

MARLBORO MUSIC

MITSUKO UCHIDA, ARTISTIC DIRECTOR

2018 Season





Summer Address:

Marlboro Music
Box K
Marlboro, VT 05344
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Off-Season Address:

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For more information, including our 2018–19 Musicians from Marlboro schedule, a full listing of our participating musicians (1951–2017), a useful guide to the chamber music repertoire, translations of German Lieder texts, historic Marlboro Music photographs, and more, visit www.marlboromusic.org.

Non-archival photos by Pete Checchia and Allen Cohen

WELCOME TO

Marlboro Music's 68th Season

Welcome to our community! We look forward to enjoying with you—at open rehearsals and weekend concerts from July 14 through August 12, 2018—the special artistic discoveries that emanate from this unique program of intensive musical study and collaboration.

Marlboro is a place where musicians from around the world come together in common purpose, and which welcomes divergent points of view. We believe it is through the sharing of insights and ideas that we bring out the best in one another and reveal essential truths in music and life. Our artists are inspired by Marlboro's rich artistic legacy, high standards, and nurturing family environment, and by the beauty of the surrounding countryside.

To learn more about Marlboro, for information on accommodations in the region, or to order tickets, visit marlboromusic.org, call us at 802-254-2394, or stop by our offices in the concert hall. You can continue to enjoy the music off-season through the Musicians from Marlboro tour concerts in various U.S. and Canadian cities. The 2018-19 tour schedule is on our website.

We thank you for your interest and for your role in sustaining this community that brings people together through the transformative power of chamber music.



Top: Hsin-Yun Huang, Mitsuko Uchida, and Gabriel Campos Zamora; Bottom: Eunice Kim, Cong Wu, Cynthia Raim, Xavier Foley, and Peter Wiley

2018 PARTICIPATING ARTISTS

Piano

Jonathan Biss
Bruno Canino
Andrew Hsu
Ieva Jokubaviciute
Evren Ozel
János Palótyay
Juho Pohjonen
Cynthia Raim
Izabella Simon
Ignat Solzhenitsyn
Mitsuko Uchida
Dénes Várjon
Xiaohui Yang

Violin

Robyn Bollinger
Nick Eanet
Abigail Fayette
Rose Hsien
Yoojin Jang
Eunice Kim
Siwoo Kim
Soovin Kim
Tessa Lark
Amy Lee
Christine Lim
Joseph Lin
David McCarroll
Arnold Steinhardt
Stephen Tavani
Stephen Waarts
Hiroko Yajima
In Mo Yang

Viola

En-Chi Cheng
Sally Chisholm
Jonathan Chu
Beth Guterman Chu
Hsin-Yun Huang
Wenting Kang
Zoë Martin-Doike
Tanner Menees
Samuel Rhodes
Cong Wu
Zhanbo Zheng

Cello

Brannon Cho
Alexander Hersh
Alessio Pianelli
Christoph Richter
Marcy Rosen
Tony Rymer
Sayaka Selina
Judith Serkin
Peter Stumpf
Peter Wiley
Yi Qun Xu
Alice Yoo
Matthew Zalkind

Double Bass

William Langlie-Miletich

Flute

Giorgio Consolati
Joshua Smith

Oboe

Emily Beare
Frank Rosenwein

Clarinet

Ib Hausmann
Bixby Kennedy
Charles Neidich
Afendi Yusuf

Bassoon

Brad Balliett
Keith Buncke
Steven Dibner

Horn

Richard King
Trevor Nuckøls
Radovan Vlatković

Voice

Kristina Bachrach, *soprano*
Lucy Fitz Gibbon, *soprano*
Kara Dugan, *mezzo-soprano*
Lauren Pearl Eberwein,
mezzo-soprano
Miles Mykkanen, *tenor*
Simon Barrad, *baritone*
Theo Hoffman, *baritone*

Vocal Program

Lydia Brown
Benita Valente
Malcolm Martineau

Composer-in-Residence

Shulamit Ran

Guest Artist

Leon Fleisher, *conductor*

Harmony in the Green Mountains

“The rustic surroundings and the isolation, I think, makes Marlboro what it is, really... a colony in the middle of the woods, with people of the same interest. Before the concerts begin, there is just a group of people isolated on this campus, and that’s it.” —David Soyer



Marlboro is based on some simple but elusive concepts: the synergy between life, music and nature, and the freedom of time. Each summer, artists of diverse ages and backgrounds, staff members, spouses, and children form one large family. Together, they work, live, play, dine, and socialize on this quiet Vermont hilltop campus of Marlboro College.

Two-thirds of the musicians are exceptional young professionals who were invited through competitive off-season auditions, or have returned for a second or third summer. They are joined by eminent artists who are active throughout the world as chamber musicians, recitalists, soloists, or principals with major orchestras.

In a spirit of generosity that has characterized Marlboro since its founding, the senior artists do not teach or coach the younger musicians from a

distance but play with them in chamber ensembles, providing direct mentoring in daily rehearsals and in many other ways throughout the season. It is a supportive, closely-knit community of people who are deeply committed to music and the shared goals of artistic excellence, integrity, and respect for the composer.

While the younger musicians contribute modestly toward their room and board costs, they receive substantial fellowship assistance. Neither they nor the senior artists are paid to perform. The primary focus at Marlboro is on leadership training, on learning how to prepare a piece to the highest standards, and on the ideals of sharing, generosity, and cooperation that lie at the heart of chamber music.



Clockwise from left: Emily Beare and Steven Dibner; musicians at play; Radovan Vlatković and Frank Rosenwein; Marcy Rosen and Maiya Papach



Clockwise from top left: Angela Park, Alice Yoo, Alexi Kenney, Kobi Malkin, and Rebecca Albers; Nick Eanet, Andrew Hsu, and Matthew Zalkind; Robin Scott and Peter Stumpf; Rebecca Ringle, Izabella Simon, and Dénes Várjon

The Luxury of Time

“I can’t compare it to any other musical experience... Anybody who goes to Marlboro as a participant is never quite the same... there is lots of time to explore compositions, to take them apart, put them together, learn them. There’s no clock working against you... we have to do this, we have to do that. Everything is done to make the performance something that is never to be duplicated.” —Sol Schoenbach



Typically, in the music profession today, artists have only a few rehearsals to prepare for a performance. Travel, scheduling, and financial limitations make additional time for reflection, interaction, and a deeper exploration of the music all but impossible.

Marlboro was created, in part, to rectify this. Here, musicians have almost unlimited time and ideal conditions to explore works in great depth. They can read through a piece just once and move on to other groups, or they can rehearse it intensively for four, five, or six weeks. It is entirely up to them. This degree of freedom allows them to test new approaches, exchange insights, and come to a true meeting of minds. Many of the groups achieve a level of understanding and security with the music that yields extraordinary results.

In the spring, young players who are invited to Marlboro receive “scheduling request forms” to list pieces that they would like to explore. These

requests then become the basis of the 65 to 75 works that are rehearsed each week throughout the summer. In a practice that originated at Marlboro, and has since been widely adopted by other training programs, each ensemble includes several young players and one or more senior artists. Often, it is the senior player who takes the second chair.

The learning continues off-hours—during meals, evenings, and community events. Young players at the start of their careers gain vital artistic and life lessons by living and socializing with Artistic Director Mitsuko Uchida and her colleagues, artists with vast experience performing, touring and teaching throughout the world. The social life of the community also fosters lifelong personal and musical bonds; at last count, Marlboro has been responsible for 65 marriages. Apparently, there is more than just music in the Vermont air!

A Repertoire as Diverse as Our Community

“This is the ideal place for [resident] composers because you have one of the best, perhaps the single most intense concentration of young performing talent to be assembled in one place. It’s an extraordinary place for that reason, and also a certain absence of the pressures of the concert world... I think the performers gain immensely from their contact with the composers and vice versa... One of the valuable things about Marlboro is to make the proper bridge between the old and the new... it’s important to feel the continuities.” —Richard Goode



With its careful balance of piano, string, vocal, and woodwind artists, the roster of musicians at Marlboro is created to enable the study of a broad array of chamber music works spanning six centuries. Each season, Mitsuko Uchida also invites senior artists who are especially adept in certain repertoire. The Marlboro Music library, with some 8,000 scores and reference materials, is one of the foremost collections of chamber music in the world today.

For these reasons, and with the extensive rehearsal time provided, Marlboro artists have the rare opportunity to explore masterpieces of the classical and romantic periods as well as lesser-known pieces, innovative 20th-century works, Baroque music such as arias from Bach cantatas, chamber works for larger instrumental and vocal forces, and new music by living composers.

Ms. Uchida and her colleagues know that young players today must develop an in-depth knowledge of all aspects of the repertoire. The works of Bach form the basis of so much music that followed. Rarely-heard pieces may be hidden gems that enlighten us about major composers and musical periods. New music offers vital perspectives on the past, demonstrates that chamber music is a living art form, and helps to define our national and cultural identities. Great works unify and uplift us all and represent the finest in human achievement.

The emphasis on diverse repertoire enables our young participants to work directly with resident composers—this season the renowned Israeli-American, Shulamit Ran—and prepares them for leadership positions in music. It allows artists and audiences to make exciting musical discoveries and enriches the greater community.



Clockwise from left: Christine Lim, Todd Phillips, Tony Rymer, and Pei-Ling Lin; Alexi Kenney, James Andrewes, Mitsuko Uchida, and Efe Baltacıgil; Kei Tojo, Christoph Richter, Florence Cooke, and Nicholas; Afendi Yusuf



A Window into the Preparation Process

“There is a kind of quality in Marlboro of getting past the surface and also of a kind of dynamism in the performance. If you hear a very energetic, very phrased, and very carefully-thought-out performance, a vibrant performance, that’s what I consider a Marlboro performance—not pedantic, not intellectual for its own sake, but something living and very much filled with energy.” —Arnold Steinhardt



Clockwise from top left: Leon Fleisher conducts a rehearsal; Cong Wu, Will Chow, Ieva Jokubaviciute, Siwoo Kim, and Robyn Bollinger; Alice Yoo and Judith Serkin; Jonathan Biss and Sarah Rommel

While the Marlboro program stresses learning by doing—intensive daily rehearsing and playing—there is much benefit also in listening, in hearing what others have to say. Musicians, family, friends, neighbors, board members, and staff all benefit from experiencing the open rehearsals and weekend concerts. Our younger participants gain much from sharing with all of us what they have achieved in their in-depth collaborations.

None of the rehearsal groups, however, are assured of performing. It is only after weeks of intensive work that those artists who feel they have achieved something special will suggest their group for a concert. Even then, it is not guaranteed. Only one-quarter of the 250 ensembles formed each summer can be included. For this reason, concert programs are known and announced only a week in advance. Yet each group represents the joyous spirit and deep commitment to the composer that characterize all the music-making at Marlboro.

After each season, several groups that have made particularly strong statements are invited to participate in the Musicians from Marlboro tour program. These ensembles perform at Carnegie Hall’s Weill Recital Hall in New York City; for the Philadelphia Chamber Music Society; at Boston’s Isabella Stewart Gardner Museum; at the Smithsonian Institution in Washington, D.C.; in Greenwich, Connecticut; and in single concerts in other U.S. cities and in Montréal and Toronto.

The tours provide young players with vital experiences and broad exposure as they travel and perform with renowned senior artists. They introduce young musicians and new repertoire to host cities and provide audiences with a taste of the spirited and expressive music-making that takes place each summer on this mountaintop campus in Vermont.

Sharing Resources with the Field

“I must listen to all the music I can here on earth in case there is no music in heaven.”
—Mischa Schneider



Marlboro’s main contribution to the world of music is the artistic mentoring and leadership training it provides to generations of outstanding musicians. Yet we also enrich the field through our recordings, radio broadcasts, archives, and online resources.

Our website, marlboromusic.org, contains lists of all the artists and concerts since 1951; streamed recordings of select performances; videos; historic photos; interesting articles and other written reflections on Marlboro; and “From the Archives” portraits of some of the illustrious senior artists who have played a major role in our community. It includes useful material for musicians, scholars, and administrators, including lists of the chamber music repertoire—searchable by composer and instrumentation, with movements and timings for most pieces; a digital tool for helping to prepare printed concert programs; and English translations of German texts in chamber music and Lieder created by the late violist and scholar, Philipp Naegele. All of the material is available without charge.

Additionally, the University of Pennsylvania has established a permanent Marlboro archive in the Kislak Center for Special Collections, Rare Books and Manuscripts in the Van Pelt Library in Philadelphia. In conjunction with the archive, the University is presenting a special exhibit, “Musical Partnerships at Play: The Marlboro Music School and Festival” in the Library’s Eugene Ormandy Gallery through June 21, 2019. A catalogue of material contained in the archive is available online; visit the “Archives” section of the Marlboro Music website for more information.

There will also be a special celebratory event in the Van Pelt Library on Friday, September 28, 2018 featuring a performance by Marlboro artists and remarks by our board chair, Christopher Serkin. For more information, contact Patricia Manley at pmanley@marlboromusic.org. We are grateful to the University of Pennsylvania for this partnership, and to the friends who have provided support for preserving and disseminating material that helps to tell the story of Marlboro’s leadership role in music over the past seven decades.



Clockwise from left: Itamar Zorman, Jonathan Biss, Alice Yoo, and Maiya Papach; outside Persons Auditorium; Narek Arutyunian and Charles Neidich; Peter Wiley and Catherine Chen

Celebrating a Rich Legacy

“It was considered dangerous for people who had a solo career to be seen as mere chamber musicians, and I think Marlboro succeeded in helping to change this point of view. So chamber music became a respected occupation and not demeaning, even for the finest artists. I think this has been a very wonderful and important function of Marlboro and has set a certain precedent which has been followed by many other festivals in many countries.” —Anton Kuerti



Marlboro Music was founded in 1951 by several families of European-born musicians who had sought refuge in this country and were drawn to the Vermont countryside: pianist Rudolf Serkin; violinist Adolf Busch and his brother, cellist Hermann Busch; and flutist Marcel Moyse and his daughter-in-law Blanche and son Louis Moyse. Mr. Serkin served as artistic director for 40 years until his passing in 1991. Marlboro was led for several years by a trio of artists—pianists Richard Goode, András Schiff, and Mitsuko Uchida. In 2000, Mr. Goode and Ms. Uchida began a 14-year tenure as co-directors and, in 2014, Ms. Uchida became just the second person to hold the sole position of artistic director.

Our artistic directors have been assisted by senior colleagues deeply devoted to Marlboro and its mission and ideals. Key figures have included violinist Felix Galimir; Alexander and Mischa Schneider of the Budapest Quartet; Pablo Casals;

David Soyer and other members of the Guarneri Quartet; cellist Siegfried Palm; pianists Mieczysław Horszowski and Claude Frank; violinist Isidore Cohen; violist Philipp Naegle; pianist and vocal coach Luis Batlle; baritone Martial Singher; and many more. This tradition continues today with a core group of artists who have attended Marlboro regularly for decades and are involved in the winter auditions and off-season tours.

Marlboro’s impact on generations of musical leaders and the field as a whole has been profound. It is the place most credited with giving birth to chamber music in our nation. Since four young players formed the Guarneri Quartet here in 1964, Marlboro has been instrumental in the formation of the Brentano, Dover, Cleveland, Emerson, Johannes, Muir, Orion, and Vermeer String Quartets; TASHI; Tre Voci; and many other ensembles.



“The young people, I hope, will get out of Marlboro some ideas about life or music, that they may one day say, ‘Oh, that is what it is.’ You don’t solve problems overnight, musical or otherwise. But it might give you some different ideas that you would not have had if you had not gone to Marlboro. For the older ones, I would love the place to be for people who have a very busy career, who can take the time... and sit in a quiet place, and make music with young people, and reflect upon life, upon music, upon various things. Because that is what many people need... life becomes very busy unless you put a stop to it.” —Mitsuko Uchida



Clockwise from left: Michael Tree, Anton Kuerti, and David Soyer; Rudolf Serkin, Yuuko Shiokawa, and Mitsuko Uchida; Young-Uck Kim and Felix Galimir



“Striving for the unreachable is really quite splendid.” —*Rudolf Serkin*



“Fine chamber music playing does not demand the subordination of one’s personality, but rather the assertion of it in a very personal way at the appropriate times in the music in order to make the eternal dialogue a living, breathing entity.”
—*Samuel Rhodes*



From top: Evelyne Crochet, Leon Fleisher, and Rudolf Serkin; Joseph Lin, Ryo Sasaki, Bruno Canino, Patrick Pridemore, and Anthony McGill

From top: Pina Carmirelli and Lucy Chapman; Samuel Rhodes and Hiroko Yajima



“In music, silence is of the utmost importance. In that silence is not lack of sound, but is filled with every expectation and filled with what has come before. There are different kinds of silences: the witty silence that Haydn gives us all the time and tricks us, and the tragic silence of [Beethoven’s] Eighth Symphony. How you come out of that silence and how you lead into it is incredibly important.”

—Luis Batlle



From top: Paula Robison and Mieczyslaw Horszowski; Rudolf Serkin, Luis Batlle, and Peter Serkin



“I remember the first night that I came to Marlboro, that quality, whatever that quality is, rarely exists today... when these players were giving their all to this very difficult work of Roger Sessions, the Viola Quintet, and the feeling of ‘finding’ in this place, in the middle of a forest, five individuals working so concentratedly and so unbelievably lovingly over this very, very difficult work, and that somehow that was the picture of Marlboro.”

—Leon Kirchner

From top: Leon Kirchner, Irene Serkin and Siegfried Palm



“Everybody is a participant. In rehearsal, older people could give to a group from their experience, younger people could give from their fresh approach to the music, for the first time. So there is a constant interchange.” —*Frank Taplin*

From top: Ensemble including Alexander Schneider, Felix Galimir, Blanche Moyse, Sonya Monosoff, Al Genovese, Madeline Foley, Richard Mackey, Hermann Busch, Lotte Hammers Bamberger, and Rudolf Serkin; outside the Dining Hall



“The most fun part, the most intriguing and the deepest part of music is actually in the working and rehearsing of it, where there’s just the two of you, or four of you, or eight of you alone, and you’re hashing out all of the different things and going through it when the phrases start to flow and everyone is more or less of one mind. It’s what raises it to a sacred level—that outsiders can observe, that gives us a special place.”
—*Benita Valente*



From top: Mischa Schneider and Pablo Casals; Cynthia Raim and Benita Valente



“I got the feeling that chamber music is something like a good society. This is how people should relate to each other and how they should function... nobody is more important than the others. Sometimes you have to lead and sometimes you have to follow. You have to find the golden mean of not giving up your individuality or personality, but still fit in with the others.”

—András Schiff



From top: Richard Goode, Philipp Naegele, and Paul Biss; Michael Tree and András Schiff

Remembering Michael Tree (1934-2018)

The Marlboro Music family mourns the loss and celebrates the life of Michael Tree, who passed away on March 30, 2018. Michael first came to Marlboro in 1959 and, for six seasons, was among our most respected violin participants. In 1964, he switched his focus to viola as he joined his Marlboro friends and colleagues Arnold Steinhardt, John Dalley, and David Soyer in forming the Guarneri String Quartet that summer in Vermont, with the encouragement of Alexander Schneider and Rudolf Serkin.

Through his role in the Guarneri, Michael made an enormous impact on chamber music in our nation and abroad. Founded at a time when there were few such ensembles in the U.S., the group is credited with inspiring an explosion of interest in the art form. By the late 1970s, there were more than 250 professional chamber groups active in our nation alone—many of them also with roots at Marlboro.

From its early years, the Guarneri would appear at major concert halls worldwide and make important recordings, including a complete set of Beethoven’s 16 quartets for RCA, issued from 1966-69. The group was featured on many radio and television broadcasts, including CBS’ *Sunday Morning with Charles Kuralt*; it received major awards such as the New York Seal of Recognition given by Mayor Ed Koch; and, in 1989, it was the subject of the feature-length film, *High Fidelity*.

In 1968, Michael returned to Marlboro for the first of his 18 seasons as a senior artist. He and his wife Jani had a house built nearby and became valued members of the local community. Over these years, Michael made vital contributions to our program and to the many young players who



had the pleasure to play with and learn from him. He would inspire young violists and others also as a revered teacher at the Curtis Institute, the Juilliard School, the Manhattan School of Music, Bard College, the University of Maryland, and elsewhere. Today, his former students can be found in outstanding string quartets or as principals of major orchestras.

We will dearly miss Michael—his deeply expressive artistry and musical insights, and his incredible wit, humor, gentleness of spirit, and humanity. We celebrate his life and all that he gave to Marlboro, to music, and to each of us.

“I’m a city boy, and so it was a revelation to see a beautiful small town that probably hasn’t changed all that much in 200 years. And the lifestyle was so agreeable and the beauty of the scenery was so affecting... I brought my wife-to-be to Marlboro just as a kind of selling point, because she is from the Alpine country in the south of Austria, and she felt immediately at home when she saw these beautiful rolling hills and the temple of country life. It is a remarkable community, it’s a wonderful liberal arts college with a very tolerant attitude among its townspeople.” —Michael Tree



2018–19 Musicians *from* Marlboro Tours

“Each concert bears a few glimpses into the storied summer festival’s approach to its craft.” —*Boston Globe*

Group I: November 11-18, 2018

Dvořák: Miniatures, Op. 75a
 Bartók: String Quartet No. 4
 Dvořák: Piano Trio in F Minor, Op. 65

Featuring: Zoltán Fejérvári, *piano*; Robyn Bollinger, *violin*; Soovin Kim, *violin*; Hwayoon Lee, *viola*; Tony Rymer, *cello*; Alice Yoo, *cello*

National Tour: March 2-10, 2019

Boccherini: String Quintet in E Major, G. 275
 Bartók: String Quartet No. 2
 Ravel: Piano Trio in A Minor

Featuring: Robin Scott, *violin*; Tessa Lark, *violin*; Kim Kashkashian, *viola*; Christoph Richter, *cello*; Isang Enders, *cello*; Zoltán Fejérvári, *piano*



From top: Yoojin Jang, Joseph Lin, Sarah Rommel, and Kei Tojo; Soovin Kim, Zoltán Fjérvári, and Alice Yoo

Group II: March 16-24, 2019

Vaughan Williams: *Along the Field*
 Purcell: Chacony in G Minor, Z. 730
 Britten: String Quartet in C Major, Op. 36
 Dvořák: String Sextet in A Major, Op. 48

Featuring: Vasil Garvanliev, *tenor*; Anna Lee, *violin*; Alexi Kenney, *violin*; Luosha Fang, *violin/viola*; Hsin-Yun Huang, *viola*; Sujin Lee, *cello*; Judith Serkin, *cello*

Group III: May 5-12, 2019

Schubert: *Quartettsatz* in C Minor, D. 703
 Bartók: String Quartet No. 5
 Brahms: Piano Quartet in G Minor

Featuring: Gabriele Carcano, *piano*; Yoojin Jang, *violin*; Joseph Lin, *violin/viola*; Kei Tojo, *viola*; Sarah Rommel, *cello*

“The ideal is that people should be totally immersed in discovery, discovery of the music, through their work with it, and discovery through interacting with other artists.”

—*Philipp Naegele*



From top: Beth Guterman Chu, Jonathan Chu, and Dimitri Murrath; Ignat Solzhenitsyn and Ayane Kozasa; Joshua Smith, Tessa Lark, and Robyn Bollinger; Robyn Bollinger, Nick Eanet, Lauren Eberwein, Sally Chisholm, and Efe Baltacigil. Right page from top: Leon Fleisher, Koji and Mio Otsuki; Jennifer Loux, Miles Cohen, Brian Potter, and Philip Maneval; Mitsuko Uchida and Ara Guzelimian; Karen Kloster, Anthony Bob, Jessica Wolford, Eric Oatts, Maria Savannah, and Marina Weber; Anthony Checchia, Frank Salomon, and Benita Valente; Patricia Manley

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Marlboro Music Cape Cottages



From top: Richard Saudek, Christopher Serkin, and Mitsuko Uchida; Arnold Steinhardt and Judith Serkin; Carol Colburn Grigor and Philip Maneval; Cong Wu, Alice Yoo, Hélène Clément, Kobi Malkin, Olivier Patey, and Nicolee Kuester.



Your Support Makes Marlboro Possible

Since Marlboro is an institution of learning, we derive less than one-tenth of our budget from ticket sales. Each season is made possible by the generosity of our senior artists, who forego other engagements to live, work, and perform with our gifted young players. We also rely on friends and audiences who recognize Marlboro's ideals and importance to the world of music. There are several ways you can help.

Annual Fund Drive

To support each season, we must raise \$500,000 through our Annual Fund Drive. Your gift to Marlboro, a 501 (c)(3) organization is fully tax-deductible. Donors in the Patron category and above are thanked in our program booklet. If your employer offers a matching gift program, this can double or triple the impact of your donation.

Planned Giving & Serkin Legacy Society

You can also take advantage of our Planned Giving Program by establishing a gift annuity, which will provide you and your spouse with tax benefits and life income at attractive rates. Friends who join us in this way, or who pledge to include Marlboro as a beneficiary in their wills or in their estate planning, become members of the Serkin Legacy Society, ensuring their support of Marlboro for generations to come. Society members are listed in our summer program booklet annually.

Designated Gifts

You might consider establishing an Endowment Fellowship Fund in your name, or in the name of a loved one (or other designee), or helping to endow Musicians from Marlboro tour concerts in your home city. These endowments can be created over several years. Only a portion of the investment income from these funds is used each year. Since the principal is never spent, the fund will assist Marlboro, and memorialize your support, in perpetuity.

For more information, please contact Patricia Manley, Advancement Director, at 802-254-2394 or pmanley@marlboromusic.org.

Above: Lydia Brown, James Andrewes, Lucy Fitz Gibbon, and Vasil Garvanliev

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Our friends at Marlboro College—Richard H. Saudek, Chair, and his colleagues on the Board of Trustees; Kevin F. F. Quigley, President; Dan Cotter, Director of Plant and Operations; and the entire college community for their kind cooperation, help, and hospitality.

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For creating an endowed fund to underwrite the Musicians from Marlboro series at Carnegie Hall: Lester and Dinny Morse; the Maxine and Stuart Frankel Foundation; The Alexander Schneider Foundation; and the many family members and friends of Martha Laredo Salomon for their gifts in her memory, creating the Martha Laredo Salomon Endowment Fund; and Susan and Elihu Rose for their additional support.

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Carol Colburn Grigor for her special contributions making possible the development of new housing for senior musicians and their families, and her generous pledge in support of a new rehearsal building and residence hall.

Marlboro Music gratefully acknowledges a generous bequest from Jerome and Celia Reich, which will help to create the Jerome and Celia Reich Rehearsal, Library, and Classroom building on the Marlboro College campus, and the kind assistance of Carol Fippin and Victor Berman, executors of the estate.

The children of Eugene and Mary Bradley Meyer have established a special fund in their parents' honor to provide fellowships to young participants, which is part of our 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 bequests this year from the estates of Ida Levin, Lotte Posner, John G. Sommer, and Ellen P. Wiese.

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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:

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Founded in 1946, Marlboro College is proud to be the summer venue for the Marlboro Music School and Festival. This is a remarkable and perhaps un-paralleled partnership that has endured for nearly seven decades. Boards of both institutions are working to extend this partnership for at least another 99 years.

This partnership begins with sharing this beautiful and historic campus that Marlboro College uses in three seasons and shares with Marlboro Music each summer. It is built upon a shared commitment to innovative educational approaches, requiring rigorous study and close collaboration between teacher and student.

Marlboro College is small by design, one of the smallest and most distinctive liberal arts colleges in the country, with a model that links self-directed learning with students playing a central role in community governance. For more than 70 years, Marlboro has attracted exceptional students who want to broaden their intellectual horizons, benefit from a small and close-knit learning community, establish a strong foundation for personal and career fulfillment, and make a positive difference in the world.

With our Graduate and Professional Studies programs relocating from Brattleboro to the Marlboro campus in the spring of 2017, there are growing synergies between our graduate and undergraduate communities. The co-location of our programs in one beautiful place diversifies our learning community and, more importantly, enriches our educational offerings for all students. Students in our undergraduate program, focused on arts, humanities, and sciences, are exposed to ideal role models who demonstrate how to apply their intellectual passions for the greater good.

On behalf of the entire Marlboro College community, I warmly welcome you to this very special place with a distinctive purpose and a deep sense of community, as well as the home to this truly remarkable partnership.

We hope that you, your family, and friends will return to Marlboro often to visit both the college and the music festival.

Kevin F. F. Quigley
Marlboro College President

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tjbuckleysuptowndining.com

Top of the Hill Grill
topofthehillgrill.com

Vermont Country Deli
vermontcountrydeli.com

Whetstone Ciderworks
whetstoneciderworks.com

Whetstone Ledges
whetstoneledgesfarm.com

Williamsville Eatery
williamsvilleeatery.com

Windham Wines
windhamwines.com

Gallery Walk
gallerywalk.org

Hogback Mountain Gift Shop
hogbackgifts.com

Penelope Wurr
penelopewurr.com

Quaigh Designs
qdclmh@myfairpoint.net

Ruggles & Hunt
rugglesandhunt.com

Sam's Outfitters
samsoutfitters.com

Turn It Up!
turnitup.com

Vermont Artisan Designs
vtart.com

Wilmington Works
wilmingtonworksvt.com

Zephyr Designs
zephyrdesignsvt.com

SHOPS & GALLERIES

Altiplano
altiplano.com

Applewoods Studio
holzapfelwoodworking.com

Bartleby's Books
myvermontbookstore.com

A Candle in the Night
acandleinthenight.com

Cox Violins
coxviolins.com

David Walter Jewelers
davidwalterjewelry.com

Gallery in the Woods
galleryinthewoods.com

SERVICES

Berkley & Veller Greenwood
Country Realtors
berkleyveller.com

Brattleboro Pharmacy
brattleboropharmacy.com

Butch's Moving and Storage
802-254-4455

Excursions from the Square
squaretrips.com

Fitts, Olson, & Giddings
foglaw.com

Guilford Sound
guilfordsound.com

Lady Moon Healing Hands
ladymoonreiki.blogspot.com

Metz Culinary Management
metzculinary.com

MUSEUMS & PERFORMANCE

Bowdoin International
Music Festival
bowdoinfestival.org

Brattleboro Museum
& Art Center
brattleboromuseum.org

Brattleboro Music Center
bmcvt.org

Central Vermont Chamber
Music Festival
cvcmf.org

Chamberfest Cleveland
chamberfestcleveland.com

Christ Church Guilford
amontgomery1254@gmail.com

Friends of Music at Guilford
fomag.org

Mohawk Trail Concerts
mohawktrailconcerts.org

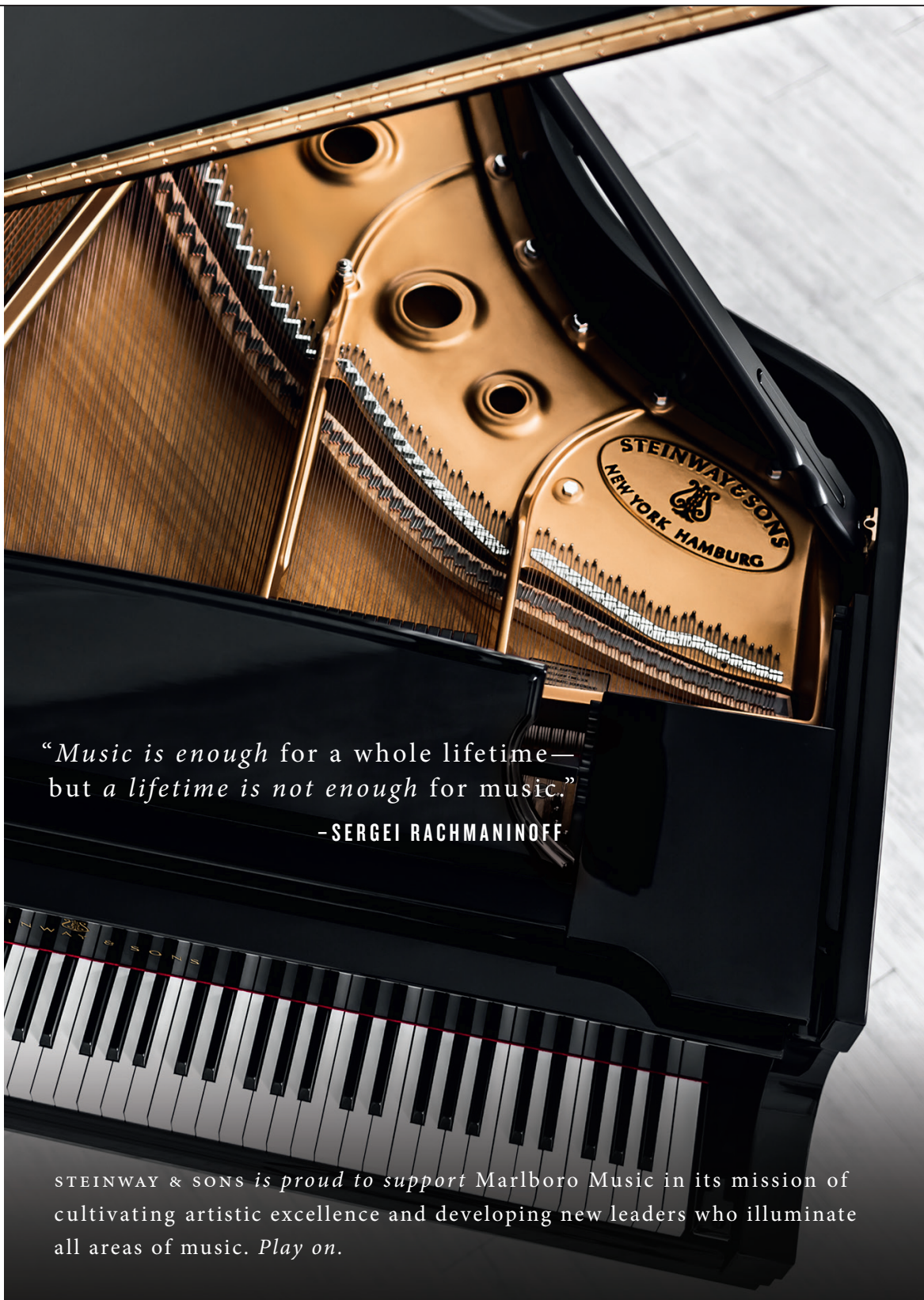
Music at Amherst
amherst.universitytickets.com

Philadelphia Chamber
Music Society
pcmsconcerts.org

Rockport Music
rockportmusic.org

South Mountain Concerts
southmountainconcerts.org

Union College Concert Series
unioncollegeconcerts.org



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but a lifetime is not enough for music.”*

-SERGEI RACHMANINOFF-

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