

MARLBORO MUSIC

MITSUKO UCHIDA & JONATHAN BISS, ARTISTIC DIRECTORS

2019 Season



[marlbormusic.org](http://marlbormusic.org)

*On the campus of Marlboro College in Marlboro, Vermont*



**Summer Address:**

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

**Off-Season Address:**

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

[info@marlboromusic.org](mailto:info@marlboromusic.org)  
[marlboromusic.org](http://marlboromusic.org)

For more information, including our 2019–20 Musicians from Marlboro schedule, a full listing of our participating musicians (1951-2018), a useful guide to the chamber music repertoire, translations of German Lieder texts, historic Marlboro Music photographs, and more, visit [marlboromusic.org](http://marlboromusic.org).

**Photo credits**

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A	
B	C
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2, 5 (A, C), 6 (A, B, E), 9 (A, E), 10 (A, B, D),  
13 (A, B, C, E), 16 (E), 19 (A), 23, 26 (D, E),  
27 (B, F), 28 (A), 29 (C), 35

Allen Cohen:

5 (B, D, E), 6 (C, D), 9 (B, C, D), 10 (C), 13 (D),  
26 (A, B, C), 27 (A, D, E), 28 (B), 29 (A, B, D, E),  
30, 37, 45

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# Welcome to Our Community

Thank you for joining us at Marlboro for our 69th Season! We hope you can attend many of our daily open rehearsals and weekend concerts here in Persons Auditorium from July 13 through August 11, 2019. It promises to be a season of exciting discoveries: new musical leaders, diverse repertoire, and unique collaborations between generations of exceptional artists.

This summer, some 90 musicians from around the world, along with staff, spouses, and children, have come together as one large, nurturing family. Inspired by Marlboro's illustrious history and the beautiful Vermont countryside, they are exploring chamber music in great depth, learning from one another, striving to get to the heart of each piece, and communicating their love for this extraordinary art form.

We encourage you to visit us online, at [marlboromusic.org](http://marlboromusic.org), to order tickets, find information on restaurants and accommodations in the area, learn about our off-season tours, listen to recordings, and read about Marlboro's past and the legendary artists who have spent summers on this rural hilltop campus.

If you have questions or comments, please stop by our offices in the concert hall or call us at 802-254-2394. We are grateful for your attendance and interest and thank you for your vital role in supporting this artistic collective and its special mission and values.



The Marlboro community celebrates the appointment of acclaimed pianist Jonathan Biss to join Mitsuko Uchida as Co-Artistic Director. Jonathan has deep roots at Marlboro through his years as a young artist and, later, as a senior mentor to new participants. In his words, “Marlboro has been my true musical home for many years now: the place where I feel the most purely connected to music, and where the intensity and sheer joy of making music are most palpable to me.” Jonathan’s appointment opens a vibrant new chapter in the life of this unique musical retreat.

## 2019 Participating Artists

### Piano

Jonathan Biss  
Gloria Campaner  
Andrew Hsu  
Eric Lu  
Evren Ozel  
János Palótyay  
Anna Polonsky  
Cynthia Raim  
Mitsuko Uchida  
Shai Wosner

### Violin

Nick Eanet  
Abigail Fayette  
Emilie-Anne Gendron  
Anna Göckel  
Brian Hong  
Rose Hsien  
Sirena Huang  
Alexi Kenney  
Alina Kobialka  
Mari Lee  
Geneva Lewis  
Joseph Lin  
David McCarroll  
Daniel Phillips  
Scott St. John  
Ji Won Song  
Arnold Steinhardt  
Hiroko Yajima  
Carmit Zori  
Stephanie Zyzak

### Viola

Rebecca Albers  
Jordan Bak  
En-Chi Cheng  
Sally Chisholm  
Nobuko Imai  
Kim Kashkashian  
Hwayoon Lee  
Zoë Martin-Doike  
Tanner Menees  
Maiya Papach  
Jing Peng  
Samuel Rhodes  
Sharon Wei  
Zhanbo Zheng

### Cello

Efe Baltacıgil  
Brannon Cho  
Alexander Hersh  
Christine J. Lee  
Alice Neary  
Timotheos Petrin  
Alessio Pianelli  
Edvard Pogossian  
Marcy Rosen  
Sayaka Selina  
Judith Serkin  
Peter Wiley  
Yi Qun Xu  
Julia Yang

### Double Bass

William Langlie-Miletich

### Flute

Giorgio Consolati  
Marina Piccinini

### Oboe

Nathan Hughes  
Mitchell Kuhn  
Ryan Roberts

### Clarinet

Alexander Fiterstein  
Bixby Kennedy  
Yoonah Kim  
Charles Neidich

### Bassoon

Catherine Chen  
Marlène Ngalissamy

### Horn

Yevhen Churikov  
Trevor Nuckøls

### Voice

Kristina Bachrach, *soprano*  
Lucy Fitz Gibbon, *soprano*  
Sara Couden, *contralto*  
Rebecca Printz, *mezzo-soprano*  
Daniel McGrew, *tenor*  
Miles Mykkanen, *tenor*  
Simon Barrad, *baritone*  
William Socolof, *bass-baritone*

### Vocal Program

Marianne Barrett  
Lydia Brown  
Malcolm Martineau  
Ken Noda  
Benita Valente

### Composer-in-Residence

Jörg Widmann

### Guest Artist

Leon Fleisher

# The Benefits of Collaboration

*“The manner in which one works at Marlboro is not merely an exception—it is a utopia.” –Jonathan Biss*

Chamber music enriches us not only through its infinite capacity to express artistic meaning and beauty but also through the vital life lessons that it imparts. The performances we hear demonstrate the value of collaboration and collegiality, generosity of spirit, thorough preparation, integrity, compromise in the service of shared goals, and the pursuit of excellence.

Every summer at Marlboro, young players in early stages of their careers are joined by artists who are renowned throughout the world. The musicians—of wide-ranging ages, nationalities, backgrounds, and perspectives—live, dine, socialize, rehearse, and perform together here on the campus of Marlboro College. It is an ideal environment in which to share experiences, and to exchange ideas on art, music, and life openly and continuously throughout the seven-week season.

In a practice initiated by Marlboro, and now used widely in educational settings throughout the world, the more experienced artists do not teach or coach from outside the groups. Instead, they mentor and guide the younger musicians by playing together with them in small ensembles; working as equal partners in the realization of the scores; and inspiring them through the breadth of their knowledge, skills, and insights.





# A Unique Artistic Experience

*“We have to learn how to sing. Everybody—singer, instrumentalist—has to enrich his or her palette.” –Luis Batlle*

Marlboro’s young musicians were selected last winter through competitive auditions or were invited to return for a second or third season. They are graduates of leading conservatories, young members of chamber ensembles, recent appointees to major orchestras, and artists who already have considerable performing experience. They are united in their devotion to chamber music and their desire to develop their artistry to the highest level.

While the young players are asked to contribute modestly toward their room and board costs, they receive substantial fellowship aid. No one at Marlboro—including our artistic directors and senior artists—is paid to perform. The emphasis, instead, is on learning, community, expanding one’s musical imagination and artistic perspectives, forming lasting friendships and associations, and helping one another to grow and thrive in the challenging music world.

During the spring, our young players are asked to list chamber music works that they would like to explore. These suggestions then form the basis of the 65-75 pieces that are rehearsed each week during the summer. Most of the groups include several young musicians and one or more senior artists.

This process, along with the careful balance of instrumentalists and singers on the roster, ensures that the repertoire is as diverse as the musicians themselves. The groups work intensively on masterworks from all eras, rarely-heard gems, innovative modernist pieces from the 20th century, works for unusual vocal and instrumental combinations, and new music, including works by Jörg Widmann, our 2019 Composer-in-Residence. The Marlboro Music library contains one of the foremost collections of chamber music in the world today, with more than 8,000 scores.



# Ideal Conditions for Making Music

*“Ultimately, Marlboro is about the concept of time. We have time to rehearse, time simply to think.” –Mitsuko Uchida*

Typically, in the music profession today, financial and scheduling pressures limit the amount of rehearsal time available to leading players. Many of the concerts we hear at major venues are performed after just one or two rehearsals. This makes it very difficult for artists to delve deeply into the music, test new styles, ponder and reflect upon the nuances of a score, or develop a thorough understanding of unfamiliar or especially complex pieces.

Marlboro offers an alternative approach. Throughout the summer, musicians here have considerable artistic freedom, unlimited rehearsal time, and near-ideal conditions to explore music in great depth. They can read through a piece just once and move on to other groups and repertoire, or they can rehearse it intensively for weeks at a time. It is entirely up to them. Last summer, for example, six string players rehearsed *Lyre of Orpheus*, by resident composer Shulamit Ran, for 39 hours over five weeks—a level of preparation that is virtually unheard of elsewhere.

Such opportunities, and the mentoring by our artistic directors and senior players, enable the groups to arrive at a true meeting of the minds, to achieve a level of trust, understanding and expression that yields extraordinary results. Young artists not only become well-acquainted with particular compositions and styles, but they learn how best to dissect and reconstruct a piece, to work effectively with others, and to reveal the poetic and dramatic intentions that underlie great works.

All of this, and the opportunity to live with one’s mentors and colleagues in a supportive family environment, make summers at Marlboro transformative experiences for aspiring new musical leaders. The impact is lifelong. Throughout the world today, it is common to find pockets of former Marlboro musicians working and playing together. Some of them do so more closely than others—at last count, Marlboro has been responsible for 65 marriages. Music, indeed, has magical powers.





# Performance as a Result, Not a Goal

*“We don’t dare take the position that we’ve rehearsed that piece, we’ve recorded that piece, we’ve performed that piece, so we should know it by now—that’s very, very far from the truth.” –Michael Tree*



The letter of confirmation we send to our musicians prior to the start of the season contains the highly unusual line, “Please be aware that musicians attend Marlboro in order to learn, and no one is guaranteed of performing.” What we promise our artists is that they will be scheduled for a number of ensembles each week, and that these groups will have the opportunity to rehearse intensively, without distractions or performance deadlines.

It is only after several weeks of work that our Scheduling Director asks each group if they feel they have achieved something special and would like to recommend their piece for performance. Even then, there are no guarantees. Last year, less than 20% of the 194 works studied at Marlboro were included on the weekend concerts. This process ensures that the focus is on playing in order to learn, and for the sheer pleasure of making music. The concerts are but a small representation of the joy, commitment, and insightful and intensive preparation of all the rehearsal groups at Marlboro.

It is for this reason that we do not know and cannot announce concert repertoire and personnel more than a week or so in advance. Happily, Marlboro audiences tend to be trusting sorts who enjoy a sense of discovery. They know that the most memorable and exciting performances emanate from artists who are passionate about the repertoire they are playing; who have had all the time they need to learn the piece in depth; and who are also sharing the results of their work with family, friends, and colleagues who enjoy the music as much as they do.



# Extending the Music and the Impact

*“It is almost impossible to exaggerate the importance of Marlboro in the formation of many professional chamber music ensembles... but even more significant is the role it played in changing people’s attitudes about chamber music in general.” –Arnold Steinhardt*

Marlboro enriches the world of music through the mentoring it provides to young artists and the concerts it presents each summer—yet its influence extends further. Through the Musicians from Marlboro tour program, audiences can also enjoy the music-making in their home cities throughout the year.

Beginning in the fall, groups that achieved especially satisfying results in Vermont take to the road to play in various U.S. and Canadian cities, including three-concert series in Carnegie Hall’s Weill Hall in New York; for the Philadelphia Chamber Music Society; at the Isabella Stewart Gardner Museum and Longy School in Boston; and at the Smithsonian Institution in Washington, D.C.

The tours introduce Marlboro, and its characteristic pairing of younger and eminent musical leaders, to new friends. They feature a rich diversity of thoroughly-prepared works, and they provide young players with broad exposure and the vital experience of performing a program repeatedly in multiple venues. At times, the tours include educational outreach programs, in which Marlboro artists mentor students and help to inspire a love of chamber music in young people.

Marlboro reaches out also through radio broadcast series, and through the resources we provide on our website, at [marlboromusic.org](http://marlboromusic.org). The site contains a list of all Marlboro artists and performances since 1951, streamed recordings and videos, historic photos, articles, written reflections, and the “From the Archives” series highlighting illustrious artists from the past. It contains an extensive list of chamber music repertoire—searchable by composer and instrumentation—with movements and timings for most pieces; a digital tool for preparing concert programs; and English translations of German texts created by the late violist, Philipp Naegele.

Scholars and others can also enjoy Marlboro’s physical archives, which are housed in the Kislak Center for Special Collections, Rare Books, and Manuscripts in the Van Pelt Library at the University of Pennsylvania in Philadelphia. A catalogue of the material contained in the archive is available online in the “Archives” section of our website.



# A Rich Legacy



## DEDICATION TO THE COMPOSER

Marlboro Music is a place that was conceived and founded by immigrants. In 1951, a group of European-born musical colleagues, who had sought refuge in this country, leased the campus of Marlboro College, which had formed just five years earlier. In this bucolic setting, pianist Rudolf Serkin, violinist Adolf Busch and his brother, cellist Hermann Busch, flutist Marcel Moyse and his daughter-in-law Blanche and son Louis Moyse found a perfect place to pursue some rather utopian artistic, educational, and social ideals.

The founders felt that a place should exist where musicians could escape the commercialism and restrictions of professional life; where they could spend sustained time with their families; and where they could live, work, and play peacefully and unhurriedly with one another. They would impart vital lessons to younger players and introduce them, along with friends and neighbors, to the richness

of the chamber music literature. “Only in America,” Serkin noted, “could Marlboro have happened. Nowhere else will you find this complete lack of selfishness, this coming together of musicians from all countries and all backgrounds, this dedication to the composer and his music rather than to the performer’s glory.”

Throughout much of the 1950s, however, it was touch-and-go keeping this egalitarian concept and community afloat. Tragically, Adolf Busch passed away after the very first season and, for some years thereafter, the school regularly faced considerable financial losses. Yet Busch’s son-in-law, Rudolf Serkin, resolutely insisted that no musician be denied a place at Marlboro because of an inability to pay, and he covered annual deficits out of his own pocket and by appealing to a select group of his friends. Mr. Serkin would continue his dedication, leading the community as artistic director until his death in 1991.



*“The landscape here brings out the generosity that is in every human being... this community educates one. This is a place to learn how to play second fiddle. A lot of people know how to play first. But to play second well and beautifully is a great art.” –Rudolf Serkin*

From left: Rudolf Serkin and Felix Galimir; Persons Auditorium; Mischa Schneider and Lisa Lancaster



*“I think the essence of Marlboro is learning that success doesn’t really exist and isn’t the point; that having that indefinable ‘more’ to work toward has to be the motivation for continuing to make music.”*  
*–Ida Levin*

From top: Ida Levin and Carmit Zori; Paula Robison and Marcel Moysé; Alexander Schneider and Pina Carmirelli; Mitsuko Uchida, Philipp Naegele, and Mischa Maisky; Hiroko Yajima, Jeremy Denk, and Clive Greensmith



## INCREASING RECOGNITION

As the school neared the end of its first decade, a series of happy developments at last put Marlboro on a strong and sustainable path forward. The school elected prominent arts patron Frank Taplin as chair of its board of trustees, and Mr. Serkin appointed the supremely devoted and resourceful Tony Checchia and Frank Salomon to anchor its administration. Under their guidance, the school solidified its procedures, broadened its reach, and began building its endowment. Key figures helped to convey its importance. Mr. Taplin, who had served as board chair of the Cleveland Orchestra during the George Szell era, recalled Szell saying to a young violinist, “You’ve got to go to Marlboro... you must, if you’re going to be a full-fledged musician, because it will shape your playing, it will shape the way you look at music, the way you perform music, even in symphonic situations or concerti.”

## A MEETING PLACE FOR ARTISTS

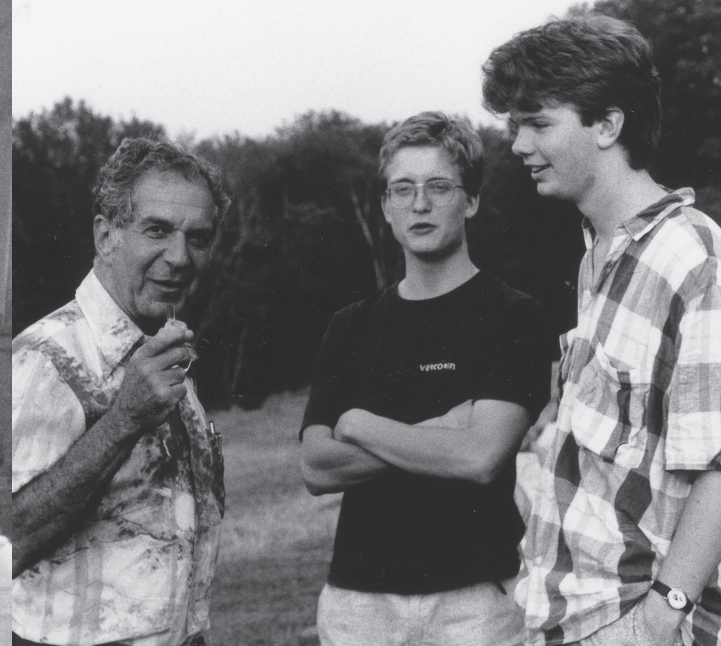
As Marlboro continued, major figures in the music world found its special mission and values, and the chance to play with Rudolf Serkin, his co-founders, and top young talents to be irresistible. In 1960, cellist Pablo Casals spent the first of 13 summers at Marlboro, helping to mentor young players and drawing widespread attention to the summer concerts. Members of the Budapest, Galimir, and the newly-formed Guarneri Quartets were also in residence, along with pianists Mieczysław Horszowski, Claude Frank, Peter Serkin, and Richard Goode; vocal coach Luis Batlle; singers Benita Valente and Martial Singher; and many others. In 1963, to accommodate the increasingly large and enthusiastic audiences who were making annual pilgrimages to the campus, the school assisted the college in constructing the Persons Auditorium.

Throughout its history, Marlboro has enjoyed extraordinary artistic leadership. After the passing of Rudolf Serkin, Marlboro was overseen for several years by the trio of Mitsuko Uchida, Richard Goode, and András Schiff. From 2000-2013, it was led jointly by Uchida and Goode. Uchida continued her remarkable devotion to Marlboro by serving as sole artistic director from 2014-18, and once again assumed a dual role with the appointment, last summer, of Co-Artistic Director Jonathan Biss. They are joined by a group of highly experienced colleagues who attend Marlboro regularly and, like Uchida and Biss, first participated as young players and have returned to impart to new generations the lessons they received here.

## AN EVER-GROWING IMPACT

Looking back over the past seven decades, it is clear that the founders succeeded far beyond their most optimistic expectations. Marlboro is credited with igniting the explosion of interest in chamber music in our nation, and as the place where it became acceptable, even laudatory, for young artists to choose chamber music as a career path. Since the Guarneri Quartet was founded here in 1964, Marlboro has played a major role in the formation of the Brentano, Cleveland, Dover, Emerson, Johannes, Muir, Orion, and Vermeer Quartets, and many of the world’s finest chamber music festivals were founded by former participants and modeled in Marlboro’s image.

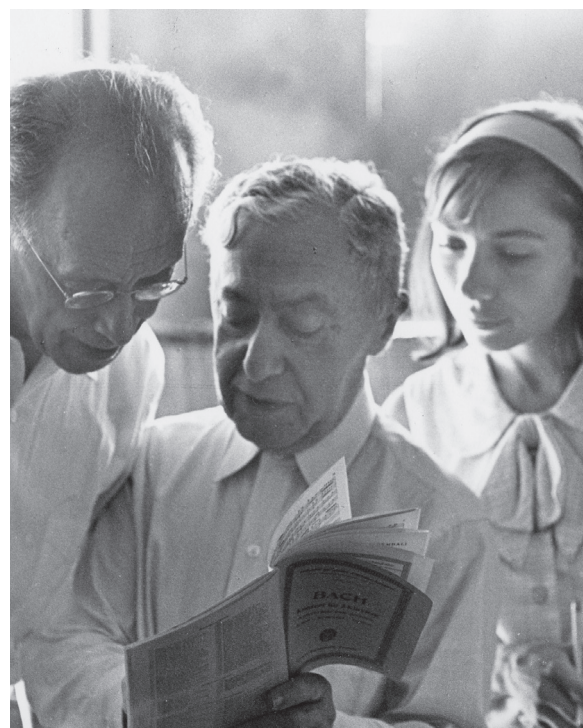
Marlboro artists have also made their mark as principal chair members of major orchestras, singers with leading opera companies, teachers at prominent conservatories, recitalists, and soloists. They are conveying to their colleagues, students, and audiences the principles they divined on this Vermont hilltop—to serve the composer, prepare music thoroughly, play with joy and integrity, and strive for the highest standards.



*“What makes Marlboro so unique is that the players all play as if their lives depend on it—one can tell from the performance that the rehearsals were just as important to them as the performance, which is one of the Marlboro credos.” –Claude Frank*



*The attitude, especially on the part of people who come in new, is constantly renewed, an attitude of humility and idealism... 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*



*“It’s really an idealistic place, in the sense that it’s far removed from any urban center, from concert managers, from commercial concert interests, whatever. The idea is to study music as thoroughly as possible. The performances—although they’re very necessary to the festival and important—they’re really secondary.” –Samuel Rhodes*





*“When you heard [Casals] play, he gave one the feeling that the music was the most important thing in the world...There wasn’t anything else, that was it. Which was an incredible gift... to his listeners, to his students, and to the public. And he had tremendous musical integrity... that was something that we all gained here at Marlboro.”*  
 –David Soyer



## “From the Archives” Profiles

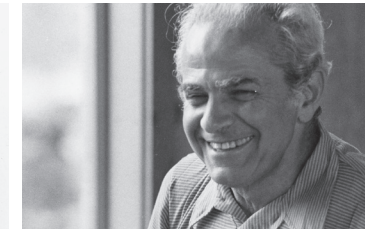
For more on Marlboro’s illustrious history, explore the “From the Archives” section of our website, in which we profile key figures from Marlboro’s past.



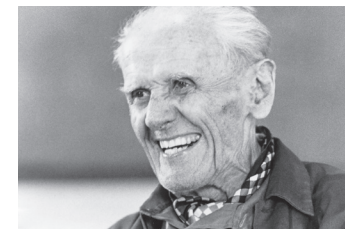
Pablo Casals



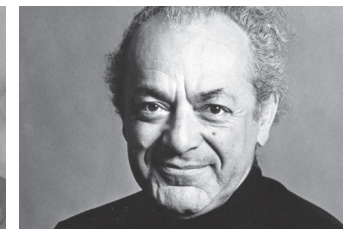
Pina Carmirelli



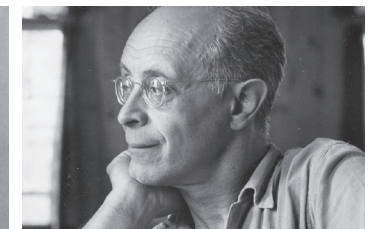
Felix Galimir



Marcel Moyse



Alexander Schneider



Rudolf Serkin

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

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

*“There is a feeling of give-and-take at Marlboro that is quite wonderful. This is a place where you can learn and... acquire a confidence in yourself, which is a very important thing.”*  
 –Arnold Steinhardt



## Losses in the Marlboro Family

This past year, we mourned the death of Carol Faris, a beloved member of the Marlboro family who served our community, young musicians, and audiences alike as Admissions Director and Administrative Assistant for two decades, from 1989-2009. We were saddened also by the loss of Ursula Serkin, the oldest daughter of Rudolf and Irene Serkin; of longtime trustee, friend, and patron Arthur Copeland; of Sean Mair, former recording assistant, who passed away at far too young an age; and of James Winn, the brilliant scholar, writer, and teacher, a gifted flutist, and the loving and devoted husband of senior Marlboro violinist Lucy Chapman. Our thoughts go out to their families and loved ones.

# Musicians from Marlboro

## GROUP ONE: OCTOBER 19–27, 2019

**Mozart:** Oboe Quartet in F Major, K. 370  
**Dean:** Quartet No. 2, *And Once I Played Ophelia*  
**Beethoven:** Quartet in F Major, Op. 59, No. 1

Featuring: Lucy Fitz Gibbon, *soprano*; Frank Rosenwein, *oboe*; Robyn Bollinger, *violin*; David McCaroll, *violin*; Stephen Tavani, *violin*; Itamar Zorman, *violin*; Hélène Clément, *viola*; Maiya Papach, *viola*; Marcy Rosen, *cello*

Saturday, October 19 Groton, MA  
 Monday, October 21 New York City, NY  
 Wednesday, October 23 Philadelphia, PA  
 Thursday, October 24 Washington, D.C.  
 Sunday, October 27 Boston, MA

Indian Hill Music at 8 pm  
 Weill Recital Hall at Carnegie Hall at 8 pm  
 Philadelphia Chamber Music Society at 7:30 pm  
 Freer Gallery's Meyer Auditorium at 7:30 pm  
 Longy School of Music at 3 pm

## GROUP TWO: MARCH 1-8, 2020

**Schubert:** Notturmo in E-flat Major, D. 897  
**Handel:** *Nel dolce dell'oblio*  
**Soper:** *Only the Words Themselves...*  
**Brahms:** Piano Trio in B Major, Op. 8

Featuring: Lucy Fitz Gibbon, *soprano*; Francesco Camuglia, *flute*; Robyn Bollinger, *violin*; Christoph Richter, *cello*; Cynthia Raim, *piano*

Sunday, March 1 Sewell, NJ  
 Monday, March 2 New York City, NY  
 Wednesday, March 4 Philadelphia, PA  
 Thursday, March 5 Washington, D.C.  
 Friday, March 6 Chicago, IL  
 Sunday, March 8 Boston, MA

Music at Bunker Hill at 3 pm  
 Weill Recital Hall at Carnegie Hall at 8 pm  
 Philadelphia Chamber Music Society at 7:30 pm  
 Freer Gallery's Meyer Auditorium at 7:30 pm  
 University of Chicago, Mandel Hall at 7:30 pm  
 Isabella Stewart Gardner Museum at 1 pm

## NATIONAL TOUR: MARCH 28-APRIL 5, 2020

**Respighi:** *Il tramonto*  
**Brahms:** Quartet in B-flat Major, Op. 67  
**Mendelssohn:** Octet in E-flat Major, Op. 20

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

Saturday, March 28 West Palm Beach, FL  
 Monday, March 30 Sarasota, FL  
 Wednesday, April 1 Montréal, QC  
 Thursday, April 2 Toronto, ON  
 Saturday, April 4 Brattleboro, VT  
 Sunday, April 5 Boston, MA

Norton Museum of Art at 3 pm  
 Sarasota Concert Association at 8 pm  
 Arte Musica, Bourgie Hall at 7:30 pm  
 Venue to be announced  
 Brattleboro Music Center at 7:30 pm  
 Longy School of Music at 3 pm



Robyn Bollinger, James Andrewes, Cynthia Raim, and Christoph Richter

## GROUP THREE: MAY 3-MAY 10, 2020

**TBA:** String Trio  
**Dean:** *Epitaphs*  
**Dvořák:** Quintet in E-flat Major, Op. 97

Featuring: Abigail Fayette, *violin*; Alina Kobialka, *violin*; Brett Dean, *viola*; Kim Kashkashian, *viola*; Christine J. Lee, *cello*

Sunday, May 3 Sewell, NJ  
 Monday, May 4 New York City, NY  
 Tuesday, May 5 Philadelphia, PA  
 Thursday, May 7 Washington, D.C.  
 Sunday, May 10 Boston, MA

Music at Bunker Hill at 3 pm  
 Weill Recital Hall at Carnegie Hall at 8 pm  
 Philadelphia Chamber Music Society at 7:30 pm  
 Freer Gallery's Meyer Auditorium at 7:30 pm  
 Longy School of Music at 3 pm

# Building The Future

*The Jerome and Celia Bertin Reich Building, Residence Hall, and Capital Campaign*



We are progressing well with our plans to construct the Jerome and Celia Bertin Reich Building and a new residence hall on the Marlboro College campus. The facilities, designed by award-winning architects Joan Soranno and John Cook at HGA, are made possible through a bequest from Jerome and Celia Bertin Reich, a grant from Dunard Fund USA, assistance from the College, and support from many other friends. Our commitment to the project, and to future collaborations, has resulted in a new 99-year lease with Marlboro College, ensuring that we will remain on this beautiful hilltop that has been our only home.

The Reich building will contain much-needed new rehearsal studios (to serve also as classrooms for the college), a music library, scheduling room, administrative offices, and lovely common areas for socializing and informal gatherings, including a “green” upper level deck. The 18-room residence hall will house young musicians each summer and college students during the year. The facilities will include a geothermal system and other environmentally-friendly features and will be built into the hills, blending beautifully with the surrounding Vermont countryside and the historic farm buildings on campus.



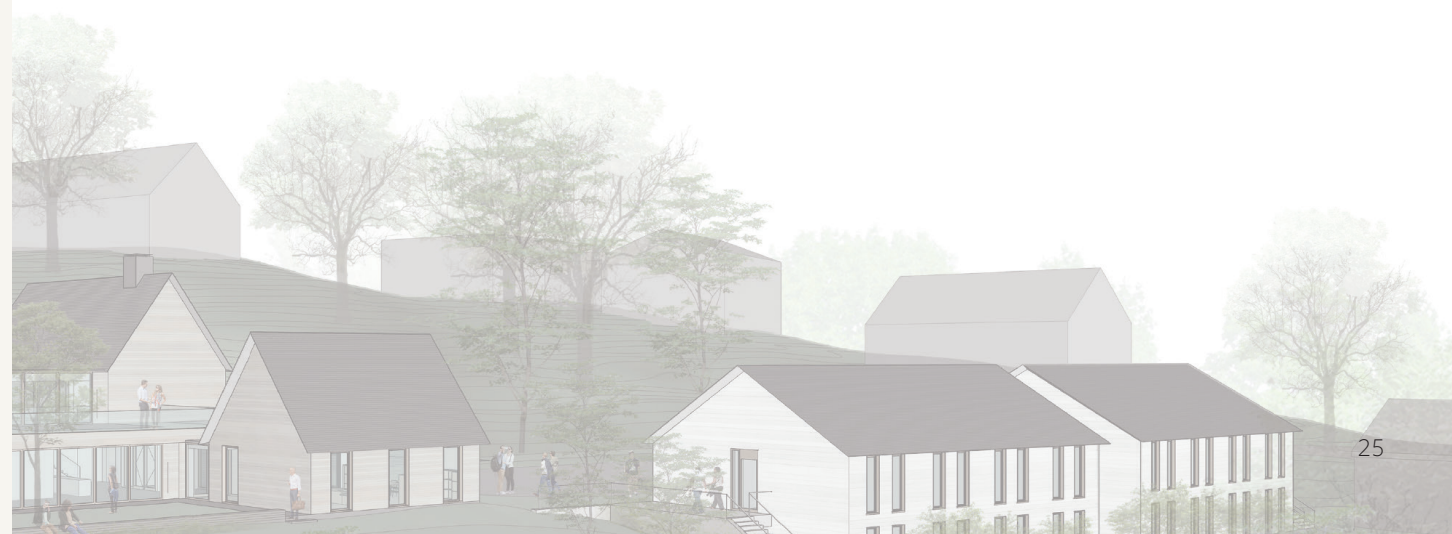
## GRATEFULLY ACKNOWLEDGING OUR FRIENDS

We have secured more than 90% of our \$13 million goal and now need less than \$1 million to complete the “Building the Future” campaign. We are very grateful to the Reichs, Dunard Fund USA, the friends who have made outright leadership gifts or have underwritten the spaces listed below, and all of our project donors for their generosity.

- Stuart and Maxine Frankel Music Library
- Felix Galimir Rehearsal Studio (*matching challenge by Richard and Judith Hurtig*)
- Alexander Schneider Rehearsal Studio (*the Alexander Schneider Foundation*)
- Richard Levi and Susan Perry Rehearsal Studio (*the Hecht-Levi Foundation*)
- Frank and Peggy Taplin Lobby (*matching challenge by Clara Taplin Rankin*)
- Rusty Miller and Ken Nimblett Deck, named in memory of Rusty Miller
- Marilyn and Joel Aronoff Scheduling Office
- Elizabeth Meyer and Michael J. McCaffrey
- Dinny and Lester S. Morse, Jr.

We hope you will also join us with your support of this project that is so important for the future. We expect the new buildings to open in 2021, in celebration of our 70th Anniversary, the 75th Anniversary of Marlboro College, and the unique institutional collaboration that has so enriched southern Vermont and the cultural life of our nation.

Please contact Patricia Manley at 802-254-2394 (June 15 to August 12) or by email at [pmanley@marlboromusic.org](mailto:pmanley@marlboromusic.org) for more information. We thank you for your help!





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Left page from top: musicians at play; Jonathan Biss, Evren Ozel, and Bice Horszowski; Benita Valente and Lucy Fitz Gibbon.  
 Right page from top: Patrick LaVecchia-Burke, Jessica Wolford, and Brian Potter; Tessa Lark and Alisa Belzer; Steven Dibner,  
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## Your Support Makes Marlboro Possible

Since Marlboro is an institution of learning, we derive less than 10% of our budget from summer 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, and by our friends and audiences who appreciate 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 recognized 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 interest 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 booklets in perpetuity.

### 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 of \$60,000 or more 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 funds assist Marlboro, and memorialize their donors, in perpetuity.

For more information, please contact Patricia Manley, Advancement Director, at 802-254-2394 or [pmanley@marlboromusic.org](mailto:pmanley@marlboromusic.org).

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From top: Nathan Hughes, Catherine Chen, Marina Piccinini, Miles Mykannen, Trevor Nuckals, and Olivier Patey; Maiya Papach and Sujin Lee; Robyn Bollinger, David McCarroll, and Amy Lee

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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 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 receipt of bequests this year from the estates of John Little; Grace K. Nicholls; and Ellen Wiese, in memory of Dr. Walter J. 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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# A Remarkable and Enduring Partnership

Founded in 1946, Marlboro College is proud to be the longstanding summer venue for the Marlboro Music School and Festival. In recognition of this remarkable and enduring partnership, earlier this year the Boards of the College and the Festival formally agreed to extend this alliance for another 99 years.

Our partnership begins with sharing this beautiful campus that Marlboro College uses in three seasons and shares with Marlboro Music each summer. The relationship is built upon a shared commitment to innovative educational approaches, requiring rigorous study and extraordinarily close collaborations whereby both teachers and students are learners.

Marlboro College is 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. Each student fulfills what we call “The Marlboro Promise” by learning three essential skills for a life of purpose: 1) write clearly, 2) live in community, and 3) lead a big idea from conception to execution.

With our Graduate and Professional Studies programs on the Marlboro campus since the spring of 2017, there are growing synergies between our graduate and undergraduate programs. 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 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 remarkable and enduring partnership.

We hope that you 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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ladymoonreiki.blogspot.com

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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

Friends of Music at Guilford  
fomag.org

Mohawk Trail Concerts  
mohawktrailconcerts.org

Music at Amherst  
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Music Mountain  
musicmountain.org

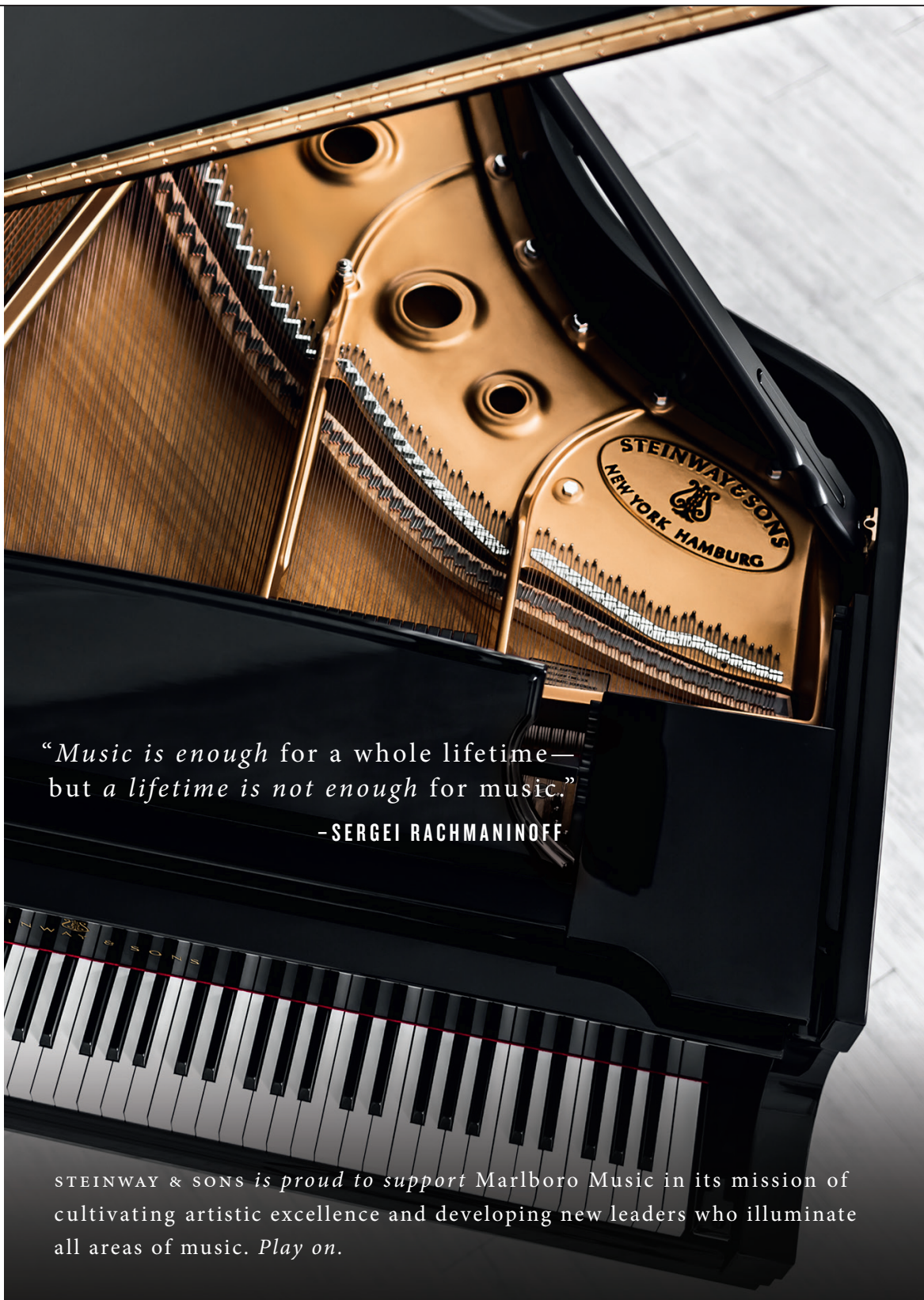
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