PCMS founded by Anthony P. Checchia

TORONTO | Royal Conservatory of Music & University of Toronto
Endowed through the generosity of Dr. Güneş N. Ege-Akter

WASHINGTON, D.C. | Freer Gallery
Made possible through the generosity of Elizabeth E. Meyer and E. Bradley Meyer
Michael Wilpers, Manager of Performing Arts

AMONG REGULAR MFM PRESENTERS

Cal Performances, U. Of California, Berkeley Matías Tarnopolsky, Executive and Artistic Director
Phoenix Chamber Music Society Janet Green, Executive Director
Ames Town & Gown Chamber Music Association Paula Forrest, Artistic Director
Brattleboro Music Center Chamber Music Series Zon Eastes, Artistic Director



‘Bravi Tutti!’

All of us at Marlboro send our unbounded thanks and appreciation to the artists who have given us fifty seasons of inspired music making; to the sponsors whose financial support has helped make it all possible, especially to those who are leaving a lasting legacy by endowing MFM series and concerts in New York, Toronto, and Montreal and providing invaluable performing opportunities in perpetuity for future generations of young artists. We also express our gratitude to our presenting partners whose appreciation of all that Marlboro represents is of enormous encouragement.

A special article written for us by former *The New York Times* music department staffer Allan Kozinn captures the essence of Musicians from Marlboro in a most compelling way.

Here are a few excerpts:

“Magic of this kind is the engine that has driven a great many of the Musicians from Marlboro concerts.”

“I had never heard of chamber music ... it was my first touring experience ... I was still in school and to go on tour and to play 10 concerts in 11 days was very exciting.” From Yefim Bronfman

“Longtime listeners know with a good degree of certainty that many of the young players they are hearing will likely earn their own prominence in years to come.”

“The violinist Joseph Lin ... toured with David Soyer, and now that he is the first violinist of the Juilliard String Quartet, a position he has held since 2011, he sees some irony in the way his Marlboro experiences prepared him for his current job.” Juilliard Quartet

“I think one of the great things about Musicians from Marlboro is that we can help young artists understand the touring life and to get a taste of what that life is really about—not only musically, but in terms of hitting the road, living in hotels, rehearsing on the road, dealing with a schedule.” From Peter Wiley

Read the complete Kozinn article at www.marlboromusic.org/tours/50th

Top: 2004-05 | Efe Baltacigil, Frank Huang, Hyunah Yu, Eric Naslim, Samuel Rhodes, and Tai Murray played Mozart quintets compiled with Hindemith's rarely performed *Melancholie* for soprano and string quartet. **Bottom:** 2015-16 Itamar Zorman, Robin Scott, Brook Speltz, and Samuel Rhodes gave memorable performances of the Berg Lyric Suite. Its secrets were passed on from the composer to Felix Galimir to Samuel Rhodes and to his young colleagues in the 50th Anniversary National Tour.



50 Seasons of Participating Artists

(1965-66 THROUGH 2014-15)

Piano

Rieko Aizawa
Lydia Artymiw
Nerine Barrett
Luis Batlle
Jonathan Biss
Ossie Borosh
Yefim Bronfman
Lydia Brown
Stephanie Brown
Bruno Canino
Gabriele Carcano
Seth Carlin
Jeremy Denk
David Golub
Richard Goode
Wu Han
Mieczysław Horszowski
Ieva Jokubaviciute
Gilbert Kalish
Lilian Kallir
Ruth Laredo
Beth Levin
Cecile Licad
Thomas Lorango
Lee Luvisi
Robert McDonald
Erika Nickrenz
Peter Orth
Cristina Ortiz
Murray Perahia
Alain Planès
Anna Polonsky
Matan Porat
Stephen Prutsman
Cynthia Raim
András Schiff
Paul Schoenfield
André-Michel Schub

Violin

Peter Serkin
Craig Sheppard
Izabella Simon
Ignat Solzhenitsyn
Reiko Uchida
Dénes Várjon
Pei-Yao Wang
Shmuel Ashkenasi
Ju-Young Baek
Elena Barere
Margaret Batjer
Benjamin Beilman
Yehonatan Berick
David Bowlin
James Buswell
Karina Canellakis
Serena Canin
Pina Carmirelli
Ivan Chan
Lucy Chapman
Stephanie Chase
Chee-Yun
Robert Chen
Catherine Cho
Nikki Chooi
Nancy Cirillo
Isidore Cohen
Nathan Cole
Ronald Copes
Eugene Drucker
Veronika Eberle
Ralph Evans
Timothy Fain
Lily Francis
Pamela Frank
Miriam Fried
Felix Galimir
Emilie-Anne Gendron
Joseph Genualdi
Alexis Pia Gerlach
Jennifer Gilbert
Marc Gottlieb
Eric Grossman
Augustin Hadelich
Frank Huang
Yuzuko Horigome
Lynn Horner
Bella Hristova
Colin Jacobsen
Judy Kang
Sarah Kapustin
Tomoko Kato
Naomi Katz
Ani Kavafian
Bayla Keyes
Hye-Jin Kim
Hyun-Mi Kim
Min-Young Kim
Soovin Kim
Young Uck Kim
Sarah Kwak
Jaime Laredo
Jessica Lee
Julianne Lee
Yura Lee
Oswald Lehnert
Kathleen Lenski
Ida Levin
Mei-Chen Liao
Cho-Liang Lin
Joseph Lin
Michelle Makarski
Ulrike-Anima Mathé
Yoko Matsuda
David McCarroll

Pierre Menard
Shlomo Mintz
Tai Murray
Ayano Ninomiya
Hirono Oka
Michaela Modjeska Paetsch
Susie Park
Daniel Phillips
Todd Phillips
Harumi Rhodes
Sylvia Rosenberg
Michelle Ross
Miho Saegusa
Alexander Schneider
Ernestine Schor
Robin Scott
Carol Sindell
Leslie Shank
Yuuko Shiokawa
Laurie Smukler
Mark Steinberg
Arnold Steinhardt
Scott St. John
Mitchell Stern
Joseph Swensen
Susan Synnestvedt
Naoko Tanaka
Christian Tetzlaff
Jon Toth
Danbi Um
Kai Vogler
Zheng-Rong Wang
Robert Waters
Donald Weilerstein
Michi Wiancko
Tien-Hsin Cindy Wu
Hiroko Yajima
Peter Zazofsky
Carmit Zori
Itamar Zorman
Yonah Zur

Pierre Menard
Shlomo Mintz
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Yoshiko Kawamoto
Sang-Jin Kim
Philip Kramp
Sebastian Krunnies
Rachel Ku
Doris Lederer
Julianne Lee
Rebecca Albers
Misha Amory

Cello

Patricia McCarty
Rainer Moog
Katherine Murdock
Dimitri Murrath
Philipp Naegele
Ah Ling Neu
Scott Nickrenz
Eric Nowlin
Heiichiro Ohyama
Richard O'Neill
Milena Pajaro-van de Stadt
Daniel Panner
Maiya Papach
Cynthia Phelps
Vicki Powell
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
Michael Tree
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

Viola

Julianne Lee
Scott Lee
Caroline Levine

Gabriel Cabezas	Raman Ramakrishnan	Dejan Gavrić	Michael Rusinek	Paul S. LaFollette III	Jon Humphrey
Colin Carr	Kari Lise Ravnan	Laura Gilbert	Shannon Scott	Patrick Pridemore	Elizabeth Koch
Susannah Chapman	Dorothy Reichenberger	Demarre McGill	David Singer	Stewart Rose	Florence Kopleff
Paul Cheifetz	Peter Rejto	Judith Mendenhall	Jo-Ann Sternberg	Robert Routh	Rosa Lamoreaux
Kristina Reiko Cooper	Gustav Rivinius	Michael Parloff	Richard Stoltzman	Richard Solis	Marvis Martin
Christopher Costanza	Sharon Robinson	Marina Piccinini	Theresa Tunnicliff	Radovan Vlatković	Tamara Matthews
Charles Curtis	Marcy Rosen	Paula Robison	Harold Wright		Glenda Maurice
Robie Brown Dan	Nathaniel Rosen	Carol Wincenc	John Bruce Yeh		Charles Mays, Jr.
Steven Doane	Toby Saks	Tanya Dusevic Witek		Saxophone	Thomas Meglioranza
Timothy Eddy	Brent Samuel	Laurel Zucker		Lynn Klock	John Moore
Amir Eldan	Sara Sant'Ambrogio				Tamara Mumford
Georg Faust	Judith Serkin		Bassoon		Mary Nessinger
Rocco Filippini	Richard Sher		Eric Arbiter		Thomas Paul
David Finckel	Wilhelmina Smith		Lynette Diers Cohen		Nicholas Phan
Madeline Foley	Jeffrey Solow		Michael Finn		Rebecca Ringle
Clive Greensmith	David Soyer		Nancy Goeres		Kyoko Saito
Jerry Grossman	Brook Speltz		Marc Goldberg		Randall Scarlata
Bonnie Hampton	Jonathan Spitz		Alexander Heller		Sarah Shafer
Gary Hoffman	Peter Stumpf		Benjamin Kamins		Sanford Sylvan
Janet Horvath	Robert Sylvester		Joyce Kelley		James Tyeska
Jay Humeston	Margo Tatgenhorst		Daniel Matsukawa		Benita Valente
Ko Iwasaki	Sæunn Thorsteinsdóttir		Christopher Millard		Mary Westbrook-Geha
Jonathan Karoly	Paul Tobias		Jennifer Monroe		Hyunah Yu
Yumi Kendall	Nicholas Tzavaras		Shinyee Na		
Michal Korman	Jan Vogler		Stefanie Przybylska		
James Kreger	Paul Watkins		Mark Timmerman		
Sumire Kudo	Peter Wiley		Natalya Rose Vrbsky		
Lisa Lancaster	Matthew Zalkind		William Winstead		
Wendy Law			Percussion		
Earl Lee			Joseph Gramley		
Nina Maria Lee			Michelle Reed Baker		
Priscilla Lee			John Barrows		
Ronald Leonard			Angela Cordell Bilger		
Laurence Lesser			José Vincente Castelló		
Julia Lichten			Earl Chapin		
Katja Linfield			Christine Chapman		Voice
Melissa Meell			Wei-Ping Chou		Raquel Adonaylo
Clancy Newman			Sarah Dussing		Betty Allen
Michael Nicholas			Victoria Eisen		Mary Burgess
Karen Ouzounian			Daniel Grabois		Jennifer Johnson Cano
Siegfried Palm			Robin Graham		Katherine Ciesinski
Angela Park			Paul Ingraham		Donald Collup
Leslie Parnas			Benjamin Jaber		David Evitts
Miklós Perényi			Michael Johns		Leslie Guinn
Zvi Plessner			David Jolley		Gregory Hopkins
Jean-Guihen Queyras			Chris Komer		Stephanie Houtzel

Don't Miss

MORE & UNEXCERPTED RECOLLECTIONS

Space limitations prevented us from including all the recollections received from Musicians from Marlboro artists and staff or the complete text of those that have been used. Our thanks to all those who shared their MFM memories with us and whose complete recollections can be found on our website.

Lydia Artymiw, Jonathan Biss, Stephanie Brown, Gabriele Carcano, Anthony Checchia, Eugene Drucker, James Dunham, Pamela Frank, David Jolley, Kim Kashkashian, Hilde Limondjian, Scott Nickrenz, Hirono Oka, Tom Paul, Anna Polonsky, Matan Porat, Samuel Rhodes, Rebecca Ringle, Paula Robison, Marcy Rosen, Michelle Ross, András Schiff, Kathy Schuman, Brook Speltz, Scott St. John, Arnold Steinhardt, Richard Stoltzman, Steve Tenenbom, Terri Tunnicliff, Jan Vogler, Peter Wiley, Hiroko Yajima, Hyunah Yu

ARCHIVAL DATABASE

Explore the collected concert programs and participating artists for both the Marlboro Music Festival as well as the Musicians from Marlboro touring programs. You can also search for chamber music repertoire and the timings of works.

RECEIVE MONTHLY PERFORMANCES

Our monthly newsletter, which includes a “new” historic performance recording in each edition.

www.marlboromusic.org/tours/50th