

marlboromusic.org

MARLBORO MUSIC

2026 Season

A series of thin, white, wavy lines that flow from the top right corner towards the bottom right, creating a sense of movement and rhythm.



Misha Amory and Juho Pohjonen.

For more information, including our 2026–27 Musicians from Marlboro schedule, a full listing of our participating musicians (1951–2025) and their performances, in-depth profiles of Rudolf Serkin and other influential Marlboro figures, historic Marlboro Music photographs, and more, visit marlboromusic.org.

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Megan Fentzlof & Njoki Gitahi

Welcome to our 75th Season!

Thank you for joining us as we celebrate 75 years of music making at its finest. We are delighted to welcome you to our home on this beautiful hilltop in southern Vermont, where creative, artistic, and educational pursuits abound throughout the year.

During the summer, it is our great pleasure to offer you a portal into what our musical community explores together. From rarely heard pieces to the great works of the chamber music canon, the depth of inquiry and commitment to serve music in its purest form is the gift Marlboro Music offers us all. Through open rehearsals and concerts in Persons Auditorium, from July 18 through August 16, 2026, our musicians share a portion of the many works they are exploring.

As ever, Artistic Directors Mitsuko Uchida and Jonathan Biss have invited an exceptional group of emerging musical leaders and established senior artists to form this summer's community. Musicians of all generations, special guest artists, staff, spouses, partners, and children gather to form a supportive and caring family. Living together in joyful community feeds the deep listening and learning that occurs here, not just in the rehearsal studio but on the wooded trails, in the Dining Hall, and all over this beautiful hillside campus.

The egalitarian ethos of Marlboro—expressed through our artistic program and the many ways in which the community collaborates—offers a unique model of respectful civil discourse that feels more precious than ever. Here, a genuine sense of optimism and vitality prevails, opening the door for trust and life-long relationships to form.

We are grateful that you are a part of our 75-year story. The energy that flows between musicians and audience is its own layer of learning, and we are so glad to share it with you. For information on Marlboro's history, tours, residencies, and campus, and information about lodging, dining, and area attractions, please visit marlboromusic.org. For tickets or if you have questions, contact us at 802-254-2394 or info@marlboromusic.org. To offer much appreciated support, please use the program insert, visit our website, or connect with any of us directly.

We are delighted to be sharing this 75th Anniversary Season with you!



From top: Clara Neubauer and Christoph Richter; Brandon Bell; Peter Stumpf and Brian Isaacs; Sara Bitlloch, Angela Sin Ying Chan, Annie Jacobs-Perkins, and Laura Liu.

2026 Participants

Piano

Jonathan Biss
Solomon Ge
Ieva Jokubaviciute
Ayane Nakajima
Juho Pohjonen
Cynthia Raim
Amir Ron
Changyong Shin
Ignat Solzhenitsyn
Mitsuko Uchida

Violin

Leah Amory
Leo Appel
Sara Bitlloch
Angela Sin Ying Chan
Tiffany Chang
Meesun Hong Coleman
Gabrielle Després
Laurel Gagnon
Masha Lakisova
Joseph Lin
Clara Neubauer
Oliver Neubauer
Alex Redington
Felicita Schiffner
Mark Steinberg
Arnold Steinhardt
Anatol Toth
Yebin Yoo
Itamar Zorman
Stephanie Zyzak

Viola

Misha Amory
Sally Chisholm
Beth Guterman Chu
Sofia Gilchenok
Hsin-Yun Huang
Brian Isaacs
Laura Liu
Cara Pogossian
Luther Warren
Emad Zolfaghari

Cello

Elena Ariza
Marie Bitlloch
Jay Campbell
Annie Jacobs-Perkins
Nagyeom Jang
Dilshod Narzillae
Laura Navasardian
Alice Neary
Chase Park
Christoph Richter
Marcy Rosen
Judith Serkin
Macintyre Taback

Double Bass

Tobias Vigneau

Flute

Joshua Smith
Hannah Tassler

Oboe

Alexander Mayer
Frank Rosenwein
Spencer Rubin
Mary Lynch VanderKolk

Clarinet

Yejin Ahn
Jonathan Leibovitz
Arthur Stockel

Bassoon

Duncan Henry
Guillaume Santana
Natalya Rose Vrbsky

Horn

Colby Kleven
Alberto Menéndez Escribano
Carys Sutherland

Voice

Bridget Esler, *soprano*
Lucy Fitz Gibbon, *soprano*
Jennifer Johnson Cano,
mezzo-soprano
Veronica Siebert,
mezzo-soprano
Eric Finbarr Carey, *tenor*
Brandon Bell, *baritone*
Evan Luca Gray,
bass-baritone

Vocal Program

Lydia Brown
Anja Burmeister

Composer in Residence

Marcos Balter

Serving Music and Supporting Musicians Since 1951



From top: Eric Finbarr Carey, Lydia Brown, Evan Luca Gray, Bridget Esler, Chihiro Asano, and Anja Burmeister; Judith Serkin; Itamar Zorman and Angela Sin Ying Chan.

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

Marlboro Music exists to serve music by offering musicians the gifts of time and freedom to explore what the music reveals. Rooted in the Vermont landscape, it combines school, retreat, and festival into an experience built on egalitarian collaboration and a joyful sense of community.

For 75 years, Marlboro has been a refuge for musicians. Here, they have the time and conditions to pursue what they find most meaningful and beautiful in music. Unlike almost any other musical environment, groups begin rehearsals without a predetermined concert date or any pressure to perform. This shift in focus—from the product to the process—is the essence of music-making at Marlboro.

Each season, some 50 gifted young professionals are joined on our Vermont hilltop by 30 musicians with decades of experience. Many senior artists return year after year, not for prestige but to mentor, listen deeply, and renew their own artistic lives. Emerging musicians arrive ready to learn and are often transformed by the experience. None of the musicians at Marlboro are paid to perform, and they forgo fees and engagements elsewhere to attend.

The artists themselves choose the music that they explore each summer. In early spring, newly-invited participants list classic and contemporary chamber works that they would like to delve into. Our Scheduling Department then assigns repertoire and personnel for the many ensembles that will form. Typically, each group contains one or two senior and several emerging players. In this intergenerational exchange, the intent is that every musician experiences, and learns from, a variety of repertoire and colleagues of disparate backgrounds and musical approaches. Ultimately, however long they choose to explore a piece—and whether or not they perform it—each group works toward a collective understanding, seeking each day to get a little closer to the inner truth of the music and the intentions of its composer.

Marlboro’s natural beauty and warm community spirit are essential catalysts for this intensive artistic experience. Profound musical insights often happen outside the rehearsal room—over a shared meal, a swim in the pond, or a walk through the Vermont woods. By removing the pressures of the professional world and embracing a supportive family environment, Marlboro empowers musicians to take risks, to make mistakes, and ultimately discover something new.

“The opportunity to attend the rehearsals is almost more exciting than the concerts.

You sense the growth, and that everyone’s joyfully learning from one another.”

— Ellen, audience member



Marcy Rosen

“This is a very inspirational place, to be exposed to the wonderful musicianship, to the young people, and to the spirit and the beauty of the landscape.”

— Gerald, audience member



Mary Lynch VanderKolk

“Here, there’s the space to give the music the time and attention it deserves... The main purpose has always been, and will always be, to serve the music and create a safe space for exploration and learning.”

— A senior violist



Tiffany Chang



Natalya Rose Vrbsky

“This is the most music focused place that I’ve ever been... There’s a bigger impetus here to ask questions than there is to answer them.”

—A young wind player

“You’re part of something. You’re not just simply coming to a concert.”

— Richard, audience member



Mark Steinberg

“Marlboro inspires me to open further the horizon of what I should aspire for, to be always reaching for what is beyond what I know how to do.”

—An emerging violinist



Dilshod Narzillaeiev

The Campus at Marlboro Music



On a beautiful hilltop in southern Vermont, the Campus at Marlboro Music provides a year-round refuge for those pursuing deep, collaborative inquiry in music, the arts, education, and the environment, showing how collective discovery can inspire a richer, more connected world.

Marlboro's campus—560 acres nestled in the hills of rural southern Vermont—is much more than a backdrop. It has been Marlboro's home for all 75 of its years, the place where some of the greatest musical artists of the past century lived each summer and forged a lasting legacy. Just 20 minutes from Brattleboro and less than two hours from Hartford's airport, the campus offers miles of fields, trails, streams, and forests, and a sense of seclusion and community that has always been fundamental to the Marlboro experience.

The facilities here are well suited to programs in music, the arts, education, and the environment. The campus includes rehearsal studios, creative and convening spaces, and a host of residential options. Historic farm buildings, open fields, wooded trails, and quiet gathering spaces encourage focus and connection with the natural world.

From September through May, the campus is available to organizations that share an appreciation for this kind of setting and that align with our mission. If you are connected to a group that might benefit from a place like this—whether for residencies, retreats, educational programs, or a longer-term home—we invite you to reach out. To learn more, visit marlboromusic.org/campus.

Artist Residency Program



Aviv Quartet: Daniel Mitnitsky, Anna Göckel, Noémie Bialobroda, and Brandon Garbot

“Our Marlboro residency provided us with invaluable time and space to dedicate ourselves fully to our work. We were able to achieve in one week what might normally take several months. It was like a boost of oxygen for the quartet.” —Anna Göckel, Aviv Quartet

This new initiative brings exceptional emerging chamber music ensembles to our campus from September through May for deep creative work, intensive study, and collaboration.

Each group contains at least one Marlboro artist and remains in residence for up to three weeks, enjoying concentrated time together in a retreat-like environment where they can rehearse new programming, develop engagement projects, learn new repertoire, prepare for recordings, and present a culminating performance for the community.

Since the program launched in 2024-25, we have welcomed a dozen ensembles: most recently, the Abeo, Aviv, Formosa, and Phaidros String Quartets and Trio Çava.

We are working to expand the number of groups and artistic disciplines that are part of this important new program, but we need your support to make more of these opportunities available. To contribute to the Artist Residency Program, visit marlboromusic.org and designate your gift to the Artist Residency Program. Thank you for your support!



Musicians from Marlboro

Group One: October 22–November 1, 2026

Jonathan Leibovitz, clarinet; Leo Appel & Alex Redington, violin; Samuel Rosenthal, viola; Elena Ariza, cello

Haydn: String Quartet in B Minor, Op. 33, No. 1

Dean: String Quartet No. 3, *Hidden Agendas*

Saariaho: *Aure*

Mozart: Clarinet Quintet in A Major, K. 581

Thu, Oct 22	Brattleboro, VT	Brattleboro Music Center at 7:30 pm
Sun, Oct 25	London, ON	Metropolitan United Church at 4 pm
Tue, Oct 27	Potomac, MD	Constellations Music Salon at 7:30 pm
Wed, Oct 28	Washington, DC	Meyer Auditorium, Freer Gallery of Art at 7 pm
Fri, Oct 30	New York, NY	Weill Recital Hall at Carnegie Hall at 8 pm
Sun, Nov 1	Philadelphia, PA	Perelman Theater at 3 pm

Group Two: March 13–21, 2027

Kristina Bachrach, soprano; Masha Lakisova & Joseph Lin, violin; Emad Zolfaghari, viola; Elena Ariza, cello

Saariaho: *Die Aussicht*

Kim: Three Poems in French

Ravel: Sonata for Violin and Cello

Brahms: String Quartet in A Minor, Op. 51, No. 2

Sat, Mar 13	Greenwich, CT	Berkley Theater, Greenwich Library at 3 pm
Sun, Mar 14	Brattleboro, VT	Brattleboro Music Center at 3 pm
Tue, Mar 16	Philadelphia, PA	Benjamin Franklin Hall at 7:30 pm
Wed, Mar 17	Washington, DC	Meyer Auditorium, Freer Gallery of Art at 7:30 pm
Fri, Mar 19	New York, NY	Weill Recital Hall at Carnegie Hall at 8 pm
Sun, Mar 21	Boston, MA	Harvard Music Association (livestream only) at 3 pm

Group Three: May 2–May 8, 2027

Anatol Toth & Yebin Yoo, violin; Hélène Clément & Brian Isaacs, viola; Jay Campbell & Macintyre Taback, cello

Strauss: String Sextet from Capriccio, Op. 85

Schoenberg: String Trio

Kurtág: 12 Microludes for String Quartet, Op. 13

Bartók: String Quartet No. 1, Sz. 40

Sun, May 2	Boston, MA	Harvard Music Association (livestream only) at 3 pm
Tue, May 4	Philadelphia, PA	Benjamin Franklin Hall at 7:30 pm
Wed, May 5	Washington, DC	Meyer Auditorium, Freer Gallery of Art at 7:30 pm
Fri, May 7	New York, NY	Weill Recital Hall at Carnegie Hall at 8 pm
Sat, May 8	Greenwich, CT	Berkley Theater, Greenwich Library at 3 pm

From top: Alex Redington, Leo Appel, Samuel Rosenthal, and Elena Ariza; Masha Lakisova, Joseph Lin, Elena Ariza, and Emad Zolfaghari; Anatol Toth, Yebin Yoo, Hélène Clément, and Macintyre Taback.



From top: Hannah Tassler and Lucy Fitz Gibbon; Jay Campbell; Ieva Jokubaviciute; Joshua Butcher, Duncan Henry, Anthony McGill, and Jonathan Leibovitz.

A Legacy of Spirit and Service to Music



Seventy-five years of music, community, and artistic discovery—explore it all in our 75th anniversary publication (available in the concert hall), in a new exhibition in the Drury Gallery (located in the Whittemore Theater, just up the hill), and online at marlboromusic.org/archives.

“Nowhere else will you find this complete lack of selfishness, this coming together of musicians from all countries and backgrounds, this dedication to the composer and the music rather than to the performer’s glory.” — Rudolf Serkin

OUR WEBSITE INCLUDES:

- A complete record of every Marlboro participant and performance from 1951 to the present
- The “From the Archives” series of long-form essays on some of Marlboro’s most influential artists
- More than 120 historic and contemporary concert recordings, available for on-demand streaming
- Archival photo galleries spanning seven decades of music and community



Marlboro’s founders: Marcel Moyse, Louis Moyse, Rudolf Serkin, Blanche Honegger Moyse, Adolf Busch, and Hermann Busch, with cellist Nathan Chaikin (second from left); Pablo Casals.

Honoring Philip Maneval

For 44 years, Philip Maneval has been at the heart of Marlboro. As he prepares to retire this summer, we celebrate his extraordinary leadership and the many ways he has shaped musical and community life here over four decades.



Since arriving in 1982, Philip has done it all—attending virtually every Marlboro performance, welcoming new friends and members of the Marlboro family, supporting our musicians, managing our staff, and stewarding the artistic vision and values that make this place unlike any other. He has been the driving force behind major enhancements to Marlboro’s facilities, including the construction of the transformative, HGA-designed Jerome and Celia Bertin Reich Building and essential new housing. He also guided the organization through a defining chapter in its history: the purchase of the Marlboro campus in 2021 and the subsequent transition from a seven-week summer program into a year-round Vermont institution.

An award-winning composer, Philip has written some 120 works spanning solo, chamber, vocal, and orchestral music, several of which have been performed at Marlboro. He is also co-founder of the Philadelphia Chamber Music Society, which, under his leadership, has grown into one of the premier chamber music presenters in the country. Underlying all of Philip’s achievements is his conviction that great music is not the purview of the privileged few, but something that should be available to and meaningful for everyone.

Of Philip’s remarkable work ethic and devoted service to music and musicians, longtime Marlboro administrator Tony Checchia, who first brought Philip to Marlboro, said it best: “Philip gets more done in a shorter period of time than anyone I have ever met. His capacity and commitment are enormous. And he’s selfless. It’s never about him. It’s about the music.”

“I’ve always thought of chamber music as a microcosm of life. By learning it, one absorbs lessons that are applicable to all areas of life—about sharing, about compromise, about listening carefully to each other, about the whole being greater than the sum of its parts, about working together and trusting one another toward a larger goal.” — Philip Maneval



From top left: Cynthia Raim, Annie Jacobs-Perkins, and Misha Amory; Beht Guterman Chu and Cara Pogossian; Jennifer Johnson Cano and Zoë Martin-Doike; Amir Ron and Changyong Shin; Marie Bitlloch; Joshua Smith and Frank Rosenwein.

The Frank Salomon & Anthony Checchia Fund

Preserving and Sharing the Marlboro Legacy



Frank Salomon, Rudolf Serkin, and Anthony Checchia.

In honor of Frank Salomon's 90th birthday, Marlboro Music has established the Frank Salomon & Anthony Checchia Fund. Dedicated to celebrating and preserving Marlboro's remarkable past, the fund will support the stewardship of the people, performances, and ideas that have shaped the Marlboro experience and continue to inspire musicians and audiences today. In doing so, it honors Frank and Tony's indelible impact on the institution while helping to carry this legacy forward for future generations.

At a moment of considerable change across the cultural landscape, Marlboro remains deeply committed to its founding ideals. While the individuals who make up the community evolve over time, the core values—of listening, collaboration, and artistic inquiry—endure. The creation of this fund reflects that continuity, offering a way to preserve and share Marlboro's history as a living part of its present.

Led by generous donations from trustees, participants, and friends, the fund stands as a permanent testament to Frank and Tony's extraordinary contributions to Marlboro and to the enduring spirit of the community they helped to shape.



Ignat Solzhenitsyn, Randall Goosby, Ben Solomonow, and Hsin-Yun Huang.

Sustaining an Ideal

Your Support is Instrumental

At Marlboro, where time is devoted to rehearsal, reflection, and collaboration, the generosity of our supporters makes possible what ticket sales alone cannot. It enables artists to engage deeply with the music, to gather in a setting that fosters focus and renewal, and to take part in a culture of listening and exchange that extends far beyond the concert hall into communities around the world.

The donors recognized on the following pages play an essential role in ensuring that Marlboro musicians have the time and space they need to do their best work. The support of friends like you sustains not only this season, but the spirit of deep inquiry, mutual respect, and open dialogue that is at the heart of Marlboro's mission: a tradition that has flourished for 75 years and continues to shape musicians and audiences alike.

We are truly grateful for your partnership and commitment. For more information about ways you can support Marlboro Music, please contact Tom Woodward, Advancement Director, at (802) 258-9272 or twoodward@marlboromusic.org.

2026 Annual Fund & Project Support

* - Serkin Legacy Society Member

^ - Gifts made to the Frank Salomon
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Ieva Jokubaviciute*

Special Thanks

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Nancy Chang and Daniel Rossner for establishing an endowed fellowship for Marlboro musicians.

The Leopold R. Gellert Family Trust, and other family members and friends, for creating and supporting the Bridget Gellert Lyons and Robert Lyons Endowment Fellowship.

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An anonymous donor for generously helping to support year-round operations on the Marlboro campus, during our early years of ownership.

The children of Eugene and Mary Bradley Meyer who have established a special fund in their parents' honor, which is part of the Marlboro 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."

The estates of Inge Brown, Marylen Sternweiler, Benita Valente, Margaret Waggoner, and David W. White.

Steinway & Sons for providing outstanding pianos for our use this summer.

Lars and Joshua Lifrak for their donation of a fine viola in memory of Dr. Maria Deinzer Lifrak.

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The S&L Marx Foundation, and the late Sylvia and Leonard Marx, for their sponsorship of the Musicians from Marlboro series in Greenwich, Connecticut.

Diana Bander for sponsoring Marlboro's banner across Main Street in Brattleboro this summer.

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From top left: Chase Park; Yebin Yoo; Solomon Ge; Meesun Hong Coleman and Lucy Fitz Gibbon; Carys Sutherland, Sang Yoon Kim, and Arthur Stockel; Tom Zalmanov and Alice Neary.

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Created through bequests and special gifts, 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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From top: Brian Isaacs, Felicitas Schiffner, Joseph Lin, and Macintyre Taback; Sahun Sam Hong and Christoph Richter; Beth Guterman Chu; Anna Göckel, Stephanie Zyzak, Hsin-Yun Huang, and Chase Park.



From top: Jonathan Biss and Eric Finbarr Carey; Oliver Neubauer and Juho Pohjonen; Carys Sutherland; Masha Lakisova, Zoltán Fejérvári, and Peter Stumpf.

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Carol Wincenc and Rudolf Serkin.

As Marlboro celebrates its 75th anniversary, planned giving offers a meaningful way to honor the past, sustain the present, and help shape the future. Planned gifts have played a particularly vital role in this history—strengthening the endowment, supporting musicians, and ensuring the care of our facilities for generations to come. Such gifts represent both a deeply personal legacy and a lasting investment in the generations of artists who will carry Marlboro’s ideals forward.

Because Marlboro’s focus is on intensive study rather than performance-driven revenue, earned income—such as ticket sales—accounts for less than 10% of our annual operating budget. Philanthropy is therefore essential to sustaining this unique community.

The Serkin Legacy Society honors those who have included Marlboro Music in their estate plans, as well as individuals who have established charitable gift annuities, trusts, or other planned gifts. Members of the Society and those whose gifts have been fulfilled are recognized in perpetuity, reflecting their enduring commitment to Marlboro’s mission and values.

These commitments ensure that Marlboro’s distinctive approach will continue to flourish, allowing future generations of musicians and audiences to experience its profound and far-reaching impact. For more information about planned giving opportunities, or to discuss how your gift might align with your philanthropic goals, please contact Tom Woodward, Advancement Director: twoodward@marlboromusic.org or (802) 258-9272.

In Memory



Harold Wright, Benita Valente, and Rudolf Serkin.

This year, we mourned the passing of soprano **Benita Valente**, a Marlboro family member for over six decades. For some of us, Benita was a cherished friend, for others a significant mentor, and for many, her performances and recordings—among them her iconic rendition of Schubert’s *The Shepherd on the Rock*, with Harold Wright and Rudolf Serkin—were a welcome introduction to Marlboro.

It was as a young participant that Benita met bassoonist and administrative director Anthony Checchia. They married in 1959 and together shaped this musical community: Tony as one of its most devoted stewards and Benita as a senior mentor, who took time from her busy life as a world-renowned opera, chamber music, and recital artist to work with young singers here each summer until her passing. Benita’s contributions to our community, her legendary talent, and her indomitable spirit will live on forever in our hearts and minds.

We were saddened also by the loss of soprano **Mary Burgess**, a longtime participant (1963-71) who took part in multiple Musicians from Marlboro tours during the program’s early years and who, later, became a devoted friend and audience member. A lifelong supporter of music and music education, Mary served on the music faculty of Marlboro College, working closely with Marlboro Music co-founder Blanche Moyse, and was a Professor of Voice at Binghamton University. Our thoughts go out to her, and to Benita’s families and loved ones.

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From top left: Macintyre Taback and Solomon Ge; Tobias Vigneau; Juho Pohjonen; Sally Chisholm; Alberto Menéndez Escribano, Nelson Ricardo Yovera Perez, and Peter Whelan; Emad Zolfaghari.