

MARLBORO  
MUSIC

MITSUKO UCHIDA &  
JONATHAN BISS,  
ARTISTIC DIRECTORS

# Marlboro Music at 75

A Place of Beauty and Belonging



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

*"Sometimes, dreams do come true." — Rudolf Serkin*



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# Marlboro Music at 75

A Place of Beauty and Belonging  
1951-2026



The world has changed in profound ways since Marlboro Music began in 1951. Many cherished members of our community, from earlier times, now live on but in our hearts and memories, and through the rich legacies they left to us. New generations, inspired by their talents, service, and dedication, have taken their place.

Yet, our commitment to Marlboro's core values remains unchanged. Now, as then, it is a community devoted to the transformative power of music, collaboration, and nature.

This booklet is a description of those values, an overview of our history, and a tribute to all the musicians, community members, and friends who have helped to sustain Marlboro for 75 years. We thank you for your interest and involvement.

“

Marlboro was founded by people who were both deeply devoted musicians and refugees in a strange land. The place was shaped by their desire to make meaningful music and to build an embracing community in the process.

Those are the principles that guide me as I think about Marlboro's role in today's world. The pressures of life can conspire to make us cynical, tribal, and self-interested. At Marlboro, we try to show that you can live in service of the music and with care for each of your fellow human beings, and that doing so will make you happier and more fulfilled.

— Jonathan Biss



From left: Marlboro founders Marcel Moyse, Louis Moyse, Rudolf Serkin, Blanche Honegger Moyse, Adolf Busch, and Hermann Busch, with cellist Nathan Chaikin (second from left); Richard Mackey, Myron Bloom, Roland Small, Laila Storch, Matthew Ruggiero, Alfred Genovese, John Genovese, Marcel Moyse, and Harold Wright.



Marlboro was created, in 1951, by several families of musicians who had emigrated to the U.S. to escape fascism. The founders—Rudolf Serkin, Adolf and Hermann Busch, and Marcel, Blanche, and Louis Moyse—sought to combine the best qualities of European artistry with the freshness of spirit of their new home, embracing the American ethos of freedom and collaboration. They wanted to give back to the country that had welcomed them, and to help shape the future of their art form.

The goal was not fame or financial gain, but service to music. Through a focus on chamber music, the founders sought to develop in aspiring young players a depth of understanding, insights into ensemble playing, and the importance of approaching each piece with sensitivity, conviction, and integrity.

At Marlboro, devoted musicians have the time and conditions to pursue what they find most meaningful and beautiful in music, and opportunities to share their work with others. Each season, some 50 gifted young professionals are guided in this journey by 30 musicians with decades of experience behind them.

**“People haven’t yet fully recognized that one can play the violin so as to make music, and not simply so as to show that one can play the violin.”**

— Adolf Busch

“ It is a school of learning and listening...  
a school for ensemble playing.

— Rudolf Serkin



From left: Fortunato Arico, Philipp Naegele, and Mark Gottlieb;  
Marina Piccinini, Mitchell Kuhn, Wei-Ping Chou, Jacob Thonis,  
and Sang Yoon Kim.



“Art is nature. It is movement. It is color. We find beauty in a certain place that we didn’t get before. Everything is new.”

— Pablo Casals

Marlboro’s values are the values of chamber music: working collaboratively toward deep artistry and shared goals. The younger musicians do not learn through classroom teaching or private instruction, but by playing and rehearsing with senior artists, and by living together as a large musical family, exchanging insights and ideas also at meals and community events.

The Marlboro campus is a place of uncommon beauty and peacefulness, far removed from the pace and

distractions of professional life. Here, musicians find inspiration in the unity of art, nature, and community. The music-making is enriched by the rural landscape, and by the social interactions in a nurturing family environment.

The Marlboro experience is rooted in the Vermont countryside. Its ideals permeate the hills, dirt roads, farm buildings, and stone walls. Nature mirrors the music, in terms of its sights and sounds, and the way that each stirs the spirit, awakening all to a beauty and sense of interconnection outside of ourselves.

“When you are at Marlboro, the rest of the world disappears.”

— Mitsuko Uchida



From left: Mitsuko Uchida, Sæunn Thorsteinsdóttir, and Hye-Jin Kim; Joseph Staten, Jonathan Biss, and Samuel Andonian.

Marlboro is an oasis for renowned artists—a place where they can take a pause from concert touring, spend the summer months with their families, make music with exciting young players, connect with colleagues from around the world, and enjoy the beauty and inspiration of nature.

In the spring, the young musicians who are invited for the upcoming season are asked to list the chamber music pieces, including unusual or contemporary works, that they are most interested in studying. This list—combining the requests of some 50 diverse players—is a fascinating compilation that forms the rehearsal schedules throughout the summer. Marlboro’s artistic leaders then assign personnel to each group, which include several young players and one or more senior artists.

Unlike almost everywhere in the profession, the musicians have unlimited

time to rehearse, exchange ideas, test new approaches, and learn. They can read a piece once and then move on to other groups, or they can continue to rehearse it for weeks on end. That decision, and whether their results merit recommending the work for performance, is entirely up to them. The concert programs emanate from the rehearsal process as it unfolds. No group is required to perform.

**“Performing for an audience can be thrilling and edifying, but exploring the music and nurturing your love for it is what being a musician is ultimately about.”**

— Jonathan Biss

Outstanding musicians forego concert engagements elsewhere to attend. Here, they have the unique opportunity to explore works in great depth, over many weeks; to decide which groups should perform; to mentor outstanding young players from around the world; and to be part of a nurturing family in the foothills of southern Vermont.

More than 200 groups rehearse each summer, yet most do not perform. Those that do represent the deep commitment and search for musical expression that characterize all the music-making at Marlboro.



“ The music at Marlboro turned out to be more exciting than the rolling foothills of the Green Mountains, and heaven knows they have a matchless rhythm blending softness and ruggedness. For here was not just a little festival designed as an innocent summer amusement or as bait for tourists. Here was music-making in its finest and most joyous state.

— The New York Times

# Marlboro





*through the* **Years**

Photographs from every decade

# 1950s



From top: Bernard Goldberg, Louis Moyse, and Luis Batlle; Martial Singher and community members outside the Dining Hall.



ADOLF BUSCH WITH STUDENTS

MARCEL MOYSE AND RUDOLF SERKIN

ORCHESTRA REHEARSAL

# MARLBORO SCHOOL OF MUSIC

AT MARLBORO COLLEGE NEAR BRATTLEBORO, VERMONT SECOND YEAR JUNE 23rd - AUGUST 17th, 1952

## FACULTY:

**ADOLF  
BUSCH**  
Violin

**HERMANN  
BUSCH**  
Cello

**MARCEL  
MOYSE**  
Flute Woodwinds

**BLANCHE  
MOYSE**  
Violin

**LOUIS  
MOYSE**  
Flute Piano

**RUDOLF  
SERKIN**  
Piano

ADOLF BUSCH is internationally known as a soloist, and founder of the Busch Quartet and the Busch Chamber Players.

HERMANN BUSCH is a member of the Busch Quartet and well known as soloist and teacher.

MARCEL MOYSE is known the world over as head of the French woodwind school. He taught for 20 years at the Paris Conservatory, and is founder of the Moyses Trio, which has given concerts all through Europe and South America.

BLANCHE MOYSE, member of the Moyses Trio, was soloist with many great European orchestras.

LOUIS MOYSE is a member of the Moyses Trio as pianist and flutist.

RUDOLF SERKIN, eminent concert pianist, is universally known. He is head of the piano department at the Curtis Institute.



MARLBORO CAMPUS—PAINTING BY MARCEL MOYSE

MARLBORO COLLEGE is located 10 miles from Brattleboro, Vermont, in the foothills of the Green Mountains, famous for the natural beauty of their surroundings. There are plenty of opportunities for simple recreations such as swimming, driving, picnics, walks, etc.

MARLBORO SCHOOL OF MUSIC offers courses in ensemble playing for advanced students and professionals.

All combinations of strings, winds, and piano, will be performed — from duets and sonatas through quartets and larger groups, including chamber orchestra.

Groups will meet daily for rehearsals and lessons. Students will receive a minimum of 32 hours of tuition in varying groups under the supervision of different teachers.

The teachers conduct the classes and at times join actively with the groups.

Private instruction can be arranged with some members of the Faculty.

Students may work toward a degree, or for college credits.

The whole Faculty resides in Brattleboro, and the Moyses are established at Marlboro College, where they have created a music department.



HERMANN BUSCH



SWIMMING NEAR THE COLLEGE

Advanced students and professional players of all instruments are eligible.

The registration fee is \$10, to be applied later toward tuition. Eight weeks tuition is \$200.

Living accommodations at Marlboro College—board and room, \$25 a week.

Train service to Brattleboro, Vermont. Transportation by car to and from the College arranged by the School.



LOUIS AND BLANCHE MOYSE

## WEEKLY PUBLIC CONCERTS

will be given by the Faculty and by qualified students. Student concerts will also be held.

## A FEW SCHOLARSHIPS

will be available to students selected by the Faculty according to merit and financial need.

Apply to: **BLANCHE MOYSE, 183 WESTERN AVE., BRATTLEBORO, VT., Before May 1st**

A CLASS AT WORK



AT A TEACHER'S HOME



AT A STUDENT CONCERT



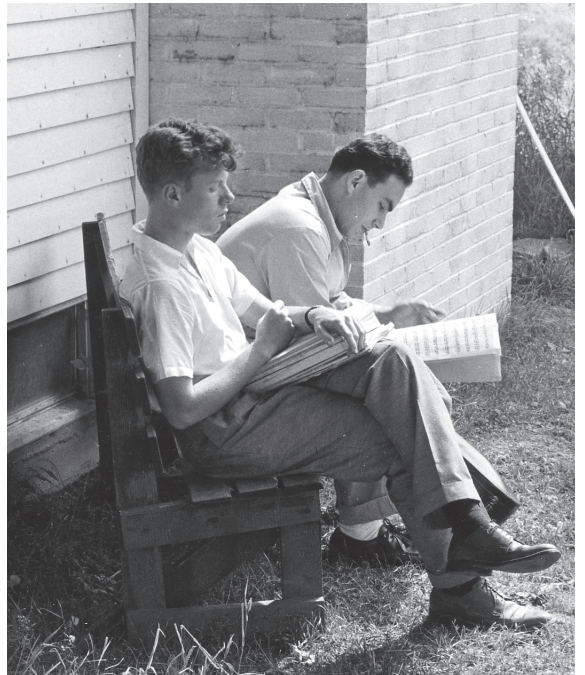


“  
**Marlboro is not a festival.  
 It is a way of life... it is a  
 place where you are not  
 playing at music, but  
 living it.**

— Claude Frank

From top left: Ernestine Breisemeister, Claude Frank, Alicia Schacter, and Isaac Stern; Julius Levine, Myron Bloom, Gerald Covey, and Harold Wright; Evelyne Crochet, Leon Fleisher, and Rudolf Serkin; Joel Rice and Myron Bloom; Michael Tree, Madeline Foley, and Jacob Lateiner.







“ The real beauty of sound comes from the generosity of the heart.

— Marcel Moyse



From left: audience outside the Dining Hall; an opera workshop rehearsal with Martial Singher and Marlena Kleinman Malas; Rudolf Serkin, Alexander Schneider, and Blanche Honegger Moyse with chamber orchestra.

Marlboro ended its 1957 season with a joyful rendition of Beethoven's Choral Fantasy. Rudolf Serkin played piano and Alexander Schneider conducted. From then on, the work became a beloved tradition, an emotional summer farewell.

Every year, with few exceptions, our artistic directors have played the work with resident artists and boisterous choruses of family members, friends, and neighbors. The music and text ("When a spirit's taken wing, a choir of spirits must respond. Receive then,

lovely souls, joyously the gifts of lovely art.") embody the Marlboro ethos of art as a driving force of humanity and life.

**"Marlboro is a place where you have the most precious thing in the world: the time to be wrong until you are right."**

— Rudolf Serkin



# 1960s



From top left: Leon Fleisher, Rudolf Serkin, Ruslana Antonowicz, Wayne Conner, Benita Valente, Marlena Kleinman Malas, and Martial Singher; Zvi Zeitlin, Claude Frank, Stephen Manes, Michael Rudiakow, and Caroline Levine; Leon Kirchner and Ronald Leonard; Paula Robison, Boris Kroyt, and Heidi Lehwalder.

Since Leon Kirchner led a new music program in the 1960s, contemporary music has been an integral part of the repertoire. Many resident composers cite their Marlboro performances as among the best they have had, with some works receiving even more exposure on Marlboro tours.

Young musicians have refined their understanding of contemporary performance styles and have learned new pieces under the guidance of the women and men who composed them.



“

Visitors are impressed by the relaxed atmosphere and human warmth that irradiates from the stage of the converted dining hall, where famed artists such as Schneider and Laredo just as readily take an unobtrusive place in the orchestra as play a solo part.

— Vermont Sen. Hon. George D. Aiken, Congressional Record, 1961



In 1964, Rudolf Serkin asked several especially successful groups to extend the music-making. In the off-season months that followed, and every year since, the Musicians from Marlboro touring program has brought the magic of Vermont to many U.S. and Canadian

cities. Audiences in their home communities enjoy the exciting performances, compelling programs, and partnering of senior and junior musical leaders that are hallmarks of the Marlboro approach.

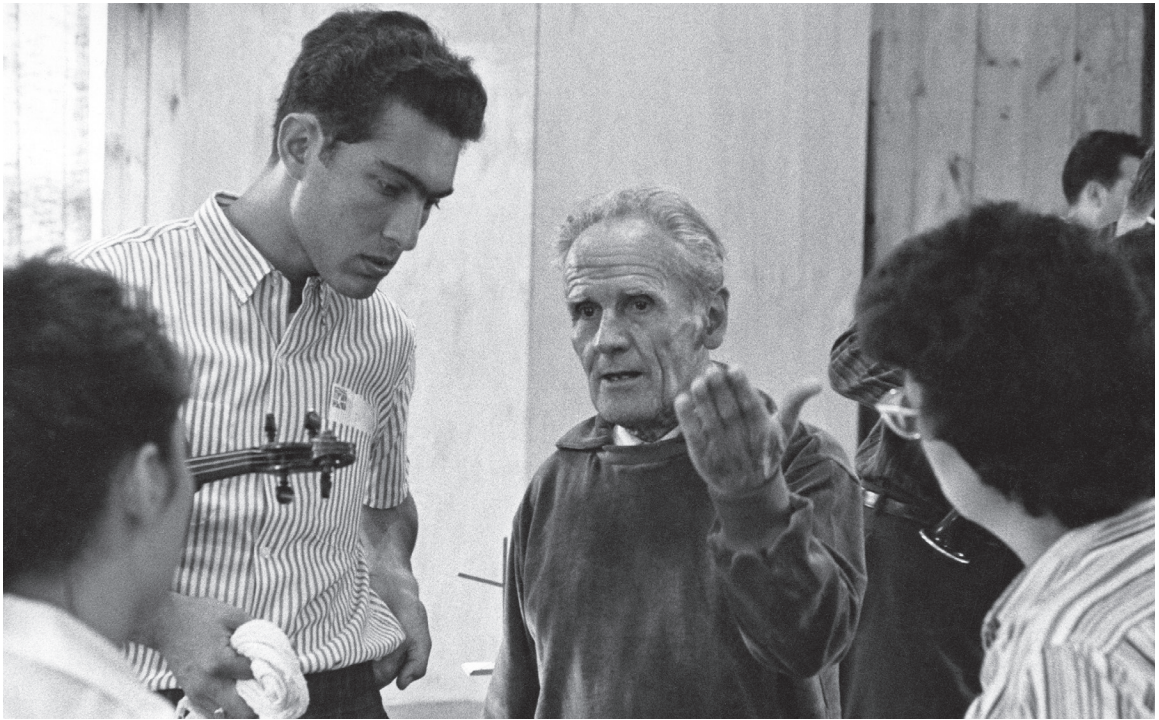
From left: Jaime Laredo and Alexander Schneider; Pablo Casals; Peter and Rudolf Serkin; Pina Carmirelli.



In 1960, Rudolf Serkin invited Pablo Casals to spend two weeks mentoring young players and leading a chamber orchestra at Marlboro. For Casals, already in his 80s, Marlboro was a revelation—a place devoted to exploration and to passing on invaluable

insights to gifted young musicians. He would return for longer visits over 12 subsequent summers, leaving a remarkable legacy through his coaching, concerts, and recordings, all infused with his rigorous standards of musicianship and expression.





From top left: Arnold Steinhardt, Marcel Moyse, and Ruth Wright; Jaime Laredo, Samuel Rhodes, Ruth Laredo, and Madeline Foley; Harold Wright, Benita Valente, and Rudolf Serkin.

“ Marlboro performances are characterized by a sense of joyous discovery and an intensity of purpose that is rare on any recording.

— The New York Times



Marlboro has enriched audiences also through releases by the Marlboro Recording Society, Sony Classical, CBS Masterworks, and Bridge records; radio broadcasts; and the streaming of legendary and recent performances on its website. Since four resident musicians

created the Guarneri String Quartet in 1964, Marlboro has transformed the world of chamber music. Today, it is hard to find a leading ensemble that does not contain one or more former participants. Many were founded because of Marlboro.

# 1970s



From top left: Marcy Rosen, Yefim Bronfman, and Stephanie Brown; Franklin Cohen and Rudolph Vrbsky; Yuuko Shiokawa, Luis Batlle, and Yo-Yo Ma; Sol Schoenbach, Robert Rouch, and Milan Turković; Miklós Perényi, Kim Kashkashian, Ronald Copes, Richard Stoltzman, Felix Galimir, and Nobuko Imai; Carol Wincenc, Samuel Rhodes, and Moira Wright; Daniel Phillips and Peter Zazofsky.



In the early 1970s, Francesco von Mendelssohn, a friend of Rudolf Serkin, donated a cello made by Antonio Stradivari. As rising costs were making it difficult for young musicians to obtain the instruments they needed, Mr. Serkin

sold the cello and used the proceeds to create a fund to provide long-term, low interest loans to young players. Since then, the Von Mendelssohn Fund has enabled more than 260 gifted young players to purchase new instruments.





“ Human feeling and music are very much linked. We must live according to the ideals we apply to music.

— Blanche Honegger Moysé



From top left: Blanche Honegger Moysé and the Marlboro chorus; musicians at South Pond; Daisy Newman and Donald Hermans; Philipp Naegele, Marcy Rosen, Pina Carmirelli, Stephanie Brown, Joseph Genualdi, and David Starobin.



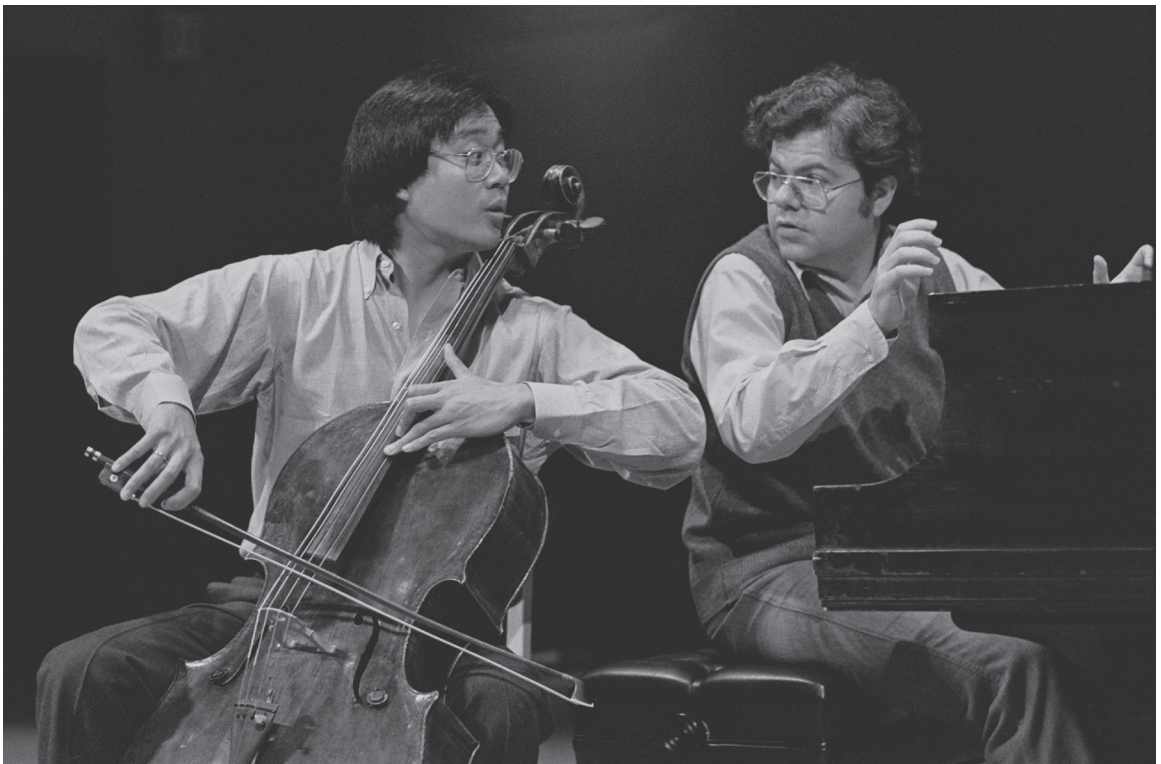


From top left: Siegfried Palm; Scott Brubaker, Myron Bloom, Robert Rouch, and Meir Rimon; Miriam Fried and Felix Galimir; Sarah Clarke, Eric Bartlett, Joseph Genualdi, and Mieczysław Horszowski; Yo-Yo Ma and Emanuel Ax.



“ At Marlboro, I found a place where dialogue was primary, and where music was not just something you did, but something you lived.

— Yo-Yo Ma



# 1980s



From top left: Carol Wincenc, Ulrike-Anima Mathé, Misha Amory, Paul Tortelier, and Yolanda Kondanassis; Lilian Kallir, Sara Sant'Ambrogio, and Katherine Murdock; Paul Tortelier and Wilhelmina Smith; Gary Hoffman, Hiroko Yajima, and Andrés Schiff.





Through Marlboro's carefully balanced roster, immersive community, and abundant rehearsal time, musicians can explore pieces that, due to their technical complexities or unusual scoring, are

rarely heard elsewhere. At Marlboro, such works are thoroughly prepared and played with a level of care and passion that leads to new revelations.

From left: Todd Palmer, Clelia Goldings, and Cynthia Raim; Joshua Bell, Asako Urushihara, and Richard Goode; Judith Serkin, Steven Tenenbom, Todd Phillips, Peter Wiley, and Yuzuko Horigome.



Devotion to art is an act of moral courage that builds community and advances our society.





In 1986, Marlboro led directly to the founding of the Philadelphia Chamber Music Society. PCMS is now among the world's largest, most respected, and accessible presenting organizations, hosting more than 100 concerts and

educational programs every year. PCMS audiences enjoy Marlboro tours; appearances by Mitsuko Uchida, Jonathan Biss, and the other senior artists; and many past participants.



From top left: Corinna Palm, Felix Galimir, Pamela Frank, and Marna Seltzer; Joel Krosnick, Sanford Sylvan, Sarah Clarke, and Christine Nield; Hyunmi Kim, Caroline Levine, Michelle Reed, and Julie Landsman; Elaine Douvas and John Ferrillo; Christian Tetzlaff; Isidore Cohen, Ralph De Souza, Peter Lloyd, Astrid Schween, and Benjamin Simon.



# 1990s



From top left: Ashley Wass, Min-Young Kim, Alexis Pia Gerlach, Richard Goode, and Mitsuko Uchida; Phillip Ying, Hsin-Yun Huang, and Hai-Ye Ni; Hilary Hahn, Anton Kuerti, and Carol Ou; a Marlboro picnic.



Marlboro artistic directors are among the most renowned musicians of their time. The program was led, for its first 40 years, by its visionary co-founder, Rudolf Serkin. Shortly after his death in 1991, Mitsuko Uchida, Richard Goode, and András Schiff formed a “Committee

for Artistic Direction.” From 1997-2013, Mitsuko and Richard served as Co-Directors, followed by a five-year period with Mitsuko as sole Artistic Director. In 2018, she was joined once again, now by Jonathan Biss.



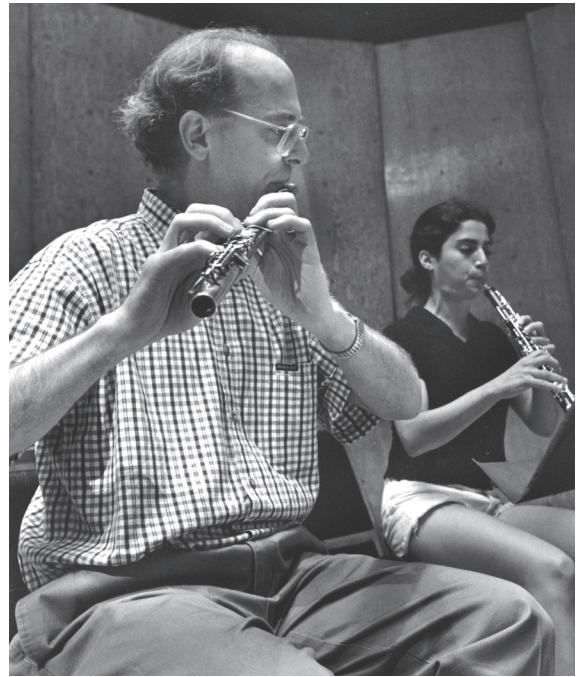


“ Marlboro has been a very large fraction of my musical education—my first real immersion in chamber music, my introduction to chamber music as a way of life.

— Richard Goode



From top left: Pamela Frank, Eric Grossman, Naomi Katz, Ulrich Eichenauer, Ivan Chan, Julia Lichten, Gustav Rivinius, and Scott St. John; Tai Murray, Richard Goode, and Nicholas Tzavaras; Misha Amory and Bruno Canino; Michael Parloff and Katherine Needleman; Carol Ann Allred, Gregory Hopkins, Mary Westbrook Geha, and Paul Rowe.



Musicians and audiences often have widely differing views on performance practices, musical standards, and even what constitutes “classical” or “art” music in the first place. The field today is a large and compelling tapestry of influences, styles, and approaches.

Marlboro encourages new points of view. Every summer, musicians from some 20 nations—of diverse ages, ethnicities, and backgrounds—are welcomed into the program, each sharing their passions and perspectives with the others. Diversity strengthens and enriches us.



From top left: Timothy Cobb, Scott St. John, Michelle Reed, Philipp Naegele, Todd Palmer, and Jan Vogler; William Winstead and Anthony McGill; Burchard Tang and Margo Tatgenhorst Drakos; Zheng-rong Wang, Isidore Cohen, Wilhelmina Smith, Daniel Foster, and Vinciane Béranger; Mitsuko Uchida and Richard Goode.



“ There is joy, surprise, and discovery in shared chamber music. Not to forget the arguments over a glass of wine or beer... or looking at the stars from the terrace.

— Mitsuko Uchida

# 2000s



Marlboro is a regular destination for music-lovers, even though they do not know, more than a week in advance, what pieces or artists they will be hearing. It is a place of discovery, where they are introduced to exceptional young talents

and enjoy masterworks and new pieces played with uncommon conviction. They are drawn also by the welcoming community, the special qualities of the region, and the magic and grace of the countryside.



From top left: Midori Goto, Nareh Arghamanyan, and Marcy Rosen; Lance Suzuki, Lang Lang, and David Soyer; Junko Watanabe, Tamara Mumford, and James Martin; arm wrestling outside the Dining Hall.





From top left: Lydia Brown, Veronika Eberle, Joseph Lin, Nicholas Phan, Dane Johansen, and Luke Fleming; Harumi Rhodes, Tai Murray, and Lydia Artymiw; Mitsuko Uchida leads the Marlboro chamber orchestra; Jonathan Karoly, Che-Hung Chen, Scott St. John, Hsin-Yun Huang, Soovin Kim, and Paula Robison.



“

Ultimately, Marlboro is about the concept of time.  
We have time to rehearse, time simply to think.

— Mitsuko Uchida





From top left: Soovin Kim, Mitsuko Uchida, and David Soyer; Augustin Hadelich, Benjamin Beilman, and Rudolph Vrbsky; Sarah Kapustin, Arnold Steinhardt, and Jonathan Biss; Anna Polonsky and Peter Stumpf; Karina Canellakis and Na-Young Baek; Paula Robison, Jessica Thompson, and Elizabeth Hainen.



# 2010s



“ Sometimes playing music doesn’t have to be about an end goal like a performance or a recording; sometimes the exploration and the love of the music itself is point enough.

— Jonathan Biss

Marlboro has benefited from the extraordinary commitment of key members of its community, including Anthony Checchia and Frank Salomon, who served as co-administrators for five decades. The leadership of the board and staff, the remarkable generosity of our senior musicians (who receive stipends but no salaries or concert

fees), and the support of our friends has made it possible for Marlboro to pursue its mission and enrich the lives of countless musicians, friends, and audience members. It has also enabled Marlboro to balance its budget every year, while providing its young musicians with fellowships amounting to more than 90% of their assessed costs.

From left: Musicians at play; Dénes Várjon, Michelle Ross, and Brook Speltz; Mitsuko Uchida and Jonathan Biss; Molly Carr, Daniel Kim, Matthew Lipman, and Leon Fleisher.





From top left: Kobi Malkin, Hwayoon Lee, Xavier Foley, Charles Neidich, and Emily Beare; Lydia Brown and Leon Fleisher; Gabriel Campos Zamora and Kit Armstrong; Krzysztof Penderecki, Anthony McGill, Marcy Rosen, Emilie-Anne Gendron, and Daniel Kim; outside the Dining Hall; Anthony Checchia, Philip Maneval, and Frank Salomon; Danbi Um, Cynthia Raim, and Peter Wiley.





As a leader in the field, Marlboro provides online resources for musicians and organizations. Its website includes timings and a searchable database of the chamber music repertoire, tools to create concert programs, translations of

German vocal texts, and more. “From the Archives”—a series with historic photos, recordings, and timelines—reveals fascinating insights into legendary figures from Marlboro’s past.



From top left: Afendi Yusuf, Marina Piccinini, Sally Chisholm, and Carmit Zori; Joseph Lin, Jonathan Biss, and David Cooper; Francisco Fullana, Kaija Saariaho, and Jay Campbell; Gabriele Carcano, H el ene Cl ement, and Mitsuko Uchida; Radovan Vlatkovi c and Frank Rosenwein.



# 2020s



The more than 2,500 young musicians who spent formative summers at Marlboro have gone on to become members of leading ensembles, many of which formed at Marlboro; acclaimed recitalists; principal members of major

orchestras; and respected teachers. They are now sharing with students, colleagues, and audiences everywhere the artistic and life lessons they received on this peaceful Vermont hilltop.



From top left: Hsin-Yun Huang and Jordan Bak; Frank Rosenwein, Kate Wegener, and Marlène Ngalissamy; Marlboro audience; Leonard Fu, Haesue Lee, Filippo Gorini, and Marcy Rosen; Randall Goosby and Cara Pogossian; Ignat Solzhenitsyn and Daniel McGrew; Rubén Rengel, Peter Myers, and Jonathan Biss.



For 70 years, Marlboro Music was an annual summer tenant of the small and progressive Marlboro College. After the college closed, we purchased the 560-acre campus in 2021. Our ownership

ensures that, for generations to come, this extraordinary property will remain a place for intensive collaboration, creativity, learning, care for the natural environment, and the arts.



From top left: Randall Goosby, Maria Ioudenitch, Ellinor D'Melon, and David Bernat; Robyn Bollinger and Soovin Kim; Mary Lynch VanderKolk and Russell Hoffman; South Pond; Meesun Hong Coleman, Cara Pogossian, Taeguk Mun, and Juho Pohjonen.



“The goal is to understand the music just the tiniest bit better today than you did yesterday.”

— Jonathan Biss





From September through May, the campus—with its studios, theaters, and other facilities spread over the rolling Vermont hillside—serves all the performing and visual arts, creative pursuits, education, and environmental studies. It helps to facilitate synergies among the disciplines, such as place-based arts programs that connect to ecology and stewardship of the land. Composers, authors, poets, artists, dancers, actors, and others embrace shared themes and inspire one another.

Recently, special sponsorship initiated a program enabling emerging chamber groups to live and work on campus throughout the year. Ensembles with Marlboro musicians, which are preparing for tours, recordings, or other special projects, live and work together for several weeks, without distractions, and perform for the community. It is but one way that Marlboro is expanding the services it provides to young musicians, the field, and the region.

From top left: Maria Ioudenitch, Mitsuko Uchida, Julia Yang, H el ene Cl ement, and William Langlie-Miletich; Solomon Ge and Zlatomir Fung; Anna G ockel and Christoph Richter; Thomas Ad es and the Marlboro orchestra; the Jerome and Celia Bertin Reich Building, with Dalrymple in the distance.



In divisive times, the lessons that chamber music offers are more important than ever. It is a living demonstration of the value of collaboration—of how beauty,

understanding, and the highest standards can be attained when all members of a group work together, with civility and respect, toward a shared vision.



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Avery Fisher  
Dorothy Canfield Fisher  
Abe Fortas  
Felix Galimir  
Henry E. Gerstley  
Barbara Winter Glauber  
Elizabeth Polk Guest  
Ruth Meyer Guffee  
Dannie N. Heineman  
James H. Heineman

Stephen D. Heineman  
Alan R. Hirsig  
John N. Houpis  
Elizabeth W. Janeway  
Maximilian W. Kempner  
James M. Kendrick  
David C. Knapp  
M. Victor Leventritt  
Rosalie Leventritt  
Richard C. Lewontin  
Carla E. Lynton  
Ernest A. Lynton  
Edwin A. Malloy  
Sylvia Marx  
Agnes E. Meyer  
Adele R. Moskovitz  
Irving Moskovitz, *Chair, 1987-93*  
Blanche Honegger Moyses  
Louis Moyses  
Marcel Moyses  
Josephine L. Murray  
Edward Naumburg, Jr.  
Harvey Olnick  
Paul N. Olson  
Eliza Parkinson  
Maurice M. Pechet  
Carolyn A. Perera  
Nancy Perkins  
Henry Z. Persons  
Tino Perutz  
Lachlan Pitcairn  
Ann Rose Podlipny

David Riesman  
William H. Roberts  
David H. Rose  
Susan W. Rose  
Axel G. Rosin  
Jerry G. Rubenstein  
Angelica Zander Rudenstine  
Paola Saffiotti  
Robert Saudek  
William Schwann  
William R. Scott, Jr.  
Irene Serkin  
Rudolf Serkin, *President, 1951-91*  
Samuel Slosberg  
Anne-Marie Soullière  
David Soyer  
Margaret R. Spanel  
H. Arnold Steinberg  
Richard Sterba  
Hella Moravec Street  
Frank E. Taplin, Jr., *Chair, 1964-70*  
Justin Thannhauser  
Willem van Eeghen  
Paul J. Vignos  
Ottocaro Weiss  
Robert W. White, *Chair, 1970-73*  
Arthur E. Whittimore  
Rawson L. Wood  
Malcolm Wright  
Efrem Zimbalist

# Marlboro Music Staff

## ARTISTIC STAFF

Mitsuko Uchida & Jonathan Biss, *Artistic Directors*  
Miles Cohen, *Artistic Administrator*  
Jennifer Loux, *Admissions Director*  
Ara Guzelimian, *Artistic Advisor*  
Koji Otsuki, *Head Librarian & Bach Specialist*

## ADMINISTRATIVE STAFF

Kalya Yannatos, *Managing Director*  
Brian Potter, *Communications Director*  
Tom Woodward, *Advancement Director*  
Patricia Manley, *Development Director*  
Karen Kloster, *Operations Director*  
Amanda Drapecky, *Business Manager*  
Patrick LaVecchia-Burke, *Box Office Manager*  
& *Administrative Assistant*  
Jody Alan Lee, *Operations Manager*  
Charlie Hickman, *Operations, Logistics,*  
& *Data Coordinator*  
Hannah Judd, *Communications Manager*  
Anne Marie Strader, *Events & Staff Coordinator*  
Koji Otsuki, *Software Developer*  
Ara Guzelimian, *Senior Advisor*  
Frank Salomon, *Administrator Emeritus*  
Philip Maneval, *Administrator Emeritus*

## SEASONAL STAFF

Alisa Belzer, *Scheduling Director*  
Paul Zinman & Noriko Okabe, *Recording Engineers*  
Joel Bernache, John Dwyer, Crystal Fielding, &  
Aleksandr Markovich, *Piano Technicians*  
Christine Lanza, *Director of Hospitality*  
James Andrewes, *Assistant Librarian*  
Aliza Stewart & Andrew Gibbons, *Feldenkrais Program*

## CAMPUS STAFF

Dan Cotter, *Director of Plant & Operations*  
KP Peterson, *Master Electrician*  
Christopher Martel, *Maintenance Technician*  
Jacob Rice & Winslow Tudor, *Carpenters*  
Cheryl Morris, *Housekeeping*





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Marlboro offers a deep lesson for all of us about the value of continuity and connections between the past and the future. Time doesn't pass in discrete increments at Marlboro. Instead, it passes in generations.

— Christopher Serkin

Marlboro is a gift to the world from its founders, artists, and constituents. It remains, in its 75th year, a place of beauty and belonging, alive with joyous music-making, intensive learning, strong bonds, and an inspiring natural environment.

The future is very bright. Marlboro will continue to thrive for as long as there are musicians who seek to pursue their art with passion and humility, music lovers who recognize its impact, and friends who embrace its ideals. It represents that which is best in the human spirit, and demonstrates what people can accomplish when they live and work together in devoted service to a cherished cause.