

**MARLBORO MUSIC**

MITSUKO UCHIDA, ARTISTIC DIRECTOR

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

**2016 SEASON**



Special thanks to Megan Fentzloff for the design of this book.  
Production by Jacob Smith, Philip Maneval, Brian Potter  
and Frank Salomon.

**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

For more information, including our 2016/17 Musicians from  
Marlboro schedule, a full listing of our participating musicians  
(1951-2016), a useful guide to the chamber music repertoire,  
translations of German lied texts, historic Marlboro Music  
photographs and more, visit [www.marlbormusic.org](http://www.marlbormusic.org).

## *Welcome to Marlboro's 66th Season!*

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We are pleased to have you with us this summer, sharing musical discoveries and enjoying together the special community that is Marlboro Music. We hope you'll join us often at open rehearsals and weekend performances from July 16th through August 14th.

For tickets for future performances or recommendations on restaurants and inns in the region, please visit our website or give us a call at (802) 254.2394. We invite you also to stop by and see us in the concert hall offices—we are happy to answer any questions you may have, and to hear your feedback and suggestions. If you have time, please join us 45 minutes before any performance for a pre-concert talk.

In addition to our summer performances, you can enjoy Marlboro music-making during the year in cities throughout the United States and Canada, including our new series in Weill Hall at New York's Carnegie Hall. Please visit [www.marlbormusic.org/tours](http://www.marlbormusic.org/tours) for full details.

We thank you for your interest, attendance and support. In addition to the senior musicians who give so generously of their time and talents, our friends and audiences also play a vital role in sustaining this unique institution, and in furthering its impact on the musical life of our nation and the world.



## Participating Artists

### PIANO

Jonathan Biss  
Luca Buratto  
Bruno Canino  
Zoltán Fejérvári  
Ieva Jokubaviciute  
Mishka Rushdie Momen  
Roman Rabinovich  
Cynthia Raim  
Ignat Solzhenitsyn  
Mitsuko Uchida  
Shai Vosner

### VIOLIN

Robyn Bollinger  
Nick Eanet  
Luosha Fang  
Elizabeth Fayette  
Lily Francis  
Joanna Marie Frankel  
Emilie-Anne Gendron  
Yoojin Jang  
Alexi Kenney

### EUNICE KIM

Siwoo Kim  
Soovin Kim  
Tessa Lark  
Anna Lee  
Ida Levin  
Joseph Lin  
Kobi Malkin  
Arnold Steinhardt  
Stephen Tavani  
Hiroko Yajima

### VIOLA

Molly Carr  
Sally Chisholm  
Hsin-Yun Huang  
Ayane Kozasa  
Hwayoon Lee  
Pei-Ling Lin  
Dimitri Murrath  
Samuel Rhodes  
Kei Tojo  
Michael Tree

### ROSALIND VENTRIS

Cong Wu

### CELLO

Jay Campbell  
Will Chow  
Jonah Ellsworth  
Paul Katz  
Sujin Lee  
Sarah Rommel  
Marcy Rosen  
Tony Rymer  
Judith Serkin  
Peter Stumpf  
Peter Wiley  
Alice Yoo

### DOUBLE BASS

Xavier Foley  
Nathaniel West

### FLUTE

Francesco Camuglia  
Joshua Smith

### OBOE

Emily Beare  
Max Blair  
Frank Rosenwein

### CLARINET

Carey Bell  
Gabriel Campos Zamora  
Charles Neidich  
Afendi Yusuf

### BASSOON

Brad Balliett  
Catherine Chen

### HORN

Lauren Hunt  
Richard King  
Nicolee Kuester

### VOICE

Faylotte Crayton, *soprano*  
Lucy Fitz Gibbon, *soprano*  
Sara Couden, *mezzo-soprano*  
Vasil Garvanliev, *tenor*  
Spencer Lang, *tenor*  
Theo Hoffman, *baritone*  
John Moore, *baritone*

### VOCAL PROGRAM

Lydia Brown  
Irene Spiegelman  
Benita Valente  
Roger Vignoles

### COMPOSER IN RESIDENCE

Sofia Gubaidulina

### GUEST ARTISTS

Leon Fleisher, *conductor*  
Elsbeth Moser, *bayan*  
Vladimir Tonkha, *cello*

Artistic Director Mitsuko Uchida after an informal Mozart concerto reading in the dining hall.



## A Place Like No Other

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*“The beautiful thing about Marlboro is that we grow through every experience. It is never only about the music, or the socializing, or the environment. Everything comes together and complements the other aspects of life...chamber music is a microcosm of life.”*



## *New Musical Leaders*

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Each winter, at auditions in New York City and elsewhere, senior Marlboro artists listen to young musicians who are in early stages of their professional careers. They are seeking players of exceptional ability with leadership potential who would benefit from and contribute to our in-depth chamber music study program.

Only a small number of instrumentalists and singers can be invited each season. The size and make-up of the roster is based on the chamber music repertoire and on our goal for providing each participant with an especially rewarding and productive experience. Often, the young musicians are invited to return for a second or third season, enabling them to gain added experiences while still leaving vacancies for new participants. Each summer, one-third of the young players are here for the first time, bringing to the community new perspectives and enthusiasm.

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Clockwise from top left: Cellist Peter Wiley and violinist Soovin Kim after the season ending concert. Xavier Foley and Nicolee Kuester. Cynthia Raim and Amy Yang rehearse Schumann. Cellist Peter Stumpf performs with Robin Scott. Mary Lynch rehearsing Mozart with longtime senior artist Judith Serkin.



## *Experienced Mentors*

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The young musicians are joined at Marlboro by our Artistic Director, Mitsuko Uchida and other master artists from around the world. For seven weeks each summer, three generations of musicians—as well as staff, spouses, partners and children—form a closely-knit family. The musicians come together not only in daily rehearsals, but at meals, seminars and social events. It is an intensive immersion in their art, and in the principles of collegiality, cooperation, and common purpose that are so essential to music and life.

While some of the senior artists are here for the first time, others have devoted summers to Marlboro for several decades. Like Ms. Uchida, many of these musicians first attended as young participants years ago and have a deep understanding of Marlboro’s rehearsal process, artistic standards, history and impact. By returning, they are furthering its mission and legacy—giving back to others what they themselves received, and helping to shape the next generation of musical leaders.

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Pianist Jonathan Biss, violist Matthew Lipman and clarinetist Gabriel Campos Zamora rehearse in the concert hall.



## *A Vast Repertoire*

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In today's music world, it is difficult to find the time and resources necessary to learn especially challenging repertoire, to explore masterworks of the repertoire deeply and unhurriedly and to rehearse pieces for unusual instrumentation.

All of this is possible at Marlboro. Here, the musicians themselves select the works they rehearse, from a vast repertoire spanning six centuries. New music is an important part of the mix, including pieces written by and supervised by resident composers. The works can include guitar, harp, percussion, organ, electronics and diverse combinations of strings, woodwinds, piano and voice. Additionally, in recent years, Mitsuko Uchida has encouraged a greater focus on the music of J.S. Bach, and on the core string quartet repertoire.

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Clockwise from top left: Marcy Rosen, Lydia Brown and Sarah Shafer after a performance of music by 2014-15 Composer in Residence Kaija Saariaho. Violist Sally Chisholm congratulates a young musician. Charles Neidich with recording engineer Matthew Omahan. Koji Otsuki discusses Bach with Zoltán Fejérvári and Joshua Smith.



## *Artistic Freedom*

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The musicians at Marlboro also have the rare opportunity to rehearse with unlimited time. They can explore works at their own pace, try out new approaches at length, and decide for themselves if (and when) a piece should be performed.

In fact, when young musicians are invited to attend, they are told that the focus here is on learning and collaboration—on retreat, and not performance. There are three full weeks of intensive daily rehearsals before our public concerts even begin—with repertoire suggested by the participants. Typically, each ensemble in performance (of which less than 25% of the more than 250 works rehearsed are presented) has spent 25-35 hours rehearsing their piece—a degree of preparation that is virtually unheard of in the music business today.

Through this dynamic process, Marlboro concert programs emerge from those groups that have worked to especially satisfying results—whose members, as Mitsuko Uchida points out, “can all jump together.” It is for that reason that specific concert programs are not known, and cannot be announced, more than a week or so in advance.

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Bassoonist Brad Balliett and Gabriel Campos Zamora.



## *A Rural Hilltop*

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It was no accident that the Busch, Serkin and Moyse families founded Marlboro Music on this rural hilltop in Vermont. The Marlboro College campus is a place of uncommon natural beauty and far removed from the distractions of city life and the music profession. It is an ideal location for an intensive and sustained focus on music.

It is also a place where musicians develop levels of familiarity and trust that deepen the learning experience and enrich the music-making. During the seven weeks they live and work together, the artists are part of a nurturing, closely-knit family and form strong bonds and lasting friendships. They enjoy toddlers playing on campus, they get to know spouses of senior musicians and staff who excel in other fields, and they learn unique lessons from the octogenarian members of the community.

In these ways, Marlboro is a microcosm of life and a recreation of family life as it once was. It is a place that promotes values that lie at the heart of chamber music, and which re-affirms the extraordinary life commitment that our participants have made to their art.

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Clockwise from top left: violist Arnold Steinhardt with pianist and conductor Ignat Solzhenitsyn. Violinist Joseph Lin and sons. Rebekah Daley with fellow horn player Richard King. The late cellist David Soyer surrounded by Cindy Wu, Dimitri Murrath, and Sarah Kapustin in the Green Room. Pianists Ieva Jokubaviciute and Zoltán Fejérvári.



## *Sharing the Lessons*

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Former participants often say that the lessons they received here had lifelong impact. Marlboro helped them to expand their musical imaginations, to collaborate more effectively with their colleagues, to appreciate the benefits of thorough preparation and to keep the focus in performance on the music itself. In so many ways, they learned to get to the heart of a composition, and to communicate it to others.

These artists are now sharing their talents and passion for music with audiences, colleagues, and students worldwide. They perform as soloists with major orchestras and in recital in prominent venues. They hold principal positions in top orchestras, play in distinguished chamber music ensembles, direct and perform in other festivals and are in great demand as professors at leading conservatories and universities.

Through all of their activities, they are extending Marlboro's influence and enriching the world of music with insights gained on this rural hilltop in Vermont.

## A Special Anniversary: Celebrating 50 Years of Musicians from Marlboro Tours

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Next to spending the summer exploring music in depth in Vermont, or hearing the results of those collaborations at the weekend concerts, one of the most compelling artistic experiences has been the Musicians from Marlboro touring program.

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Since 1965/66, the tours have provided unique musical and professional learning opportunities for generations of young artists—the likes of Jonathan Biss, Yefim Bronfman, Jeremy Denk, Pamela Frank, Richard Goode, Murray Perahia, Andrés Schiff, Peter Serkin and so many others who have gone on to become leading figures in the world of music.

During the 2015/16 season, we celebrated the 50th Anniversary of Musicians from Marlboro with:

- A concert and webcast “Musicians from Marlboro—The Greene Space” at New York’s WQXR.
- The Chamber Music Society of Lincoln Center’s Award for Extraordinary Service to Chamber Music, presented, in their words, to “Marlboro Music, which rightly could be called ‘the birthplace of chamber music in America’”.

- A *Wall Street Journal* article by Stuart Isacoff.
- A special feature in *Chamber Music Magazine*’s spring issue entitled “Celebrating 50 Fabulous Years on the Road—Musicians from Marlboro continues its tradition of blending players young and experienced with music fresh and familiar”.
- Four one-hour radio programs of Marlboro performances and commentary by musicians, which can be heard online: “The Magic of Marlboro—WQXR”.
- A booklet of photos, recollections and an article by former *New York Times* writer Allan Kozinn documenting the history of Musicians from Marlboro, and saluting our presenting partners.

For full details and links, please visit [www.marlbormusic.org/tours](http://www.marlbormusic.org/tours).

## 2016/17 MUSICIANS FROM MARLBORO TOUR SCHEDULE

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### Tour 1

**Schubert:** String Trio in B-flat Major, D. 471

**Haydn:** Flute Trio in D Major, Hob. XV:16

**Reger:** Serenade in G Major, Op. 141a

**Schumann:** Piano Quartet in E-flat Major, Op. 47

Featuring: Joshua Smith, *flute*; Francisco Fullana, *violin*; Maiya Papach, *viola*; Ahrim Kim, *cello*; Cynthia Raim, *piano*.

### Tour 2

**Haydn:** String Quartet in D Major, Op. 76, No. 5, Hob. III:79

**Beethoven:** *Scottish Songs*, Op. 108 (Selection)

**Vaughan Williams:** *On Wenlock Edge*

**Beethoven:** String Quartet in C Major, Op. 59, No. 3

Featuring: Nicholas Phan, *tenor*; Michelle Ross, *violin*; Carmit Zori, *violin*; Rebecca Albers, *viola*; Alice Yoo, *cello*; Lydia Brown, *piano*.

### Tour 3 (National Tour)

**Haydn:** Piano Trio in G Major, Hob. XV:25

**Adès:** *Arcadiana*

**Fauré:** Piano Trio in D Minor, Op. 120

**Brahms:** String Quintet in G Major, Op. 111

Featuring: Michelle Ross, *violin*; Scott St. John, *violin*; Emily Deans, *viola*; Shuangshuang Liu, *viola*; Matthew Zalkind, *cello*; Gabriele Carcano, *piano*.

### Tour 4

**Haydn:** String Quartet in G Minor, Op. 74, No. 3, Hob. III: 74, *Rider*

**Webern:** String Quartet

**Brahms:** Piano Quartet in A Major, Op. 26

Featuring: Alexi Kenney, *violin*; Robin Scott, *violin*; Shuangshuang Liu, *viola*; Peter Stumpf, *cello*; Zoltán Fejérvári, *piano*.



## A Rich Legacy

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*“The concept of unlimited rehearsal time is unique to Marlboro, as is the lack of worry over transportation, finances, food or phone calls. One has only to concentrate on the music itself, and witness the often explosive and sublime result from combining different musical personalities—each of whom embodies a passion and drive to create something of the highest artistic caliber.”*



*Since 1951, Marlboro has been the summer home to generations of legendary musicians.*

*This has included András Schiff (pictured at top left with violinist Hiroko Yajima), eminent violinist Felix Galimir (with now senior artist Ida Levin at top right), pianist Richard Goode (pictured bottom right with cellist Madeleine Foley) and Michael Treee (bottom left with cellist Gary Hoffman).*

*These and other esteemed artists played a key role in building this program and community. They have inspired a legacy of generosity, devotion to music, integrity and artistic excellence that continues to guide and inspire us today.*



*Throughout its history, Marlboro Music has been in its most basic form a gathering place for artists.*

*The community was led for over 40 years by pianist Rudolf Serkin, together with senior artist colleagues including violinist Alexander Schneider (pictured top right with a young Samuel Rhodes), flutist Marcel Moyse (pictured bottom left with pianist Anton Kuerti and clarinetist Andrew Crisanti), and violinist Isidore Cohen (bottom right with Nobuko Imai).*



*Importantly, many who first came early in their careers returned as senior artists to guide new generations, including pianist Leon Fleisher and violinist Jaime Laredo (top left with visiting Queen Mother Elisabeth of Belgium).*



*Many giants of the musical world have found comfort, inspiration and renewed energy at Marlboro. Pablo Casals (joking with violinist Gabriel Banat) was a vital member of the community for 13 summers. He, along with violinist Pina Carmirelli (bottom left with cellist Georg Faust and violinist Veronika Knittel) and pianists Mieczysław Horszowski and Bruno Canino (bottom right) influenced generations of young artists.*

*Certain moments tend to capture the imagination, as if they only could have occurred at Marlboro—such as the iconic photo of a young James Levine playing four-hand repertoire with Van Cliburn.*



*Despite a focus on intensive study and the high level of music making, Marlboro has always exuded a special sense of family, and of fun.*

*Some community members, such as violist and unofficial ‘first participant’ Philipp Naegele (top left with violinist Stephanie Chase), co-founder and Bach expert Blanche Honegger Moyse (bottom left), and cellist Marcy Rosen (pictured top right) participated each season for decades, building a unique sense of continuity that has enabled Marlboro to thrive into its 66th year.*



*With longevity comes familiarity—such as gathering in front of the dining hall steps after meals. The photo at bottom right shows cellist Mischa Schneider watching as Rudolf Serkin embraces Amy Rhodes, with Administrator Frank Salomon and musicians in the background.*



## Staff, Board and Family

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*“These musical and human experiences are molding all of us into the musicians we are today. And in every city I go to, there is the special bond with the Marlboro family members who live there.”*

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Operations Director Karen Kloster at lunch with Lucy Gratwick, Michael Boylen, Christopher Serkin, Butch Kaepfel and family.

## Staff

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### ARTISTIC STAFF

Mitsuko Uchida, *Artistic Director*  
Miles Cohen, *Artistic Administrator*  
Jennifer Loux, *Admissions Director*  
Koji Otsuki, *Bach Consultant*  
Ara Guzelimian, *Artistic Consultant*

### ADMINISTRATIVE STAFF

Philip Maneval, *Manager*  
Jacob Smith, *Development & Communications Director*  
Marianne Tierney, *Business Manager*  
Brian Potter, *Festival Coordinator & Communications Manager*  
Karen Kloster, *Operations Director & Tour Manager*  
Anna Mudd, *Box Office Manager & Administrative Assistant*  
Koji Otsuki, *Librarian & Website Assistant*  
  
Frank Salomon, *Senior Administrator*  
Anthony Checchia, *Senior Administrator Emeritus*

### SEASONAL STAFF

Alisa Belzer, *Scheduling Director*  
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Joel Bernache, Aleksandr Markovich, John Dwyer  
& Crystal Fielding, *Piano Technicians*  
James Andrewes, *Assistant Librarian*  
Pete Checchia & Allen Cohen, *Photography*  
Christine Lanza & Douglas Didyoung, *Hospitality*  
Benjamin Newcomb, *Director of Food Services*

### SUMMER STAFF

Joanna Poses, *Scheduling Assistant*  
Matthew Omahan, *Assistant Recording Engineer*  
Anthony Bob, Cody Clark & Jessica Wolford, *Stage Crew*  
Timothy Mar & Marina Weber, *Receptionists*  
Amber Bradford & Lily Gottschalk, *Coffee Shop*  
Chad Clark, Yuji Kano & Motoaki Kashino, *Operations Staff*  
Matthew Demetrides, *Lifeguard*  
Elena Sippel, *Photography Assistant*



Clockwise from top left: Longtime Administrator Tony Checchia with Scheduling Director Alisa Belzer. President of the Board of Trustees Christopher Serkin with Administrator Frank Salomon. Pianist Lydia Brown with soprano Benita Valente. Festival Coordinator Brian Potter with son Theo in the dining hall. Manager Philip Maneval with Artistic Administrator Miles Cohen.

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## Losses in the Marlboro Family

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**Adele Moskowitz** joined the Board in 1999, and was elected Trustee Emeritus in 2009. She was a dear friend of Artistic Director, Mitsuko Uchida, and close to many other senior artists and members of the Board and staff. For over five decades, Adele was married to our former Board Chairman, the late Irving Moskowitz. Every year, Adele and Irving graced our concerts during summers in Vermont, and our tour performances in New York, greeting their many friends, enjoying the music-making and community and sharing their passion and love for Marlboro and music. They were deeply committed to Marlboro's mission and values, and enormously supportive of generations of musicians. Following one of her last seasons in Vermont, Adele wrote, "It was a wonderful summer, and it's hard to get back to earth." Adele will be dearly missed by us all.

**H. Arnold Steinberg** served on the Board for the past 18 years and, for the last 12 years, as Treasurer and Chair of our Investment Committee. He and his loving wife, Blema, first came to Marlboro in the 1970s, and they attended regularly ever since. A trusted advisor to the Board and staff, Arnold was a man of uncommon wisdom and humanity, a great music lover, and a generous and devoted supporter. He played a key role in guiding Marlboro and strengthening our Endowment Fund through his broad institutional experience and astute financial expertise.

A lifelong citizen of Montreal, Arnold was devoted to community service, and especially to education and quality health care. After a successful business career, he served as Chairman of the Board of Governors of the McGill University-Montreal Children's Hospital Research Institute; as a member of the University's Board of Governors; and, for the last five years, as Chancellor of McGill University. Arnold and Blema created the Steinberg Centre for Simulation and Interactive Learning, the first medical treatment and training center of its kind in Canada. They also helped to establish a special endowment at Marlboro to ensure that our tour ensembles would be heard each year in Montreal. We will miss Arnold, but will remember fondly his gentle nature, humor, insights, collegiality and incomparable dedication to Marlboro.



## *A Special Tribute: remembering Luis Batlle (1930-2016)*

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From his first summer as a young participant at Marlboro, in 1956, Luis Batlle brought a special warmth, humor, musicality, and spirit of generosity that endeared him to our whole community. His instrumental performances, and well as those as the head of our vocal program, totaled 399—a record that is unlikely to be surpassed. But it was what he brought to the music that made Luis and his performances so special.

During his 48 seasons of active participation at Marlboro, and his 12 years as a special advisor, Luis was a mentor and muse to generations of young pianists, singers, and instrumentalists, and a close friend and advisor to our artistic directors, senior artists and staff. He and his wonderfully compassionate wife, Geraldine Pittman de Batlle, a Professor of Literature at Marlboro College, opened their home and their hearts to generations of Marlboro family members, as well as to appreciative students and colleagues at the College.

Luis will be sorely missed, but he will live on forever through his musical influence on so many, and in our memories and our hearts.

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Luis Batlle (far right) with staff and participants under the apple trees on campus.



## Support and Special Thanks

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*“I find that I’m more alive and more myself while I’m there, and I consider myself very lucky to have been given this one of a kind experience... an atmosphere of learning, friendship, sacrifice, and love, among others, that is unrivaled anywhere.”*

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Oboist Hassan Anderson with cellist Paul Katz and flutist Marina Piccinini.

## ANNUAL GIVING CAMPAIGN

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Located in this beautiful rural setting, Marlboro does not have access to the type of local foundation, corporate, and individual support that sustains most of our nation's major arts institutions. It is the generosity of our audiences, friends, and fellow music-lovers who sustain our community and provide the fellowship support that our young artists so vitally require. We are very grateful to the following friends for their generous support of our Annual Fund Drive from June 1, 2015, through May 31, 2016:

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We acknowledge with gratitude the many family members and friends who donated to the Martha Laredo Salomon Memorial Endowment Fund, and to the following friends for their special generosity:

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Arlene & Alan Alda  
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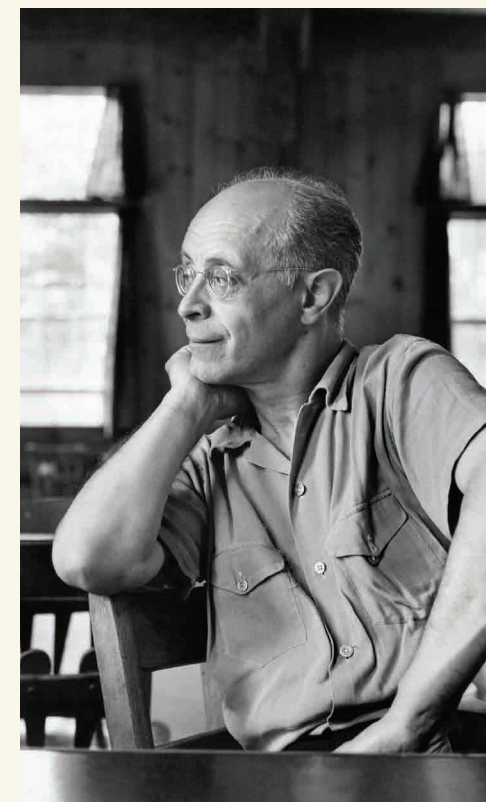
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Elaine & Jim Wolfensohn, and the  
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Created in conjunction with our 60th Anniversary, the Serkin Legacy Society pays tribute to friends who have participated in our Planned Giving Program with bequests or gift annuities, and those who intend to leave bequests to Marlboro Music. To join us in investing in Marlboro's future, please contact Jacob Smith at (802) 254.2394, or by email at [jsmith@marlboromusic.org](mailto:jsmith@marlboromusic.org).

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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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Andrea & Woodrow Leung, for the recording studio and recorded archives  
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 Guffee, Anne Meyer & Elizabeth E. Meyer  
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 Irving Moskowitz—by his family, and Marlboro trustees, staff and friends  
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 Martha Laredo Salomon (*in memoriam*), to support Marlboro tour concerts in New York City—by her family, friends and Marlboro trustees and staff  
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National Endowment for the Arts for its Special Project support.

Steinway & Sons for providing outstanding pianos for our use each summer, and for their cooperation and assistance with our piano technicians.

Kevin F. F. Quigley, President; Richard H. Saudek, Clerk and the other members of the Board of Trustees; Dan Cotter, Director of Plant and Operations of Marlboro College; and the entire Marlboro College community for their kind cooperation, help and hospitality.

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

Carol Colburn Grigor for her generous gift to the 60th Anniversary Campaign enabling Marlboro to construct new housing for our senior musicians and their families, and for all her guidance and help in overseeing this project.

Joan M. Soranno, John Cook and Daniel Avchen at HGA, architects; Kipp Rancourt at Courtlan Construction, contractor; Martin L. Risley and Kevin D. Thatcher at CHA, site engineers; and Craig T. Miskovich and Michael Pollack, attorneys, for their outstanding work on our new senior housing project.

Susan and Kanti Rai for their support of a new hearing loop system in the concert hall, and to Paul Zinman and Shanahan Sound for their expertise.

Mary Heller for her thoughtful loan of two fine violins.

Attorneys William H. Roberts and Michael Pollack, and the firm of Blank Rome LLP, for outstanding pro bono legal assistance.

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

Dr. Güneş N. Egë, and Blema and the late H. Arnold Steinberg for creating an Endowment Fund to underwrite Musicians from Marlboro tour concerts in Montreal.

For their help in endowing funds to underwrite our Musicians from Marlboro series at Carnegie Hall: Lester and Dinny Morse, Susan and Elihu Rose; and The Alexander Schneider Foundation and the many family members and friends of Martha Salomon for their gifts in her memory, creating the Martha Laredo Salomon Endowment Fund.

Sylvia and Leonard Marx for underwriting the annual three-concert Musicians from Marlboro series in Greenwich, Connecticut; and Mr. and Mrs. Peter C. Andrews for supporting a tour concert in Baltimore in honor of Leon Fleisher.

Margaret and Maurice Griffel for their generous gift of a Steinway grand piano.

Andrea and Woodrow Leung for creating an Endowment Fund for our recording studio and recorded archives, and their help in enabling us to purchase new rehearsal chairs for our participating artists.

The late Florence Kopleff for her bequest creating a fund to assist young Marlboro singers, made in honor of Anthony P. Checchia and Frank Salomon.

Michael Basta for his generosity in creating the Carla Lynton Endowment Fellowship Fund, and for all of his kind involvement and assistance.

Lorne Fienberg for his generous pro bono legal assistance in obtaining visas for our participating musicians.

Don and Rebecca Snyder for their wonderful work in organizing Marlboro's photographic archives, and for curating exhibits of this historic material in the concert hall lobby and elsewhere.

David W. White for his special assistance, hospitality and remarkable dedication to Marlboro, our musicians and our goals.

Jim Crosson, Carol Faris, Lucy Gratwick, Freddie Hart, Bradford Kochel, Fred Lovitch, Guy Ostertag, Steven Riskind, June Schneider, Jane Southworth, Edith Thomas, and Herbert and Arlene Wartenberg for their kind volunteer help.

Elizabeth Chickering, Allen Cohen, Dr. Güneş N. Egë, Paula Forrest, Sylvia and Leonard Marx and Michael Reingold for their help with the Musicians from Marlboro tours.

Richard Griscom, head of the Otto E. Albrecht Music Library at the University of Pennsylvania, and his colleagues for their kind continuing assistance in curating and maintaining the Marlboro Music archives.

Dr. Martina Sczesny and Dr. Robert Tortolani for their services as school physicians, and to the Community Health Plan/Brattleboro Health Center for providing health services to the Marlboro Music community.

The following organizations for their matching gift support: Boeing Corporation, ExxonMobil Foundation, GE Foundation, The Getty Foundation, IBM Corporation, Lone Pine Capital, the Prudential Foundation, and the Packard Humanities Institute.

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

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.”

### Bequests

Marlboro gratefully acknowledges generous bequests this year from the estates of:

- Alan Mittelsdorf
- Adele Moskovitz
- Jerome & Celia Reich

These bequests have established or augmented Memorial Endowment Fellowship Funds; for years to come, the income from these Funds will make the dream of attending Marlboro a reality for talented and deserving young musicians.

### Pro Bono Legal Assistance

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

### Recognizing Our Photographers

Special thanks to Pete Checchia, whose photos are used throughout this publication; Allen Cohen for capturing the beauty of the Marlboro campus; to Woodrow Leung, Clemens Kalischer and to Tonu Kalam for sharing photos by his father (and former Marlboro scheduling director) Endel Kalam. Their contributions to our photographic archives are invaluable in helping to create lasting memories of each summer.

### Past Participant Quotes

Recollections from recent participants are included in this book, but remain unattributed for the sake of privacy. We are honored to have received so many letters, notes and emails which express so intimately the impact of Marlboro, and appreciate the chance to share a few of them with you.



Mitsuko Uchida greets Marie-Elisabeth Hecker and daughter Clara.



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Founded in 1946, Marlboro College is proud to be the summer venue for the Marlboro Music School and Festival—a remarkable partnership for 65 years.

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Both “Marlboros” believe in inspired teaching and learning that depends on motivation, discipline, and an intensive partnership between teacher and student. At the College, as at the Music School, serious learners work collaboratively with those whose deep knowledge and broad experience sharpen the learners’ skills and inspire greater commitment to their chosen community.

By design, Marlboro College is one of the smallest and most distinctive liberal arts colleges in the country. The College prepares our students to be engaged citizens in global society by:

- Developing critical thinking/creative problem solving
- Encouraging clear communication
- Fostering meaningful connections to the world
- Practicing community-based citizenship

Marlboro College also offers distinctive programs for lifelong learners seeking specialized skills for career enhancement.

Marlboro’s Center for Graduate and Professional Studies, located in downtown Brattleboro, offers graduate degrees and certificates in teaching and management. These programs blend small classes with dynamic online learning to help students apply their passion, intelligence, and courageous leadership to address real-world issues. This past year has been a year of great change and momentum at the College. We launched a very successful Renaissance Scholars Program, which is raising our profile nationally and attracting dynamic students who will strengthen our distinctive learning community.

On behalf of the entire Marlboro College, welcome to this very special hilltop 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  
*President, Marlboro College*

## *Marlboro Community*

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It is easy to understand why the Serkin, Busch and Moysé families were inspired to plant roots and establish Marlboro Music in Southern Vermont. With its abundant natural beauty and warm sense of community, this region provides an idyllic setting for a retreat from the pressures of daily life, in which discoveries in life and music could be pursued in depth.

More than six decades later, we are fortunate to be part of this vibrant and special region. We encourage you to get to know the many wonderful inns, restaurants, craft artisans, and other attractions that fill area towns, and often lie hidden down bucolic country roads.

Please be sure to pick up a copy of our Visitors' Guide from the reception desk, or request one via [info@marlboromusic.org](mailto:info@marlboromusic.org). Likewise if you would like to be included in our booklet or online listings, we'd love to hear from you.

