

MARLBORO MUSIC

MITSUKO UCHIDA, ARTISTIC DIRECTOR

www.marlbormusic.org

On the campus of Marlboro College in Marlboro, Vermont

2017 Season



Summer Address:

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

Off-Season Address:

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

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For more information, including our 2017–18 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
Page 14 photo by Noriko Okabe

Welcome to Marlboro Music's 67th Season

Thank you for joining us at this unique center for leadership training in music. We look forward to enjoying with you the exciting open rehearsals and performances that take place at Marlboro from July 15–August 13, 2017.

Once again this season, artists from throughout the world, staff members, spouses, and children have formed a closely-knit community devoted to the ideals of sharing, generosity, and collegiality that lie at the heart of great chamber music. Their work and lives here are inspired by the beauty of the 500-acre Marlboro College campus and by the legacy of our founders and the many eminent artists who have dedicated themselves to the highest musical standards at Marlboro over the past seven decades.

For tickets to our upcoming concerts or suggestions on restaurants and accommodations in the area, please visit www.marlbormusic.org, call us at 802-254-2394, or stop by our offices here in the concert hall. After the summer, we invite you to enjoy Musicians from Marlboro performances in various U.S. and Canadian cities; our 2017–18 tour schedule is listed on our website.

We are grateful for your attendance. Your interest and support play a vital role in sustaining this dynamic institution and in enabling us to develop new musical leaders who will enrich and inspire us with their artistry for years to come.



Top: Leon Fleisher and Mitsuko Uchida; Bottom: Kobi Malkin, Hwayoon Lee, Xavier Foley, Charles Neidich, and Emily Beare

2017 Participating Artists

Piano

Jonathan Biss
Luca Buratto
Gloria Campaner
Gabriele Carcano
Andrew Hsu
Paul Lewis
Anna Polonsky
Cynthia Raim
Mitsuko Uchida
Shai Wosner
Xiaohui Yang

Violin

Robyn Bollinger
Nick Eanet
Abigail Fayette
Rose Hsien
Sirena Huang
Alexi Kenney
Alina Kobialka
Anna Lee
Christine Lim
Kobi Malkin

David McCarroll
Todd Phillips
Scott St. John
Arnold Steinhardt
Stephen Tavani
Hiroko Yajima
Carmit Zori
Itamar Zorman

Viola

Rebecca Albers
Sally Chisholm
Hélène Clément
Nobuko Imai
Kim Kashkashian
Pei-Ling Lin
Matthew Lipman
Maiya Papach
Samuel Rhodes
Kei Tojo
Michael Tree
Rosalind Ventris
Sharon Wei
Cong Wu

Cello

Efe Baltacıgil
Christine J. Lee
Sujin Lee
Angela Park
Christoph Richter
Sarah Rommel
Marcy Rosen
Tony Rymer
Sasha Scolnik-Brower
Judith Serkin
Peter Wiley
Alice Yoo
Matthew Zalkind

Double Bass

Nathaniel West

Harp

Sivan Magen

Flute

Francesco Camuglia
Marina Piccinini

Oboe

Emily Beare
Nathan Hughes

Clarinet

Narek Arutyunian
Charles Neidich
Olivier Patey
Afendi Yusuf

Bassoon

Catherine Chen
Steven Dibner

Horn

Nicolee Kuester
Trevor Nuckøls

Voice

Kristina Bachrach, *soprano*
Lucy Fitz Gibbon, *soprano*
Sara Couden, *mezzo-soprano*

Lauren Eberwein, *mezzo-soprano*
Vasil Garvanliev, *tenor*
Miles Mykkanen, *tenor*

Samuel Hasselhorn, *baritone*
Theo Hoffman, *baritone*

Vocal Program

Lydia Brown
Benita Valente
Roger Vignoles

Composer-in-Residence

Brett Dean

Guest Artist

Leon Fleisher, *conductor*

Inviting New Members to the Community

“The family spirit is not a blood thing, the family is what music has done for us—we are a community... We live together for the whole time, seven weeks; it’s not a place where you come, play, give a concert and leave. It’s a place where you come, perhaps don’t give a concert, but play for seven weeks and enjoy each other and each other’s music making and each other’s personality.” —Luis Batlle



Young musicians are invited to Marlboro through competitive auditions. They are recent graduates of leading conservatories, young members of symphony orchestras, freelance chamber musicians, or members of newly-established groups, and artists with recital and concerto experience. We seek players with leadership potential, who know that learning is a lifelong pursuit, and who have abundant love and passion for music.

Typically, our young participants are invited back for a second or even a third summer. This allows them to get the most out of Marlboro and their experiences here while still leaving vacancies for the many other young players who wish to attend. In this way, each season, approximately one-third of our artists are in residence for the very first time.

Once young musicians are accepted, they are welcomed with open arms. We ask them to identify pieces they wish to explore during the summer; offer assistance, as necessary, with their visa and travel arrangements; create rehearsal schedules tailored to their individual needs; provide them with housing on campus; and assign them to rehearsal groups that have a careful balance of younger and more experienced players.

While most young musicians contribute some amount toward their room and board costs, they all receive substantial fellowship assistance. Throughout the seven-week season, they live, play, share meals, and socialize together on campus. At Marlboro, they rehearse in order to learn, and for the joy of making music collaboratively and at the highest level.



Clockwise from left: Adam Golka and Lauren Eberwein; Stephen Tavani, Siwoo Kim, and Rosalind Ventris; Anna Lee and Vasil Garvanliev; Cong Wu, Cynthia Raim, and Eunice Kim

Mentoring by Experienced Senior Artists

“All of my so-called senior colleagues, we play with the younger people and, hopefully, our experience, what little knowledge we may have is transmitted to them. But at the same time, we learn from those people, too. We can learn many things from these kids.” —David Soyer



Throughout the season, our young participants are mentored by Artistic Director Mitsuko Uchida and her colleagues—senior musicians who are among the world’s most respected chamber and recital artists or principal chair members of major orchestras and opera companies. Many of these artists attended Marlboro as young musicians themselves and thus have a special understanding of the unique qualities of the program and how to get the most out of each rehearsal group.

In addition to this core group of returning musicians, new senior artists attend each season at Ms. Uchida’s invitation. Many of these players live and work in Europe or elsewhere abroad and bring invaluable new artistic perspectives and points of view to the community.

In a practice originated by Marlboro, the senior artists do not coach or teach the young players from outside the groups but rehearse and perform with them in chamber music ensembles. This approach allows the young musicians to test and put into immediate practice the lessons they are receiving, to be active participants in the preparation process, and to help reach a shared interpretation of the music.

Special guests are also invited. This includes our composer-in-residence—this year the talented Australian-born Brett Dean, who will assist in the preparation of his works and offer creative inspiration to our community. We are also delighted to welcome back Leon Fleisher. Mr. Fleisher, who first attended Marlboro as a young pianist in the 1960s, enhances our program with his extraordinary wisdom and artistry.



Clockwise from left: Leon Fleisher and group; Cong Wu and Hiroko Yajima; Nobuko Imai and Daniel Kim; Yoojin Jang, Shuangshuang Liu, Scott St. John, Will Chow, and Roman Rabinovich

Providing Ideal Conditions for Intensive Learning

“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.” —*Rudolf Serkin*



It is rare today for busy musicians to have the rehearsal time and conditions necessary to get to the heart of great works, or to learn unusual or especially challenging repertoire in depth. Concert deadlines, financial pressures, scheduling conflicts, travel, and the demands of everyday life usually interfere.

But not at Marlboro. Here, on this quiet Vermont hilltop, musicians spend seven weeks together far removed from the distractions of their profession. They have unlimited time to rehearse pieces of their own choosing, and virtually none of the works are pre-destined for performance. Our artists can read through a work to gain a general familiarity with it and then move on to other groups and repertoire or they can continue to study it for weeks on end. It is entirely up to them.

What is expected—and is commonplace here—is that the musicians will devote themselves fully to

each piece, to whatever they play, whether in the first rehearsal or the last. A vital lesson that young players learn at Marlboro is that public acclamation should not be a musician’s central goal. It is respect for the composer and the music, integrity, imagination, humility, and the ability to work effectively with one’s peers that yields the most satisfying long-term results, that transforms a technically-proficient musician into an artist of true substance and depth.

The roster of artists at Marlboro, with its balance of string and wind instruments, piano, and voice, enables our participants to explore an unusually broad range of repertoire. Each week, the schedule includes music of our time, early music, and works from all periods in between. Our participants explore masterworks and often-overlooked gems of the repertoire. The Marlboro Music library comprises one of the world’s foremost collections of chamber music scores and grows larger with every new season.



Clockwise from left: Anna Lee, Yoojin Jang, Marcy Rosen, Pei-Ling Lin, and Dimitri Murrath; Nobuko Imai, Maiya Papach, Kim Kashkashian, Sharon Wei, Molly Carr, and Rebecca Albers; Peter Wiley; Koji Otsuki and Mitsuko Uchida

Enjoying Daily Interactions

“In Marlboro, you get a different way of not only looking at the world but also of looking at life. If you spend weeks together, day in and day out, eating meals together, chatting and sitting around... you begin to get a basic outline of what it really means to be a musician... Ultimately, Marlboro is about the concept of time. We have time to rehearse, time simply to think. But never quite enough time. Time slows down and time accelerates.” —*Mitsuko Uchida*



Marlboro’s founders and our artistic director, senior artists, and staff know that great artistry not only requires finely-honed musical talents but also interpersonal skills—the ability to communicate well with others—and broad perspectives on life. The learning process here, therefore, involves a synergy between the intensive rehearsal schedule, the inspiration of the natural environment, and the daily life of the community.

By living, socializing, and sharing meals with other artists of diverse ages and backgrounds, and with staff, spouses, and children, our musicians gain insights that deepen and enrich their lives and their music-making. Our participants also form strong bonds and lasting relationships. In fact, Marlboro has been responsible for nearly 70 marriages, and it is common today to find groups of former participants, from all periods, working and playing together throughout the world.

Here, young players have the opportunity to interact every day with older musicians who worked closely with Rudolf Serkin, Pablo Casals, Marcel Moyse, Felix Galimir, Alexander Schneider, and other legendary artists from the past. The senior artists at Marlboro have broad contacts throughout the world of music; they have overcome the challenges of the field to establish successful, lasting careers; and they have much guidance to offer. Younger musicians from throughout the nation also learn about life and opportunities abroad from their foreign-born colleagues, and vice-versa.

The Marlboro community is a true melting pot—of people, cultures, musical influences, and ideas. All of this contributes to its considerable appeal to top players of all ages and helps to advance our mission for developing new generations of musical leaders.



Top: Robyn Bollinger, Sujin Lee, Samuel Rhodes, Elizabeth Fayette, and Kei Tojo. Bottom: Jay Campbell, Dimitri Murrath, Ieva Jokubaviciute, Yoojin Jang, and Nick Eanet

Sharing the Musical Discoveries

“I have held classes in many parts of the world... but the mood in Marlboro is unique. The surroundings themselves... hold for me an ineffable charm and loveliness. I know of no place where I am more conscious of the affinity between nature and music. And the approach to music too has a special quality.” —Pablo Casals



Marlboro participants have the opportunity to share the exciting musical discoveries they make with their colleagues, and with our neighbors, friends, and audiences in open rehearsals and weekend concerts. The performances begin, however, only after three full weeks of intensive work, and they consist only of those rehearsal groups that have achieved especially satisfying results and that feel they have something important to say.

For this reason, since the concerts are determined while the rehearsal process is well underway, we do not know more than a week or so in advance what the specific programs or personnel will be. It is a testament to Marlboro's primary mission as an institution of advanced learning that only one-fourth of the pieces explored each summer are performed in public. The groups we hear are but a representation of the more than 250 ensembles active here each season, and of the extensive work that they all undertake.

At the end of each season, several groups with unusually strong chemistry are invited to take their works on the road: to participate in our off-season “Musicians from Marlboro” tours. Three different ensembles perform on series of Marlboro concerts at Carnegie Hall's Weill Hall in New York; for the Philadelphia Chamber Music Society; at Boston's Isabella Stewart Gardner Museum; at the Smithsonian Institution in Washington, D.C.; and in Greenwich, Connecticut. Single concerts are also presented each season in other U.S. cities as well as in Montréal and Toronto.

The tours bring a taste of summers in Vermont to audiences in their home communities. They provide important experiences and broad exposure for our young players, who travel and perform together with their senior artist mentors. They also enable audiences to enjoy new musical leaders, new repertoire, and Marlboro's uncompromising standards.



Clockwise from left: Yoojin Jang, Shai Wosner, Paul Katz, and Rosalind Ventris; Lydia Brown and Theo Hoffman; Nicolee Kuester, Lauren Hunt, and Steven Dibner; Anthony McGill, William Winstead, Nathan Hughes, and Hassan Anderson

Providing Resources for the Field

“The [Marlboro] spirit will never be lost—to play as good as one can musically and really honestly... Not for show, not show business, and that makes it so unusual... Personally, my love for music has been fifty times enhanced with my having gone to Marlboro.” —*Felix Galimir*



In conjunction with our 60th Anniversary in 2010, the Board of Trustees devoted itself to highlighting Marlboro’s illustrious past—to preserving and disseminating historic material from the archives, and providing a multitude of valuable resources to the chamber music field.

We accomplished this in several ways. First, a permanent Marlboro Music archive was established at the Van Pelt Library of the University of Pennsylvania in Philadelphia. Second, we undertook a multi-year project to transfer all Marlboro performance recordings since 1965 onto a secure digital format. Also we created an expanded website, www.marlbormusic.org, which contains searchable records of all Marlboro participants and performances from 1951 to the present; streamed recordings of select performances; historic photographs; and other archival information.

The website also contains information and resources of benefit to classical music artists, scholars, and institutions. This includes extensive lists of the chamber music repertoire searchable by composer and instrumentation, with movements and timings for most pieces; a digital tool for assisting in the preparation of printed concert programs; and a comprehensive collection of English translations of German texts in chamber music and Lieder compositions created by the late Marlboro violist and scholar, Philipp Naegele.

We express appreciation to our friends and audience members who made this work possible through their support of our 60th Anniversary Campaign.



Clockwise from top: 2016 performance of Beethoven's Choral Fantasy; Gabriele Carcano, Scott St. John, and Matthew Zalkind; Jonathan Biss and Alice Yoo

Celebrating a Rich Legacy

“Players active today who were influenced by Marlboro are really too numerous to mention. Every major string quartet and orchestra in the world has one or more... Every third pianist, too, it seems... have found in their two months of hard-working respite in southern Vermont a central core of ideals to carry them through the rest of the year and quite likely the rest of their lives.” —John Wiser, *Fanfare*

Marlboro is a place of both change and tradition. While Artistic Director Mitsuko Uchida and her colleagues continuously seek the most effective ways to serve Marlboro’s mission in the world today, we honor the many artists, administrators, trustees, and friends who have sustained this organization over the past six decades.



Marlboro's founders: Marcel Moyse, Louis Moyse, Rudolf Serkin, Blanche Moyse, Adolf Busch, and Hermann Busch (with cellist Nathan Chaikin second from left)

Marlboro was founded in 1951 by a small group of European-born musicians who had sought refuge in the United States and were drawn to the Vermont countryside: the eminent pianist Rudolf Serkin; violinist Adolf Busch and his brother, cellist Hermann Busch; and flutist Marcel Moyse and his daughter-in-law and son Blanche and Louis Moyse. In 1954, the legendary violinist and pedagogue Felix Galimir began a 45-year association with Marlboro.

In 1956, Alexander “Sasha” Schneider brought his indomitable spirit and artistry to the community. From 1960-1973, Pablo Casals spent summers here, leading master classes and performances and participating in numerous acclaimed recordings by CBS Masterworks (SONY).

There is no doubt that Marlboro’s impact on the world of music has far exceeded its founders’ expectations. Marlboro is credited for having ignited the explosion of interest in chamber music worldwide. Since four young participants formed the Guarneri String Quartet here in 1964, Marlboro has been responsible for the Brentano, Cleveland, Dover, Emerson, Johannes, Mendelssohn, Muir, Orion, and Vermeer Quartets, to name but a few, and a great many other ensembles that perform regularly throughout the world.

Other artists are now sharing the lessons they learned at Marlboro as concert soloists, principals of leading orchestras and opera companies, teachers at prominent conservatories and universities, and founders of other summer programs. Many eminent composers have also been in residence, including Thomas Adès, William Bolcom, Elliott Carter, Aaron Copland, George Crumb, Luigi Dallapiccola, Sofia Gubaidulina, John Harbison, Leon Kirchner, György Kurtág, Krzysztof Penderecki, George Perle, Kaija Saariaho, and Richard Wernick.

We are grateful to our founders and other esteemed artists from Marlboro’s past. They left a legacy of generosity, devotion to music, integrity, collegiality, and artistic excellence that remains at the heart of the Marlboro experience.



“I find myself still learning from the younger people and treading very carefully when I say, ‘It should be like this.’ Nothing should necessarily be ‘like that.’ I find that the better approach is one of saying, ‘I think it should be like this, and I submit it for your approval.’ There are several different ways of achieving a musical end. And so my philosophy is to say you must find for yourself... I think this is best, but I may not be right.” —Isidore Cohen



From top: Isidore Cohen and Jonathan Biss; Hiroko Yajima and Andrés Schiff



“I do believe that ensemble playing offers better opportunities for deepening the purely musical approach [than solo playing]... In my work with my ensemble partner and son-in-law, Rudolf Serkin, frequent examples of this have arisen. In the Sonata in G Major, Op. 30, #3, by Beethoven, to offer but one example, the composer’s indications are *molto moderato e grazioso*. In my own readings of this movement, I inclined to emphasize the *molto moderato*. Serkin, in his turn, wishes the *grazioso* to be emphasized. Both of us had the composer’s indications to support our views. Where should the distinction be made? We talked it over, argued about it; each tried it in the other’s way, and then we talked some more. Finally we put the sonata aside for some days and then came back to it afresh. The second time, each had considered the other’s wishes to the point of evolving a new, unified conception. I observed the *grazioso* indication by taking the tempo a shade more slowly, though not entirely slowly. And thus we worked out a reading which suited us both and which, we believe, comes closer to the composer’s indications than either of us would have been able to accomplish alone. That particular kind of experience never could be attained by solo playing alone, where one is of necessity in accord with one’s self.” —Adolf Busch



“The lesson from Rudolf Serkin and from Casals, and from Alexander Schneider, who was a big influence here as well: musical integrity, which is not so common in this day and age and wasn’t all so common then, either. But that was something that was very much a part of this place, and still is one of the strong things here.” —David Soyer



Top: Felix Galimir, Mieczysław Horszowski, and Marcy Rosen. Bottom: Yo-Yo Ma and Mischa Schneider

Top: Pablo Casals. Bottom: Siegfried Palm, Claus Kanngiesser, Peter Wiley, and Judith Serkin



Top: Pina Carmirelli, Richard Goode, and John Barrows. Bottom: Jaime Laredo, Alexander Schneider, Michael Tree, David Soyer, Myron Bloom, Gerald Corey, Harold Wright, and Julius Levine



“For a renowned soloist [Rudolf Serkin] to commit an entire three months to chamber music was rare. With this act, he put an official stamp of approval on the genre and served notice to music lovers, managers, and the musicians themselves that it was all right for soloists to associate with chamber music—even to be chamber musicians.” —Arnold Steinhardt



Top: Raquel Adonaylo, Philipp Naegele, Mischa Schneider, Lucy Chapman, Paul Zinman, and Mei-Chen Liao. Bottom: Felix Galimir and Mitsuko Uchida

Remembering Ida Levin (1963-2016)



Ida Levin and Felix Galimir

We mourn the loss of Ida Levin, who passed away in November, 2016, after a long struggle with leukemia. Since she first participated at age eighteen in 1981, Ida was a beloved member of the Marlboro family. That year and over the next three seasons, she worked with colleagues who would become among her closest friends and musical partners, and with senior artists Pina Carmirelli, Felix Galimir, Philipp Naegele, Siegfried Palm, Mischa Schneider, Rudolf Serkin, David Soyer, and others.

In 2000, Ida returned to Marlboro as a senior artist herself. She spent 11 seasons in that role, nurturing young talents with her vast musical insights and unique artistry. As one close friend described Ida, “She didn’t just play the violin; she put it to her chin, and it was a willing and powerful vehicle for the fervent energy in her body.” Ida was tireless in her preparation, exacting in her standards, sensitive to the needs of others, and passionate in her love of music. She was a vital presence also in the social life of our community, often hosting Marlboro family members at her home.

For all of us who had the great privilege of knowing Ida, she will forever remain a model of courage and determination. While we miss her dearly, her presence and spirit remains vivid and alive for us all.

We express heartfelt gratitude to Terry Desser, M.D., for creating the Ida Levin Endowment Fellowship at Marlboro and to the family and friends who have contributed to this Fund in Ida’s memory.



Clockwise from top: Daisy Newman, Michael Riley, Luis Battle, Janice Meyerson, Grayson Hirst; Jeremy Denk, Jennifer Montone, and Steven Dibner; Philipp Naegele and Todd Phillips



Top: Tessa Lark, Zoltán Fejérvári, and Christoph Richter. Bottom: Marina Piccinini, Mary Lynch, Zoltán Fejérvári, Brad Balliett, Lauren Hunt, and Narek Arutyunian

2017–18 Musicians *from* Marlboro Tour Schedule

Group I: November 12-19, 2017

Ligeti: Six Bagatelles for Wind Quintet
 Beethoven: Quintet in E-flat Major, Op. 16
 Barber: Summer Music, Op. 31
 Poulenc: Sextuor

Featuring: Marina Piccinini, *flute*; Mary Lynch, *oboe*;
 Michael Rusinek, *clarinet*; Wei-Ping Chou, *horn*;
 Brad Balliett, *bassoon*; Ieva Jokubaviciute, *piano*

National Tour: January 21-28, 2018

Beethoven: String Trio in C Minor, Op. 9, No. 3
 Penderecki: Clarinet Quartet
 Brahms: Clarinet Quintet in B Minor, Op. 115

Featuring: Anthony McGill, *clarinet*;
 Emilie-Anne Gendron, *violin*; David McCarroll, *violin*;
 Daniel Kim, *viola*; Marcy Rosen, *cello*

Group II: March 4-11, 2018

Boccherini: String Quintet in E Major, Op. 11, No. 5
 Bartók: String Quartet No. 2
 Ravel: Piano Trio in A Minor

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

Group III: April 29-May 6, 2018

Haydn: Quartet in D Major, Op. 20, No. 4
 Penderecki: String Trio
 Brahms: String Quintet in F Major, Op. 88

Featuring: Tessa Lark, *violin*; Robin Scott, *violin*;
 Rebecca Albers, *viola*; Molly Carr, *viola*; Marcy Rosen, *cello*

“I have been amazed by what’s happened in this country over the years, and Marlboro had a large part in that, the change in attitude toward chamber music, the proliferation of music festivals, the influence of a lot of people who went to Marlboro, the string quartets that were formed there... Marlboro began as a transplant of European tradition on American soil. Now, it’s very much a large international mix... with a lot more interaction, which I think is very healthy, very enriching.” —Richard Goode



From top: Relaxing outside the Dining Hall; George Dimock, Genesis Wyman, Judith Serkin, and Lucas Vrbsky; Kobi Malkin, Carmit Zori, Sivan Magen, and Amalia Rinehart.
Right page from top: Karen Kloster and Brian Potter; Mitsuko Uchida and Miles Cohen; Alisa Belzer and Koji Otsuki; Tony Checchia, Philip Maneval, and Frank Salomon;
Jennifer Loux and Lydia Brown; Anthony Bob and Mitsuko Uchida

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From top left: Kim Greenberg and Christopher Serkin; Stephen Stamas and Margaret Healy

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Remembering Mary Maples Dunn

All of us in the Marlboro Music community mourn the loss of Mary Maples Dunn, who passed away in March of this year. Mary served with great distinction as a member of the Board of Trustees for more than two decades. A devoted colleague and friend to her fellow trustees and the staff, Mary provided wise counsel and vital insights on governance and other key issues. She made outstanding contributions to educational institutions also through her leadership roles at Smith, Bryn Mawr, and Radcliffe Colleges, and she played a key role in the advancement of knowledge generally through her teaching, writings, and position as co-director of the American Philosophical Society. We extend sympathy to Richard Dunn and their entire family. Mary will be dearly missed, but her legacy remains at Marlboro.

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, therefore, by the generosity of our senior artists, who forego traditional festival engagements in order to live, work, and perform with our gifted young players. We rely also on friends and audiences who recognize Marlboro's importance to the world of music and who want to be sure that this idealistic international community can continue to thrive in the world today. 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.

2017 Annual Fund

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We express sincere thanks to:



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The Canadian Friends of Marlboro Music for its generous continuing support.

Carol Colburn Grigor for her special generosity enabling Marlboro to construct new housing for senior musicians and their families.

Elizabeth Meyer and Michael McCaffrey for their special generosity in support of new senior housing at Marlboro.

Mary Heller for her thoughtful loan of two fine violins.

Terry S. Desser, M.D., for her generosity in establishing the Ida Levin Memorial Endowment Fellowship Fund, and to the family and friends of Ida for their donations to this Fund.

Dr. Güneş N. Ege for her generosity in creating an Endowment Fund, dedicated to the memory of Ragip and Nezahet N. Ege and Prof. Seyhan N. Ege and to the inspiration of Rudolf Serkin, to underwrite Musicians from Marlboro tour concerts in Toronto.

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Sylvia and Leonard Marx for underwriting the annual three-concert Musicians from Marlboro series in Greenwich, Connecticut.

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Arnold and Judah Levin for the kind donation of chamber music scores from the estate of Ida Levin to the Marlboro Music library.

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Diana Bander, Laura Battisti, Jim Crosson, Carol Faris, Lucy Gratwick, Freddie Hart, Bradford Kochel, Dinah and Fred Lovitch, Guy Ostertag, Jane Southworth, and Herbert and Arlene Wartenberg for their kind volunteer help.

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The late André A. Aisenstadt for establishing the “André A. and Niussia Aisenstadt Recording Fund” and for his generous bequest in support of the Endowment Fund.



Marina Piccinini, Joseph Peters, Sean Shibe, Brad Balliett, and Sivan Magen.

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.”

Marlboro expresses sincere thanks to attorneys William H. Roberts, Michael Pollack, Jonathan H. Lander, Sheila E. Branyan, and their colleagues at the firm of Blank Rome LLP for their outstanding pro bono legal assistance.

Marlboro Music gratefully acknowledges a special bequest from the estate of Jerome and Celia Reich. This bequest will be used to create the Jerome and Celia Reich Fund at Marlboro and to help address key facility needs.

We also acknowledge bequests this year from the estates of Raymond H. Dearden, Maurice Griffel, Ida Levin, Adele Moskovitz, Ellen P. Wiese, and Ruth Wright.

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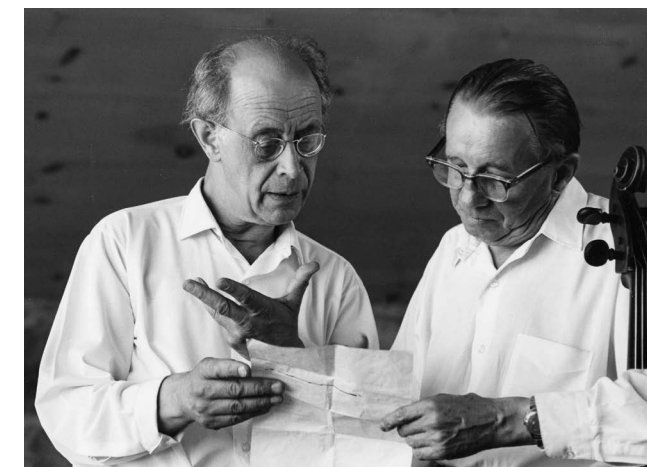
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Right: Mieczysław Horszowski





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Marlboro College is small by design, one of the smallest and most distinctive liberal arts colleges in the country. For 70 years, Marlboro has attracted bright 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.

We are delighted to share that our Graduate and Professional Studies programs joined us at the Marlboro campus this spring, and already the synergies of graduate and undergraduate communities together have been very evident. 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 receive you in this very special place with a distinctive purpose and a deep sense of community. We hope that you, your family, and friends will return to Marlboro often.

Kevin F. F. Quigley
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Dover Forge
www.doverforge.com

Duo Restaurant & The Lounge
www.dineduo.com

Fireside Restaurant
www.thenutmegvermont.com

The Marina
www.marina.comn

Panda North
www.pandanorthvt.com

The Nutmeg Food Truck
www.thenutmegvermont.com

Peter Havens Restaurant
www.peterhavens.com

Saxtons River Distillery
www.saxtonsrivdistillery.com

Shin La Restaurant & Sushi Bar
www.shinlarestaurant.com

Spoonwood Cabin Creamery
www.spoonwoodcabin.com

T.J. Buckley's
www.tjbuckleysuptowndining.com

Top of the Hill Grill
www.topofthehillgrill.com

Vermont Country Deli
www.vermontcountrydeli.com

Whetstone Ciderworks
www.whetstoneciderworks.com

Whetstone Ledges
www.whetstoneledgesfarm.com

Windham Wines
www.windhamwines.com

Shops & Galleries

Altiplano
www.altiplano.com

Ames Hill Art Studio
www.charlestowndart.com

Applewoods Studio
www.holzapfelwoodworking.com

Bartleby's Books
www.myvermontbookstore.com

A Candle in the Night
www.acandleinthenight.com

Cox Violins
www.coxviolins.com

David Walter Jewelers
www.davidwalterjewelry.com

Gallery in the Woods
www.galleryinthewoods.com

Gallery Walk
www.gallerywalk.org

Hogback Mountain Gift Shop
www.hogbackgifts.com

Penelope Wurr
www.penelopewurr.com

Quaigh Designs
qdclmh@myfairpoint.net

Sam's Outfitters
www.samsoutfitters.com

Turn It Up!
www.turnitup.com

Turnpike Road Pottery
www.theturnpikeroad.com

Vermont Artisan Designs
www.vtart.com

Wilmington Works
www.wilmingtonworksvt.com

Zephyr Designs
www.zephyrdesignsvt.com

Museums & Performance

Brattleboro Museum & Art Center
www.brattleboromuseum.org

Brattleboro Music Center
www.bmcvt.org

Central Vermont Chamber Music Festival
www.centralvtchambermusicfest.org

Chandler Center for the Arts
www.chandlercenter.org

Friends of Music in Guilford
www.fomag.org

Mohawk Trail Concerts
www.mohawktrailconcerts.org

Music at Amherst
www.amherst.universitytickets.com

Rockport Music
www.rockportmusic.org

South Mountain Concerts
www.southmountainconcerts.org

Union College Concert Series
www.unioncollegeconcerts.org

Services

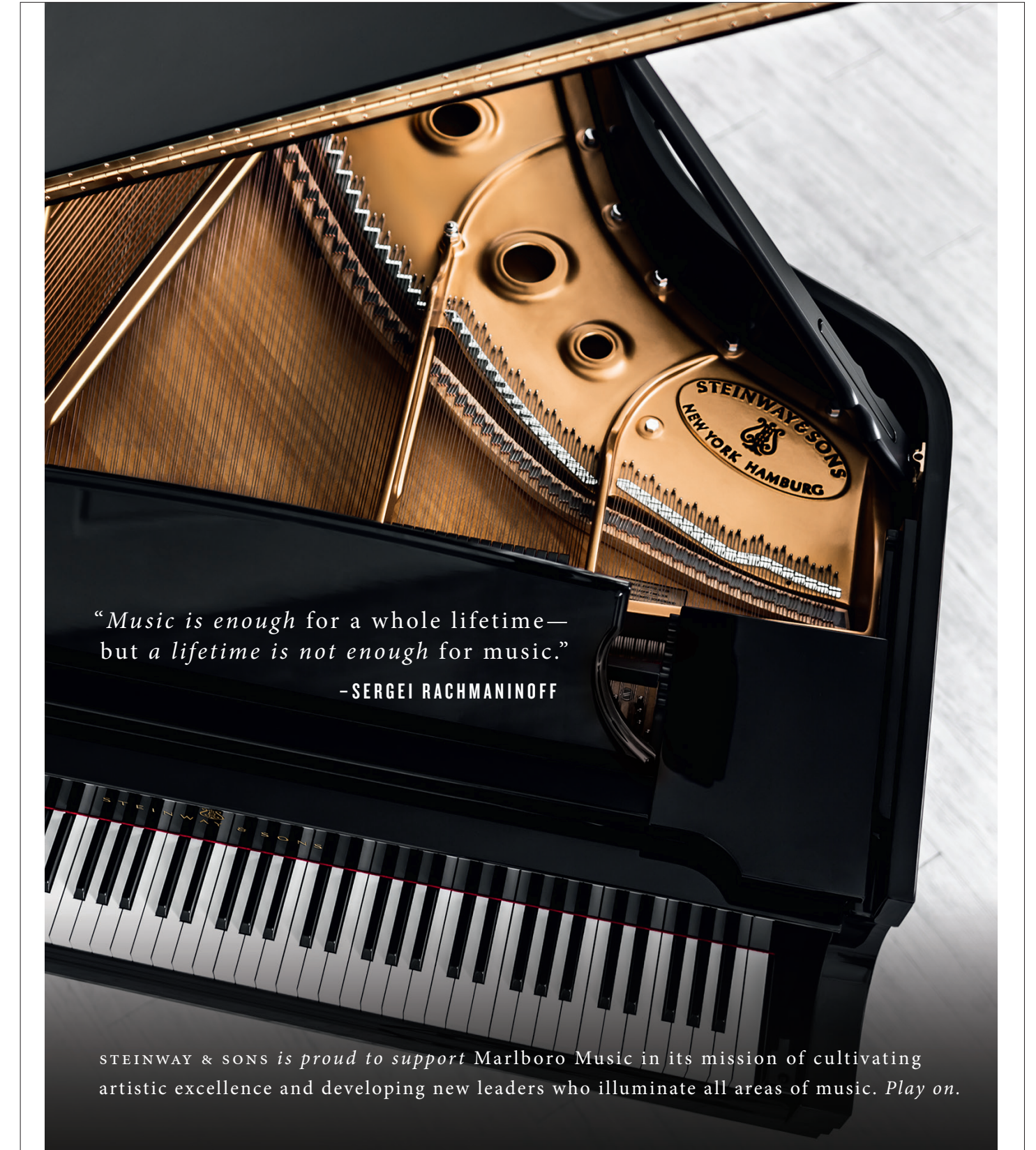
Berkley & Veller Greenwood Country Realtors
www.berkleyveller.com

Brattleboro Pharmacy
www.brattleboropharmacy.com

Butch's Moving and Storage
802-254-4455

Guilford Sound
www.guilfordsound.com

Metz Culinary Management
www.metzculinary.com



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but a lifetime is not enough for music.”*

—SERGEI RACHMANINOFF

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