



# A CAUSE THAT TRANSCENDS TIME

DISCOVERY & RENEWAL AT MARLBORO

---

A CELEBRATION OF THE 70<sup>TH</sup> ANNIVERSARY

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# SPECIAL THANKS

We express our gratitude to the many Marlboro musicians, trustees, staff, and family members who contributed to this project.

For more 70<sup>th</sup> anniversary quotations and photographs, and for a full listing of our participating musicians (1951–2019), visit:

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Marlboro Music represents an ultimate harmony of natural beauty and the beauty of chamber music. My memories of experiencing its enchantment go back for sixty years of attendance. Over that time there have, of course, been changes, but what has always remained constant is Marlboro's central ethos: integrity of purpose and a commitment of rare purity to its guiding focus on pursuing a mission of excellence in interpretation and performance, of respectful devotion to the works of art and their composers that binds musicians young and old, past and present, in a cause that transcends time and generation. A moral seriousness is at work, one that embraces both the artistic and the human values found in the life and aspirations of the Marlboro community. *Hanna Gray, trustee emerita*





# INTRODUCTION

## THE BEAUTY AND MAGIC OF VERMONT

In the late 1940s, violinist and composer Adolf Busch and his son-in-law, pianist Rudolf Serkin, purchased farm houses in the town of Guilford, ten miles from Marlboro, in southeastern Vermont. The rolling hills and countryside elicited fond memories of Austria and the Vienna Woods, and of their later, pre-war lives in Basel, Switzerland. In Guilford, they had the space to spread out; to welcome family, friends, colleagues, and students; and to get away from the rigors of concert touring and Serkin's life as a faculty member at the Curtis Institute of Music in Philadelphia. The old farm buildings had wonderful acoustics for chamber music, and the Vermont ethos of simplicity, humility, and collegiality held a special resonance.

Soon thereafter, Busch and Serkin received word that three former colleagues who were living in Argentina—Marcel, Louis, and Blanche Honegger Moyse—were eager to find work and create new lives for themselves in the United States. Serkin had recently met and befriended Dr. Walter Hendricks who, in 1946, had founded a small, progressive liberal arts college on a converted farm on a hilltop in Marlboro. At Hendricks' request, Serkin had performed concerts in Brattleboro, Vermont, to raise funds for the fledgling college. He approached Hendricks with the suggestion to hire the Moyses as the college's music faculty, and it was agreed that they should make the journey to Vermont.

During the summer of 1950, under the aegis of the College, Serkin, Busch, his brother Hermann Busch, the Moyses, and a half dozen students participated in workshops and performances that became a prelude to what was to come. They were taken by the natural beauty of the setting and saw an opportunity to continue holding seasonal programs that would allow them to continue to mentor young musicians and influence the field at large. They incorporated their sessions as a new organization—the Marlboro School of Music—and held the first season in 1951. Right away, however, the school's future was put in doubt by the untimely death of Adolf Busch in the spring of 1952. Serkin and his colleagues considered abandoning their plans but chose, instead, to continue the school in large part, according to Serkin, as a lasting tribute to Adolf Busch and his artistic vision.



From lower left: Bernard Goldberg, Louis Moyse, and Luis Batlle; Mitsuko Uchida



## THE CHAMBER MUSIC IDEAL

Serkin would go on to lead Marlboro Music as its artistic director and president for the next four decades, until his death in 1991. Throughout his life, he would articulate several factors that inspired Marlboro's founding. One was a desire to increase awareness, understanding, and love of chamber music among American musicians and audiences. Another was to bring together, in a cultural melting pot and a spirit of shared discovery, strong artistic personalities from around the world and their diverse musical styles, insights, and ideas. Yet another was to imbue in aspiring new musical leaders a deep and abiding respect for the music and the composer, rather than to focus on fame and virtuosity; it would be a "school of humility," as Serkin put it. Lastly, the founders envisioned a community whose members would not only study and play chamber music with one another, but would actually live together under the tenets and ideals of this egalitarian and intensely democratic art form.

America provided Serkin, Busch, and their colleagues with the chance for new beginnings. They were determined to take full advantage, and to give back all that they could. In Marlboro, they created a place that united the artistic sensibilities and integrity of old Europe with the freedom, democratic values, and collaborative spirit of their newfound home. In looking back over the past seven decades, it is clear that this formula succeeded far beyond its founders' most optimistic expectations. Marlboro has played an integral role in fostering the surge of interest in chamber music here and abroad, and it has had a profound impact on the cultural life of our nation and on the more than 3,000 musicians who have participated.



From top: Zvi Zeitlin, Claude Frank, unidentified, Stephen Manes, Michael Rudiakow, and Caroline Levine; William Winstead, Nathan Hughes, and Hassan Anderson; young participants on campus; Robyn Bollinger and Soovin Kim; Alexander Schneider, Rudolf Serkin, and Blanche Honegger Moyse





## A SHARED VISION

We celebrate the 70th anniversary not only by recognizing Marlboro's past but by noting the vital role it plays in the world today and its aspirations for the future. We are fortunate to enjoy the devoted artistic leadership of Mitsuko Uchida and Jonathan Biss. They, along with their senior artist colleagues, are committed to maintaining Marlboro's ideals and high standards, while evolving the program to best serve music and the needs of young players in the 21st century. Every summer, Marlboro forms anew its international, multi-generational community of some 80 professional musicians, with staff members, spouses, and children bringing the total to 140. It continues its mission to mentor the younger musicians, to provide considerable artistic freedom, and to form a nurturing community with a joyful and loving spirit.

Many members of this community believe that the lessons Marlboro offers extend beyond music, that its values and practices are applicable to advanced education more broadly and to many other fields, human endeavors, and social interactions. In exploring these themes, we asked musicians, trustees, staff, and family members to articulate their views of Marlboro: what makes it different, what lessons does it teach, how has it impacted their lives, and how may it influence and benefit other institutions and society at large? In these pages, we share excerpts of their responses, accompanied by images of life on this bucolic Vermont hilltop and of some of the many musicians and others who have devoted themselves to Marlboro and its ideals, and to this art form that endlessly enriches and inspires us all.

*Philip Maneval, manager*



From top: Kobi Malkin, Anna Polonsky, and Peter Wiley; Mitsuko Uchida and Emi Ferguson; Sangeun and Abbie Eanet, Alia Weiss, and Anna Polonsky; Alexander Schneider and Rudolf Serkin; Kei Tojo, Christoph Richter, Florence Cooke, and Nicholas Richter



# THE FOUNDING: VALUE IN THE HISTORY OF ITS ORIGIN



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

*Rudolf Serkin, pianist & co-founder*



[The founders] all agreed that they should start a chamber music school because at that time in the United States chamber music... wasn't taught properly at the conservatories. They felt that people were graduating from Juilliard and Curtis with terrific techniques, able to play the Tchaikovsky concerto, but didn't know anything about how to play together.

*Philipp Naegele, violist*

The root of Marlboro's value lies in the history of its origin, in the powerful and clear concept brought to fruition by outstanding musicians who fled Europe during the Holocaust. What Serkin and his colleagues brought with them to Marlboro was both more universal and more personal—a deep resonance that was all they had left of the old life. There was a legacy-of-the-spirit infused here that served to replace a great sense of loss. That powerful dynamic attracted people strongly to Marlboro, and had a profound influence on the musical life of this country. *Eileen Cline, trustee*

It is important, i think, to remember that when Marlboro was first conceived (by my grandfather, Adolf Busch), classical chamber music was not at all a part of the U.S. culture. The very few groups that existed were almost all European, and the audiences were mainly European as well. If nothing else, Marlboro served as a catalyst to change all that.

*Judith Serkin, cellist*

From left: Blanche Honegger Moyse, Rudolf Serkin, and Hermann Busch; audience outside the Dining Hall, 1950s





In the ten summers I spent in southern Vermont learning repertoire and cross-pollinating with other musicians, Marlboro served as a giant laboratory for us. Where else could we come together for as long as needed to study a work in depth? The purity and value of Adolf Busch's idea attracted people from all over.

*Arnold Steinhardt, violinist*

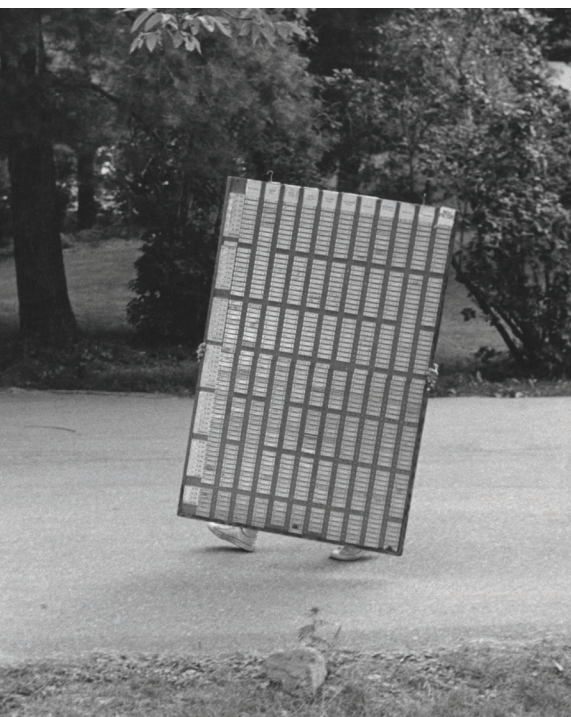


What [Rudolf Serkin] really wants is to enable young people to get in touch with other musicians, and to get to know the most beautiful repertoire in the world—outside of the commercial world—in an almost ideal situation, where they can rehearse as much as they want, they can play if they want, or refuse to perform. He hopes that nothing will be pushed to be performed, that people will not have performance as a goal.

*Luis Batlle, pianist & vocal coach*

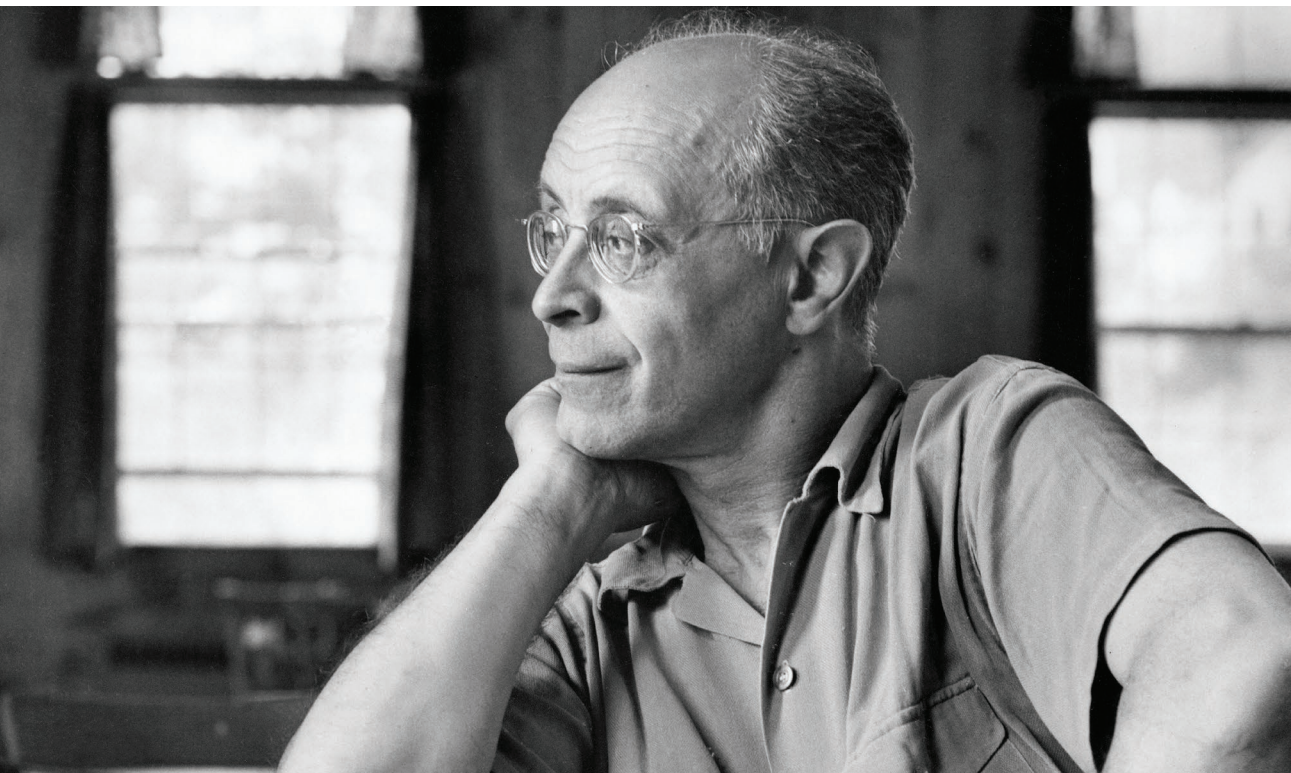
Growing up with Auschwitz survivors was a traumatic affair, but Bach, Beethoven, and Schubert saved my sanity and my broken heart. I fell in love with chamber music, and soon enough I was listening on the radio to far-away musicians like Pablo Casals, Sasha and Mischa Schneider, Rudolf Serkin, Mieczysław Horszowski, and others... they had something in common—they were associated with Marlboro. Being a part of Marlboro one day became my dream. *Aliza Stewart, Feldenkrais practitioner*

During the late 1950s, a friend of my parents stopped for the night each summer on his long drive from Toronto to Vermont. He told us stories about Marlboro, a magical place unlike any other for musicians and music lovers. It wasn't until 1965 when my mother and I finally made the trip to spend a week at Marlboro... I have been here ever since. Marlboro is my home physically, musically, and spiritually. *Lucy Gratwick, Marlboro family*



From top left: Yehonatan Berick, Jennifer Gilbert, Benita Valente, David Soyer, and Patrick Dussart de la Iglesia; Marcel Moyse, Nathan Chaikin, Louis Moyse, Rudolf Serkin, Blanche Honegger Moyse, Adolf Busch, and Hermann Busch; scheduling board; Philipp Naegle and Felix Galimir; Pablo Casals w/ Marlboro Festival Orchestra





My grandfather's music-making is alive at Marlboro because I hear it in the pianists every summer. There are certain pieces at Marlboro that evoke a kind of harmonic resonance across the years.

*Christopher Serkin, board chair & president*

Pablo Casals said, "I am first a human being, second a musician, and third a cellist." Seventy years ago, the Founders of Marlboro Music gathered at a small college campus, isolated in the mountains of southern Vermont. Their purpose was to bond as a community, and to explore music. To this day, Marlboro Music sustains Their vision. *Peter Wiley, cellist*

[The founders] attracted the best and brightest young talents and combined them with experienced veteran artists. These veteran artists were asked not to coach but to actually rehearse and play with their groups, leading them with the beauty and inspiration of their playing and their vast experience with the music... These ideals have not changed at all in 70 years. They are still the impulse that calls all of us, senior artists and young blossoming talents alike, to have the honor of being part of one of the few places on earth where realizable ideals are venerated and alive at every moment. *Samuel Rhodes, violist*



I've often felt that the people who founded Marlboro grew up in an atmosphere where music was in relation with the other arts and they had, almost by virtue of growing up at that time, a kind of artistic education which people today have to work harder to get. Marlboro can't, after all, be everything in those seven weeks... but it can sometimes provide tastes of things, and maybe a sense of the interrelationships that we would hope to help achieve. *Richard Goode, pianist & former co-artistic director*

From left: Rudolf Serkin; Joshua Bell, Asako Urushihara, and Richard Goode



You go away from Marlboro when you're a young participant having met these great people, who themselves were in touch with a lot of great people that you've only heard about. It's carried along down the line. There are people who are gone now that we wish that everybody could have known. The depth, the coming from Europe, the going through hell to get here during the war, all of the stuff that put us together.

*Tony Checchia, bassoonist & emeritus administrator & Benita Valente, soprano & vocal coach*

When I look through the photo archives from the earliest years, I see a generation of musicians who in significant numbers had only recently arrived in America. They had all to some extent witnessed and experienced the horror and nightmare of fascism, been uprooted from their homeland, and worse. Much of this shared experience went unspoken, and the reluctance to verbalize instead wove its way into transcendently beautiful performances. It also found an outlet in humor... Every beautiful, smiling, radiant face on those remarkable black-and-white photographs is of a musician who was again safe, free, alive, and an integral part of a welcoming community. *Matthias Naegele, cellist*

To recognize political danger is one thing, to act upon it quite another. To imagine a gathering of musicians, both young and old, is a noble idea, but making a festival happen means living your ideals. Sharing the passion with a new generation is like passing on the torch. It seems a little like back to the future. *Radovan Vlatković, french hornist*



Marlboro began in 1951. Still in the aftermath of the Second World War, the founders Rudolf Serkin and Adolf Busch were refugees from the Nazis. Seventy years later, for the first time in our history, we were forced to cancel our festival by another sort of virus. Missing the time in Marlboro with musicians young and old and all the friends is a huge loss to my life. When you are in Marlboro the rest of the world disappears. *Mitsuko Uchida, pianist & co-artistic director*

[Adolf Busch] was interested in teaching, in getting everybody fascinated, involved with music. He would look in the hall and if he saw someone he knew who played the violin a little, he would say: "Come, come and play with us." Everybody had to play—that was his real involvement with Marlboro, playing music and making everybody play it and love it.

*Blanche Honegger Moyse, co-founder*

Rudolf Serkin was a man of few words, but he had a vision of the power of chamber music in the development of exceptional instrumentalists and singers. Immersing them in the exploration of chamber music for two months could transform them into thoughtful and intelligent musicians who could make important contributions to music.

*Frank Salomon, senior administrator*

Above: Nobuko Imai and Isidore Cohen



## NATURE: AN AURA SURROUNDING THE SPACE



Organizations and human beings strive to build a legacy by which they may be identified and remembered. Marlboro Music reappears in the hills and woods of southern Vermont each summer to add to its legacy in ways that warm one's heart and leave glorious memories.

*Jerry Rubenstein, trustee emeritus*



From every corner of the campus come the sounds of music, nature, conversation, and gleeful children. The combination of the dining hall on a hill surrounded by nature as far as the eye can see and extraordinary musicians immersed in the repertoire we all love is an integral part of my father's, mine, and hopefully my daughters' sense of beauty, decency, respect, and belonging. *Matthias Naegele, cellist*

I think it not overly fanciful to say that the landscape in which Marlboro is situated, the timelessness of its hillsides and pastures and woods and ponds and views of distant mountains, give a still deeper form, meaning, and pleasure to the experience of Marlboro and to the ways in which that pervades one's own deep memory. *Hanna Gray, trustee emerita*

My grandfather was a conductor, and he had studied in Köln at the same time as the Busch brothers... Because of this, I had always known about Marlboro growing up. When I finally came as an adult, I was surprised at just how similar Marlboro looks to Siegerland, where my family is from. It was a very personal sense of recognition that these places that are halfway around the world from each other can look so much alike to this day. *Christoph Richter, cellist*

From left: Mitchell Kuhn, Anna Göckel, and Sayaka Selina; Xavier Foley, Eunice Kim, and Stephen Tavani





Above all there is joy, surprise, and discovery in shared chamber music. Not to forget the arguments over a glass of wine or beer, or my daily Egg McMarlboro. Plus looking at the stars from the terrace.

*Mitsuko Uchida, pianist & co-artistic director*



I often feel transported to the idyllic setting of Vermont when listening to music. For me, there is a specific feeling to music related to Marlboro. The history is carried through the generations from its founders to the young musicians who bring their own ideas to build on what is given. The festival embraces generational cross-pollination in a way that ensures depth—like a living museum. *Maiya Papach, violist*

From middle right: Anna Lee and Vasil Garvanliev; Alessio Pianelli and En-Chi Cheng







Experiencing Marlboro through my growing children has given me another take on learning and life—especially learning about *wildlife*. With every little amphibian they manage to get their hands on, and the various collections of stones, feathers and insects that accumulate over each summer, there is so much to discover, so much to celebrate, and thankfully, much more to this world than just us humans.

*Joseph Lin, violinist*

Our children not only learned English but made friends for a lifetime. [My wife] Dinka claims we lived in a house in the woods she always dreamt of. The unique beauty of the nature, the people, the music. For me, it is by now the familiar place where one is met by the famous phrase, “welcome home!” What stays in my mind and heart are the many moments of magic, both in music and with our extended Marlboro family, which make us feel that we lived our lives to the fullest! *Radovan Vlatković, french hornist*

Sometimes after the coffee shop closes at midnight, the lights are on in Dalrymple, and the sounds of a late-night reading spill out onto campus. After a full day of rehearsals and social activities, it thrills me to hear music and laughter emanating from the old farmhouse.

*Marina Weber, communications & development assistant*

Each time I return to the beauty of the town and the experience of the music, I feel like I am reconnecting with my soul. *Judith Hurtig, trustee*

For me and so many others, the Marlboro experience is fundamentally rooted in the Vermont landscape. The founding ideals seem to permeate these hills, the dirt roads, the old farm buildings and stone walls. Nature mirrors the music, in terms of sights and sounds and the way that each stirs our spirits, awakening us to a beauty and sense of interconnection outside of ourselves. Standing outside the dining hall on a summer evening, one feels the decades dissolve, melding like the twilight colors as children play, elders share stories, and a melody rides the breeze. What a privilege to inhabit—and strive to articulate the essence of—this singular place that exists at the otherwise abstract intersection of art, nature, and community.

*Brian Potter, communications director*

There is an aura surrounding the space that is difficult to describe, as if generations of musical spirits are watching and, perhaps more importantly, listening. Being surrounded by nature and lush greenery teaches one to listen both constantly and intently, both for the rustling of the leaves or quiet murmuring of the wind and the hushed or sometimes outspoken conversations of the participants. Music is not just about performance or even study; music is a community, a togetherness manifest in a place, in its air, scenery, and people.

*Rose Hsien, violinist & Andrew Hsu, pianist*



Above: Hye-Jin Kim and Mitsuko Uchida



## COMMUNITY AT ITS VERY SOUL



Everyone eats meals together, plays together, and celebrates together after performances. This sense of community, where people of different ages who have different roles at Marlboro (and in life) spend meaningful time together, is so important, especially in our current time when many feel isolated.

*Alexander Fiterstein, clarinetist*



Marlboro, in many ways, embodies what is possible in a “good society.” It is a place, an experience, a community of hope and possibility, a light on the hill that shines especially brightly into our world today, too often dimmed by many darknesses. *Luisa Saffiotti, trustee*

Marlboro is about different generations coming together; that is the essence of every group... But somehow it is that other generation—the kids—that makes Marlboro truly multi-generational. Through their eyes, I begin to understand and appreciate *relationships* in a whole new light. The children help us connect, and that is perhaps what music is about after all: connecting and sharing something meaningful. *Joseph Lin, violinist*

Marlboro can still be the way it always was. You step out of the “real world,” walk away from your gadgets and phones and TVs, and sit around the dining hall and get to know other people. The best friendships that I’ve formed here started simply because we took the time to really get to know one another. Walking down South Road after dinner talking about everything, and sometimes nothing at all, is fabulous. I cherish the friendships that form on those walks. *Karen Kloster, operations director*

Left: Tien-Hsin Cindy Wu, Milena Pajaro-van de Stadt, and Peter Wiley





I have studied canonical works of chamber music, and pieces that were written in the last ten years. I have had groups that functioned smoothly, and ones that were challenged by language barriers and competing approaches. Each chamber music group at Marlboro, whatever its particulars, has been an opportunity for me to throw myself into the study of a piece of music, with love, devotion, and a sense of shared purpose. Nothing else in my life gives me such a sense of joy in the exploration of music, and nothing else gives me such a strong sense of community. And nothing comes close to making me feel how connected those two things can be to one another.

*Jonathan Biss, pianist & co-artistic director*



From top left: Hassan Anderson and Naomi O'Connell; arm wrestling outside the Dining Hall; Jaime Laredo and Martha Salomon; Efe Baltacigil and Mio Otsuki; Emma Naegele, Trevor Nuckøls, Afendi Yusuf, Catherine Chen, Miles Mykkanen, Katja Naegele, and Els van Oldenborgh; Jonathan Biss w/ Marlboro Festival Orchestra





“Family” is the word that jumps out of my head when I think of Marlboro. This family is growing every year and, now, is still just as vital as it was when I first came. There were always any number of children every summer, and at times it seemed that there were more children than adults in and around the dining hall. The rehearsing and music-making may be very detailed and intensive, but it has caused all of us to become very close. *Hiroko Yajima, violinist*

Having time to develop friendships and intense relationships is a gift. The sense of community that is deepened when people are in physical contact for weeks is hard to come by in most of our lives. It never fails that, over the course of the summer, deep and meaningful bonds occur between all the musicians. *Marianne Tierney, business manager*

The idea of an institution as a “family”—sharing with the musicians their daily lives and their loved ones—surely is unique among directors of any institution. Virginia Woolf has a memorable line: “Children never forget,” and musicians at Marlboro and their families were encouraged to share values which shaped their memories... the “family” approach created memories of shared value that are life-sustaining. *Geraldine Batlle, family member*

The spirit of generosity, of being committed to helping to realize community goals rather than personal ones, are at the heart of the Marlboro ethos. I recall speaking, mid-summer, some years ago, with a first-time participant and asking how everything was going. She replied that she had gone to a number of summer programs where she had the feeling that her peers were secretly hoping that their fellow musicians would not outshine them. “But at Marlboro, it’s different,” she said. “Everyone is rooting for their colleagues to do their best, and that is so refreshing.” *Frank Salomon, senior administrator*

Famously called “the music of friends,” chamber music creates community—the community of musicians playing, one on a part—a conversation, as Goethe observed—and the community of listeners. Marlboro has such community at its very soul. It brings together musicians— young and old, teacher and student—in a summer community in a magical place in the southern Vermont woods, where they live, eat, learn, and play together. The weekend concerts are simply the outgrowth of the work that takes place among the musicians... yet the concerts extend the community further—to the listeners, who gather to hear their work. There’s a luminosity to Marlboro, and an intensity—perhaps because each ensemble, each chamber grouping of musicians, is unique for that piece. As an audience member you come to listen not to an established ensemble—the Juilliard, the Emerson—but the musicians of Marlboro and the work they create together. *Carol Christ, trustee*



From top: in the Dining Hall; Nobuko Imai, Kim Kashkashian, Sally Chisholm, and Matthew Lipman



## A COMMITMENT TO EXCELLENCE



Lessons in collaboration, empathy, reconciling conflicting opinions, learning when to yield and when to persuade—all these go far beyond chamber music. I hope that Marlboro will always remain that rare place where excellence is valued above expedience.

*Ignat Solzhenitsyn, pianist*



Marlboro reinforces a profound and clear basic value system for all who attend. My colleagues all share a similar personal commitment to excellence and integrity... The ethos of a musical laboratory, in which the search for a higher musical truth is the dominant value, is deep in the culture of Marlboro. *Alexander Hersh, cellist*

Thinking about the festival always leads me to seek out other sublime parts of life, whether that is in the arts, leisurely pursuits, or in my career. The sheer excellence of Marlboro heightens the appetite and expectation for other excellent things... truly great creations are almost always the product of hard work, discipline, and dedication. *Daniel Ginsberg, trustee*

I first came to Marlboro in my student years and still after all these years, I am inspired by the enduring quality of quality itself. *Marina Piccinini, flutist*

Everyone, for seven weeks, makes a tacit agreement to all be in over our heads. When confronting these often seemingly impenetrable masterworks all summer, no old patterns are relied upon and no underlying assumptions go unquestioned. The entire festival boldly jumps head first into every musical possibility. *William Langlie-Miletich, bassist*

From left: Lydia Brown, Veronika Eberle, Joseph Lin, Nicholas Phan, and Dane Johansen; Anna Göckel and Alexander Hersh





The spirit that seemed to define Marlboro was the shared love of music, the celebration of it, and the dedication to trying to serve the works studied in the deepest sense possible, which, it was believed, could only happen through a great deal of exploratory rehearsals. *Judith Serkin, cellist*

Marlboro has, since its very inception been something of a Mount Parnassus for musicians... a large part of how I learned to listen to myself, as well as others, I learned at Marlboro. *Leon Fleisher, pianist*

I find identifying artistic integrity and value without expectations is the best attitude as we work. It allows possibilities to evolve beyond our own imaginations... not having concrete “goals” can lead to unknown territory. *Hsin-Yun Huang, violist*

Marlboro is the place where every musical moment, phrase, and tempo marking is questioned as to how the music can be brought to life. Curiosity sustains music-making. *Ieva Jokubaviciute, pianist*

True mastery of a topic comes from study and exploration. The way in which music is studied and rehearsed at Marlboro is a template for success in many aspects of life. *Tom Luekens, recording engineer*

One of Marlboro’s most important and lasting lessons is that having goals may not be the most potent way to progress! We attempt to pass on the virtues of artistic exploration and what it means to share with others on the deepest level. We must remain vigilant in affirming that music is organic, pulsing with life’s vibrations. *Kim Kashkashian, violist*

From top: Colin Jacobsen, Ida Levin, Jeremy Denk, Yumi Kendall, and Maurycy Banaszek; Kim Kashkashian





Never forget your first aspirations...  
and that all occasions are a once-in-a-lifetime  
chance. One must lose oneself in the  
instrument, with passionate commitment.

*Nobuko Imai, violist*



My goal is to be the best musician that I can be and to live up to the promises I made to myself to never compromise my love and joy for the music. Never turn people away because they disagree with you. Never dismiss the older generation. There is always something to learn. Have strong opinions but be flexible. Love what you do. *Kurt Muroki, bassist*

Marlboro is all about doing my best work. I can focus my energy on a single instrument until it sounds and feels exactly as it needs to. This is an increasingly rare opportunity in my field, and I think it mirrors in some way the approach that participants take to music in Marlboro. *Joel Bernache, piano technician*

It's all about growth, musical and otherwise. Of course deep introspection and internal focus is required, but profound understanding is not found solely in isolation. It helps to have like-minded (and contrary!) people around to listen to and learn from. *Frank Rosenwein, oboist*

I am inspired by Marlboro's standard of excellence, and I strive to uphold these touchstones throughout my musical life, whether programming imaginative repertoire, commissioning new works by today's great composers, reaching out to audiences unacquainted with great chamber music, or teaching my students to find their own individual voices while respecting the wisdom of the composers and great performers of the past. *Sharon Robinson, cellist*

From left: Radovan Vlatković, Lydia Brown, and Susanna Phillips; Nick Eanet, Andrew Hsu, and Matthew Zalkind; Jonathan Biss and Sarah Rommel; Afendi Yusuf and Marina Piccinini; Robin Scott, Mark Holloway, and Scott St. John



# THE MENTORING: LEARNING HAPPENS BY LETTING THE MIND WANDER & QUESTION



My role is to learn from the musical legends who share their wisdom, from future legends who are incredibly young but already full of soul, and from the music itself which has the potential to change us all.

*Sally Chisholm, violist*



The treasures that truly matter are not those that are hoarded up in vaults or protected by high walls but those that are most generously shared and freely transmitted from generation to generation. Marlboro is the embodiment of this generosity. World-renowned performers share their craft and their visionary understanding of chamber music and vocal performance with younger artists who have already demonstrated extraordinary promise. It is in this way that some of humanity's greatest gifts are preserved, instilled, renewed, and passed along. *Stephen Greenblatt, trustee*

When I started coming back as a more mature player, my goal was to continue the legacy that had been handed down to me—to teach and share my experience and love of chamber music. One of the most important aspects of spending time at Marlboro is the openness, willingness, and eagerness to absorb new ideas and explore different directions. *Marcy Rosen, cellist*

My aim in rehearsal is to try and get to the heart of the composer's intentions, and in performance to present them with as much freshness as possible. As the saying goes, "Play it as though you've just thought of it," —a maxim that I also try to impress on all the younger musicians. *Roger Vignoles, pianist & vocal coach*

From left: Shai Wosner and János Palotjáy; Mitsuko Uchida, Judith Serkin, and Maiya Papach





Art and creativity have nothing to do with wanting to be popular. The best kind of inspiration visits an artist who is not cynical, self-conscious, or anxious about the approval of others. Young musicians are less likely to have addressed this (huge) component of their work, and it needs to be a bigger part of their musical training.

*Anna Polonsky, pianist*



Learning happens not only through trying to emulate but through a process of letting the mind wander and question. That takes time, space, and freedom. And that's the magic of Marlboro. It's learning that takes place over weeks, successive summers, and over decades. It's learning that happens not only in rehearsals or practicing, but on walks in the woods, staring at the sky and clouds while floating on my back in the middle of South Pond, or soaking in the quiet Milky Way night far from city lights. *Joseph Lin, violinist*

On one of my earliest visits, Mitsuko kindly invited me to sit on a rehearsal of the Brahms Horn Trio with a couple of “youngsters” as she inevitably calls the junior musicians. It was a warm afternoon and the glow of sunlight streaming in matched the golden glow of the music. I was enlisted as page turner, basking so closely in playing of such extraordinary beauty. I did not know her younger chamber partners, but each played with such commitment and passion. It did not take me too long to hear again of her young partners as they made their way into distinguished careers—violinist Lisa Batiashvili (long since a celebrated soloist and chamber musician) and horn player Jennifer Montone (now principal horn of the Philadelphia Orchestra). The transmission of musical wisdom and perspective from senior musician to junior colleague was yet again tangible that afternoon to no end other than the delving deeply into the music at hand—the heart of Marlboro at work. *Ara Guzelimian, artistic consultant*

The young artists are truly incredibly accomplished on their instruments and quite sophisticated as musicians. As I became a “senior artist,” I have learned much from them. I feel that my role now is to serve as a bridge between what I learned in the “old days,” when I first came, and what I can offer them now with that experience as my background.

*Hiroko Yajima, violinist*

Marlboro is not only about performance.... It is equally about conversations in the canteen, about encounters with musicians of all generations, about having time away from the pressures of everyday life in which to learn from others, and to explore repertoire in depth and breadth. Working with both the singers and their pianists, my aim was not just to polish their performance but to give them a larger view, to expand their toolkit so to speak, and leave them with thoughts to take away and apply to whatever other repertoire they might tackle in their future. *Roger Vignoles, pianist & vocal coach*



From top: Robyn Bollinger, Marcy Rosen, and Frank Rosenwein; Lydia Brown, Joshua Stewart, and David Cooper; Angela Park, Alice Yoo, Alexi Kenney, Kobi Malkin, and Rebecca Albers; Joseph Lin and Ji-Won Song





Once you start to train others in any task, you look at the task in a different light. Over the years I have encountered so many different personalities; you have to adapt and think on your feet to try to get the job done. I have learned that if you take good care of each person, they will give back 110%. *Karen Kloster, operations director*

As scheduling director, I try to ensure that every participant at Marlboro has the most musically fulfilling summer they could imagine and even to get them beyond that to learn things they couldn't have anticipated. This includes keeping them busy, but not too busy, playing music from varied different musical periods with as many different people as possible in as many different combinations as we can arrange, for as long as they like during the seven weeks of the season. During that time, my hope is that they will learn the lessons of working together in lots of different ways, speaking up for what they believe in but deferring when appropriate to the experience of senior musicians. I want people to leave Marlboro feeling that they had a once in a lifetime experience filled with learning, not only about the music they studied and listened to at concerts, but also about professionalism, and even about being a good human being. *Alisa Belzer, scheduling director*

Young participants should be open to the experience and engage in the act of not only learning to work with people but learning that people have different ways of looking at something. To be open to that, you realize that your way is not the only way to look at something. In rehearsing, it's inevitable that people feel things differently, and the inclination to be defensive is in your gut, not just as an intellectual thing. But there are times to yield, and that can open up new possibilities. *Cynthia Raim, pianist*

As a senior, my goals have to do with sharing music, but also with guiding young people personally, supporting their golden musical interiors while helping them negotiate positive ways of working together to explore music. I try to model the way of working that I want them to understand; respecting each person in every ensemble I am part of, working to translate the inner language of music rather than getting stuck on the surface polish of the notes. These young people play so well that working merely on making things more perfect is not what is needed. Polishing the lamp is good, but one must light the flame inside. *Lucy Chapman, violinist*

In 1959, my first summer at Marlboro, one of its founding members, the flutist Marcel Moyse, pointed to a marking in my viola part of the Debussy Harp Trio and instructed me to ignore it. When I looked up at him questioningly, he said, "Debussy told me that he changed his mind about the marking." As a 22-year old musician, this was a breathtaking moment for me. *Arnold Steinhardt, violinist*



From top: Anthony McGill, William Winstead, and Rose Vrbsky; Christine J. Lee, Efe Baltacıgil, and William Langlie-Miletich



## TIME—TO LISTEN AND TO LEARN



Marlboro gives us time: time to work, time to listen, time to learn. And in giving us the physical and temporal space we need, this in turn encourages us to trust our instincts and to be more daring in our musical choices.

*Lucy Fitz Gibbon, soprano*



It is incredible that the founders of Marlboro already knew in the 1950s how valuable it is to have the time to find details in the music together. If it was true then, it is even more so now. Being at Marlboro offers a real chance to dig in... I find details in groups at Marlboro that I am shocked that I hadn't found before. *Christoph Richter, cellist*

Marlboro provides links across time experienced by generations working together and sharing insights—often passed down from the composers themselves. Time is also necessary for true community—the close proximity and remote location of Marlboro's campus provides time to converse over meals, time for conversations about matters of greatest importance to us. Time to listen and learn. Time to build lifelong friendships. *Jennifer Loux, admissions director*

Marlboro can sometimes seem like an anachronism. Its insularity, its anti-commercialism, and its deliberately slow pace seem out of place in today's world, let alone in today's jet-setting, streaming, always-on musical landscape. But it 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... We see the passage of time as the people who were once young musicians return as seniors, conveying the lessons that they learned years earlier. *Christopher Serkin, board chair & president*

From left: Jonathan Biss and Alice Yoo; Hugo Moreno, Emi Ferguson, Patrick Pridemore, Emily Beare, Jay Campbell, Nicolee Kuester, and Jonah Ellsworth





It is invaluable, especially as the pace of life seems to be endlessly accelerating, to be able to return day after day and week after week to the same music and to have the time to discover what's in a score and how to bring it out as simply and as honestly as possible. It's important that musicians not get caught up in superficial advertising, short soundbites, and flashy attention-grabbing.

*David McCarroll, violinist*

A man in a striped shirt is pointing forward with his right hand while holding a clarinet. He is wearing a silver watch. In the background, two women are visible, one of whom is also holding a clarinet. The setting appears to be a rehearsal or performance space.

A young man and woman are seated at a light-colored wooden table in a bright, wood-paneled room, likely a cafe or rehearsal space. The woman, on the left, has dark hair and wears glasses and a white t-shirt with a colorful graphic. She is resting her chin on her clasped hands, looking towards the man. The man, on the right, has dark hair and wears glasses and a grey polo shirt. He is holding a violin and bow, smiling at the woman. In front of them on the table are two open books of sheet music. In the background, several other people are seated at similar tables, and the room has large windows and warm wooden walls.





In rehearsals you dig in your heels and try again and again, time after time! It takes time to get closer to the truth, in music and in life. Maybe this is the lesson you take with you from Marlboro. And we are allowed to fail to reach the platform for a performance—only to play for ourselves or just a few friends. For me that is a beautiful concept.

*Mitsuko Uchida, pianist & co-artistic director*

Some of the greatest joys in groups have been in the study of the music; the performance—whether we did or didn't have one—was truly beside the point. That's rare. That's music-making at its purest, when it's simply for the joy and love of studying the music. That it can be such a prolonged togetherness with this music goes beyond just the joy of reading something and discovering music in that way. There can be a different joy in prolonged study... you can connect more deeply with the music itself and with what could go into the offering of this music. *Cynthia Raim, pianist*

Time is not what we have when we are out in the world. In reality, we are to be ready fast for most concerts. If a young musician comes to Marlboro, they get a chance to take their time. Not every place offers the “pause” from everything, without an absolute pressure to get on stage. The result is that we can approach the most demanding repertoire and see how it turns out. It gets philosophical here in Vermont. *Carmit Zori, violinist*

The luxury of ample time spent collaborating with high-level, curious musicians from different backgrounds, in an environment designed to foster the exchange of ideas, is what makes Marlboro a musical utopia. The mind is opened, perspective is widened, communication skills are honed, and the power of music is amplified. *Nathan Hughes, oboist*

Time and space are precious commodities in today's society. Marlboro's pace allows magical exploration and transformation that is unpredictable. When the rest of the world is impatient and often results driven, it is a much-needed artist haven where time stops and creativity takes center stage. I am a lifelong believer... Patience, patience, and patience. Time is the ultimate healer and doctor in all. *Hsin-Yun Huang, violist*

Marlboro connects the past and the future of music. It is a true palimpsest of composers' voices and intentions brought to life again and again by generations of renowned and thoughtful interpreters; every summer we start fresh and build on the careful work of those who came before. *Patricia Manley, advancement director*

Most of society's attention span is getting shorter and shorter due to technological advancements and the connectivity it brings, therefore it is hard to ask someone to sit still for a full concert. But in this dilemma, I see the very opportunity music offers to those who are ready to really connect and find meaning. *Efe Baltacıgil, cellist*

A certain rarity continues to pervade the chamber music ensembles here. There's an eternal quality that transcends challenges that are found in other settings due to time pressures and the pressure to perform. *David White, Marlboro family*



From left: Christine J. Lee, Brett Dean, and Kim Kashkashian; Tessa Lark, Peter Wiley, and Mitsuko Uchida



# THE EGALITARIAN SPIRIT: A CIVILIZED DISCOURSE AND TOGETHERNESS



Music is ultimately about people. It is a social expression of the lateral, non-hierarchical dynamics of chamber music at its best; a short but real glimpse into what a fairer world could look like, searching and listening for deeper resonances with other humans.

*Jay Campbell, cellist*



After all these years, I don't consider myself the master of anything that I play, and there is always more discovery. The learning can happen not only from your peers but also from the younger participants. And that is a wonderful thing, that learning comes from every quarter. *Cynthia Raim, pianist*

Marlboro provides artists an opportunity to question, study, and explore all the dimensions of the chamber music repertoire without prejudice or constraints. It fosters openness, collegial behavior, and consummate levels of artistry. There is no hierarchy, nor preconceptions, nor constraints of time. These are rare attributes in today's world. *Barbara Glauber, trustee*

Marlboro acts as an oasis for people from all walks of life and offers the spirit of daily community living. Each member of the community is treated equally and valued for who they are. I learned, laughed, and loved the music as well as the special atmosphere... and those beautiful hills in Vermont. *Matija Vlatković, Marlboro family*

The beauty and power [of chamber music] emerges from a sublime combination of discourse, togetherness, and development. The analogy is more than a bit blunt and overly simplistic, but surely our daily home lives, society, and certainly our politics would benefit from a more civilized discourse and togetherness. *Daniel Ginsberg, trustee*

From top: David McCarroll, En-Chi Cheng, and Brannon Cho; Alina Kobialka, Stephen Tavani, Sirena Huang, Christine Lim, and Cong Wu





Marlboro has taught me the importance of gaining trust with colleagues and musical partners, the necessity of patience in allowing a project to grow naturally, the strength of kindness and the importance of listening and allowing your colleagues to express their thoughts.

*Lydia Brown, pianist & vocal coach*

I'm trying to become as authentic a communicator onstage as I possibly can—and therefore to find the most direct way to serve the music and get to the heart of its message. Related to that is my continual quest to be a good colleague... this means not only coming to rehearsal prepared and able to discuss the music, but being able to work with all different sorts of personalities without feeling like I'm being pulled in different directions. I guess that's intertwined with getting to know oneself, which comes from building experiences over time and learning from them... a skill necessary for any station in life. *Emilie-Anne Gendron, violinist*

After years of studying scores, analyzing music, listening, perfecting, trying again, I have learned that the process of discovery in itself is true joy. One of my goals and challenges as an artist and pedagogue is to nurture creativity. The lessons of how to engage in the creative process stem from my summers at Marlboro where I have explored musical thought and sound, where I have been inspired by my colleagues, who after weeks and weeks of rehearsals are still full of questions, and who, after the performance, continue discussions backstage and into the late hours at the coffee shop. *Ieva Jokubaviciute, pianist*

The Marlboro way—of thoughtful contemplation and discussion, of mutual tolerance when differences arise, of moving toward consensus with careful deliberation and without undue haste—was effective in reaching an outcome that has sustained and furthered Marlboro's goals and ethos while adapting these to emerging conditions, imagining new opportunities, and welcoming the next generations of high talent and promise. *Hanna Gray, trustee emerita*

It says a lot about Marlboro that the members of the faculty are not called “teachers” or “professors” or even “coaches” but “seniors.” This terminology leaves the relationship between the younger players and the experienced ones more open to give-and-take in rehearsals. Imagine arriving at Marlboro for your first summer and being put into a group with Felix Galimir, your chamber music coach at Juilliard where you probably called him Mr. Galimir. Now he is “Felix” and you are encouraged to contribute to the creation of the performance of, say, a Brahms sextet. This could be daunting were it not for this new naming of the relationship. The senior is not there to tell you what to do but to help you delve into the music and use your imagination. This is guidance rather than directive.

*Judith Sherman, former head recording engineer*

Almost nowhere in society can you use constructive criticism and not see people fall apart—it's a skill that not many people have, and it is cultivated here. *Freddie Hart, Marlboro family*



From top: Vicki Powell, Matthew Lipman, Molly Carr, and John Stultz; Charles Neidich and Emily Beare



## HUMILITY: LETTING THE VOICES OF OTHERS LEAD



I think that, to Marlboro's co-founders, directors, and seniors, a performance is merely a snapshot in time—a rendering of where the artists are in their endless quest for musical perfection and deeper understanding. A great piece can never be played well enough, but the attempt is deeply revealing—of the group, the piece, and the times in which we live.

*Philip Maneval, manager*



Fame is not important at Marlboro. In a rehearsal, at the square dance, or at meals, everyone pitches in... and enjoys themselves! I had never been in an environment with so much emphasis on the joy of life. That's a lesson that carries over to other fields: joy in making art equals joy in life. *Scott St. John, violinist*

From its beginnings, Marlboro has been characterized by the humility of its founders and musicians—a humility that comes from an uncompromising commitment to something greater than oneself—a respect and dedication to music above all.

*Jennifer Loux, admissions director*

Marlboro is where we finally realize we can grow up to be great artists, but we never have to stop being children in our curiosity and our joy at making musical discoveries. It is where we learn that humility and gratitude go hand in hand with daring and adventurousness, and these bind us to our ancestors and to our successors alike, and make us vibrant contributors to this planet here and now. *Marina Piccinini, flutist*

The true thing is that it's not about us, but how we think about the music and getting that out through ourselves to anybody who listens, closer to the people who wrote the poetry and the music. *Benita Valente, soprano & vocal coach*

From left: Catherine Chen and Marlène Ngalissamy; Scott St. John





Music is a state of being and a way of life. As trite as that sounds, being fully immersed in music means that we are less concerned about "achieving something." We would rather spend that energy simply expressing, something that Marlboro has given us limitless freedom to do. *Rose Hsien, violinist & Andrew Hsu, pianist*

The example of individuals and the Marlboro community has taught me commitment to service, humility, kindness, generosity, gratitude, uncompromising excellence, inclusion of different voices and perspectives, listening, community, collaboration, patience, fidelity to friendships, and to honoring values, goals, and ideals without compromising integrity for the sake of profit or expediency... these lessons have helped shape my way of taking up responsibilities and of collaborating in general... they have reminded me of how essential in life it is to be ready to sit in the second fiddle chair, listening discerningly to others' perspectives and letting the voices of others lead, while remaining ready to join my voice to the collaborative effort in the service of moving toward shared goals with integrity.

*Luisa Saffiotti, trustee*

Working in the background to make something really special happen has taught me a kind of humility where I can appreciate the importance of my role without taking any credit for the wonderful learning and performance outcomes that occur. I have also had the honor of forming lifelong friendships, learning so much about music, other cultures, the professional life of musicians, how to talk people off the ledge, how to encourage people to speak up and how to listen, and how to respond empathetically to genuine, deeply-felt hurt and confusion that sometimes comes with the territory. These skills have helped me not just to be a better scheduling director but also a better person in every aspect of my life.

*Alisa Belzer, scheduling director*

Even one's most stubbornly ingrained points of view change over time, provided there is enough opportunity for soul-searching and genuine introspection. *Anna Polonsky, pianist*

Chamber music requires not only learning one's own part but the score: learning to listen, to compromise, to make multiple voices into one. These are the same skills that we need in our personal lives. The lessons of chamber music and life intersect at Marlboro and will continue to be essential to future generations of musicians and to music itself.

*Frank Salomon, senior administrator*

Young musicians are learning their craft at a phenomenal level. The important things for them to learn are still the same: respect, reverence, and community. *Lucy Chapman, violinist*



Egos quickly melt away because you are bumping shoulders with the world's top musicians who are also there just to make music and enjoy life. Perhaps most importantly, music is simplified because you have time to ponder musical ideas and discover what a composer intended. Through the simplicity, I began to discover how grand music could actually be.

*Miles Mykkanen, tenor*

From top: Robyn Bollinger, Nick Eanet, Lauren Pearl Eberwein, Sally Chisholm, and Efe Baltacigil; Wilmer Wise and David Cooper; Daniel McGrew and Ryan Roberts; Giorgio Consolati and Marina Piccinini



# COLLEGIALITY AND THE PURSUIT OF SHARED GOALS



I am intoxicated by being surrounded by people who care deeply about working intensely and carefully—and who love talking about that, sharing ideas and, yes, geeky thoughts about how it all works. I learned that chamber music rehearsals minus ego and plus laughter are the best.

*Joshua Smith, flutist*



Marlboro remains a grand experiment! The world of chamber music is akin to the world at large. We must retain our own impulses and identity yet allow another's impulses and choices to flow through us in a convincing manner. It is the ideal of good government; the ideals of a society are strengthened through both resistance and flow.

*Kim Kashkashian, violist*

From almost the first hours after arriving, a rhythm began to be established and a balance was struck between a remarkably relaxed social atmosphere on the one hand, and the most absolute and serious study of great musical texts on the other. This sense of artistic equilibrium at Marlboro is unique in my experience. *Alexander Hersh, cellist*

My playing in real life (i.e. The Cleveland Orchestra) is inflected with and enhanced by my experiences at Marlboro—specifically the sense of community which chamber music embodies; the give-and-take between partners, the support for others musical and otherwise, learning when to lead and when to follow, how to lead while following and follow while leading, grappling with the whole panoply of human interaction. *Frank Rosenwein, oboist*

My goals are for the singers to sing like musicians, not just singers. It is important to tell the truth as a musician and person. *Ken Noda, pianist & vocal coach*

From left: Christine J. Lee, Kim Kashkashian, and Tanner Menees; participants in Persons Auditorium





The ideals of Marlboro haven't changed: the goal is serving, knowing better and loving music, and abandoning considerations about career, success, and performance as a show. It means engaging a work that needs patience, tolerance, time (a lot of time), and good, friendly relationships with partners, no matter if they are much younger, forgetting the concept of hierarchy. The kind of life one leads in Marlboro (not travelling for an anachronistically long period, no TV, shopping once a week, innocent parties) became a way to make more unity in my own family within the larger Marlboro family. *Bruno Canino, pianist*

The world is evolving on so many levels both positively and sadly, negatively, but when given the chance to delve into music that is 1 to 200 years young, the possibilities are endless. I think the sharing of ideas, goals and ideology is... what makes me want to return year after year. It is a haven where we can lose ourselves in our artistic rapture and leave the tumultuous events of daily life—just a little bit behind. *Marcy Rosen, cellist*

Inside that stretch of time communing daily with fellow humans (in music-making or otherwise), one becomes re-oriented toward some greater empathy. Much like in chamber music, we see each human as fully unique yet equal partners, creating and contributing to a shared space of understanding, support, and respect in the pursuit of shared goals. *Jay Campbell, cellist*

Members of the festival come from all corners of the globe, and each summer I am given the opportunity to learn from them and their unique experiences, with the common ground being music. In a world where divides and differences are often a common theme, Marlboro offers a departure through its community of musical kinship. One can't help but take this sense of community and unity back into the outside world after a summer spent with the festival.

*Christine Lanza, hospitality director*

We seem to be living in a world where disagreement is often followed immediately by a lack of listening and a hardening of differences. Rehearsing a piece of music over a long period of time requires just the opposite approach. It is important, first of all, to come with strong ideas and convictions from the score, but then to be able to listen to someone else's equally strong but differing opinion and fully embrace it as an option, together in service of the music.

*David McCarroll, violinist*

I wonder what an environment can provide that the internet cannot? Young musicians are far more self-educated nowadays, and the talented ones are often way ahead of us. Yet traditional values in deeper listening, experimenting without coming to immediate solutions, and a genuine openness to all ideas might be the best message we could share. *Hsin-Yun Huang, violist*

From its first moments the not-so-secret ingredient of Marlboro has been the spirit of generosity which infuses all of its activities... it is reflected in the return year after year of senior musicians, many of whom first came to Marlboro as younger artists. Our current artistic directors are the perfect example of that spirit. *Stephen Stamas, trustee & former chair*



From top: Mitsuko Uchida and Leon Fleisher; Joshua Smith, Giorgio Consolati, Emily Beare, and Frank Rosenwein



# THE FUTURE: LESSONS FOR THE YOUNG



Young musicians must take their courage in both hands and offer up their unique voice, no matter how vulnerable it may make them feel.

*Kim Kashkashian, violist*

To young artists: Be patient, explore the repertoire not just of your instrument, and don't be tied just to one style. Enrich your soloistic talent with analysis and knowledge of chamber music, and make your virtuosity less extroverted. *Bruno Canino, pianist*

It's a cliché to say that keeping classical music alive and thriving is a challenge; less acknowledged—but surely just as important—is the need for musicians themselves to thrive and stay happy in such a demanding and stressful field. They must certainly be more stylistically versatile than they used to be... to be versatile and to have different tools at your disposal is important, but to be able to draw on those different tools to effectively work with other people is ultimately more crucial. *James Andrewes, former assistant librarian*

Today's young musicians face a competitive landscape, where perfection is almost a necessity. The discipline needed to acquire technical mastery often overshadows the humanity and vulnerability of the artist... Today's young musicians can benefit enormously from the conversations and discussions of chamber music, as it leads to deeper understanding. *Scott St. John, violinist*

We can now fly across the country or the world and perform on consecutive nights. We can book a flight and race to the airport at the last minute, do a rehearsal and concert, and fly back before anyone noticed we were gone. But should we ramp up the pace and our blood pressure and do this? A musician needs time to relax, to breathe, and to get their head together in order to perform. *Karen Kloster, operations director*

The vital challenge in coming decades will be to maintain the relevance of classical music in today's world, to uphold standards, and to demonstrate, at a time when attention spans are becoming ever shorter, that there is a value to taking time, becoming informed, and savoring the mutual pleasure and nourishment that can be derived from live performance. *Roger Vignoles, pianist & vocal coach*

Musicians should feel the need to be in the business of knowing... Some musicians are information-driven, but in many cases newer information needs to overwrite the old information—it is not easy for many to un-learn something in order to learn something new. *Koji Otsuki, head librarian & Bach consultant*





What is most important now for young musicians is that they know, in a world of so many people and attitudes that challenge absolute truth, that there IS still an absolute truth. Engaging with a score—asking questions of it, looking at it, studying it—it is still as important, perhaps even more now than it ever was. There are no shortcuts...

*Lydia Brown, pianist & vocal coach*

In addition to knowing and growing their knowledge of the repertoire and performing it in an exemplary manner, young musicians must learn to maintain an excellent network of vital relationships, as they will be the key to advancement. *Harvey Traison, trustee*

I fear that technology will become a larger distraction with each passing year. Art is about minimizing distractions and directly connecting us with the simple truths in nature. When we get too focused on making distilled videos to compete with short attention spans, we are diminishing the power of listening to a piece of music and connecting to the performers on stage. *Miles Mykkanen, tenor*

Young musicians who come to Marlboro are already beyond exceptional at playing their instruments. Many have considerable experience with chamber music, but few have worked on it with the intensity of study and loyalty to the composer and the composition that Marlboro values so deeply. To do this, they must learn how to have the patience and persistence to stick with the music, their colleagues, and the process so they can go well beyond playing through the music proficiently. They have to slow down in a way that may be very different and very difficult for our current young generation. They are given something rare to help them do this: the gift of time and the opportunity to learn how to use it. *Alisa Belzer, scheduling director*

Classical musicians moving forward will increasingly be challenged to cultivate and maintain the next generations of listeners. In an ever-growing digital age, the intense competition for younger audiences' attention is challenging to sustaining interest in live concerts. I have chosen to remedy this by pushing projects involving high production-value digital content designed to reach wider audiences and inspire them to seek out and attend live classical music events.

*Alexander Hersh, cellist*

As performing artists, it feels as if we are asked with each passing year to take on more duties beyond performing. Some of these changes are welcome: I love that we are invited to speak to our audiences, and I delight in cracking open the canon to include deeply needed, diverse viewpoints. Others, though, can feel like a burden—too many hours spent writing grants or retweeting photographs, per the presenter's request, instead of being able to practice. Even rehearsals can feel like an unattainable commodity when you're busy rushing from one performance to the next. *Lucy Fitz Gibbon, soprano*



From top: participants in Persons Auditorium; Sirena Huang, Scott St. John, Matthew Zalkind, and Pei-Ling Lin





The modern world, for all its advantages, often conspires to divide musicians' attention in a million directions, and to distract us from our central task of inhabiting the music we play.

*Jonathan Biss, pianist & co-artistic director*

The biggest underlying issue is to find a way to keep music, the arts, and the humanities relevant and important to the popular mindset in an increasingly STEM-focused world. To me, this has to be achieved through exposure in general public education from the very earliest stages. But education is a two-way street. I think musicians desperately need to be more broadly educated in areas outside the practice room. Like that famous saying goes, all true daring starts from within: just reading widely and staying curious and aware about the world will make us all better artists going forward. *Emilie-Anne Gendron, violinist*

I hear a lot of "perfect playing." I'm bored to death. Perfect recordings are false gods. Following trends in music leads musicians to ignore what is truly important in the music. Keeping an audience coming back to hear concerts is not about playing in tune or on time. Love, joy, intimacy, beauty, and innocence are the key elements in the music that keeps the audience returning. Stop trying to impress people. Instead, give them what they need in life through the music you play. There is no such thing as perfection, but there is such a thing as beauty. You want love and joy to last as long as possible... the faster you play, the more quickly it will end. *Kurt Muroki, bassist*

The most vital challenges facing musicians in the coming decades also apply to other fields and to society and life in general. Marlboro has, built-in, the basic musical and community potential for helping to transcend barriers of self-interest and self-promotion—for working collaboratively, for finding how to make significant musical-humanitarian connections with mankind specifically as well as in general. It is the great gift of music that it inspires far above the "usual" personal and political concerns that keep some aspects of the culture a bit myopic in terms of possibility for richer development of a more universal vision. *Eileen Cline, trustee*

Classical music will survive only if and because it is played with the same depth and relevance as at the moment it was written. In fact, I often object to the term "classical," because there is nothing antiquated about the music we play. It is still and always will be music that conveys deep human emotion. I find it hopeful and comforting to know that a Beethoven quartet or Schubert trio will always take the same amount of time to unfold, despite the ever-faster pace of modern life. This will become more and more necessary in people's lives, and it is our job to present it in this way. *David McCarroll, violinist*

From top: Ying Fu, Bruno Canino, and Matthew Zalkind; Jennifer Johnson Cano, Faylotte Crayton-Dover, and Lucy Fitz Gibbon; Mari Lee and Carmit Zori; Hiroko Yajima, En-Chi Cheng, and Samuel Rhodes

In the decades to come, the most important quality any musician can possess is a collaborative spirit.

The ability to work with artists in one's own medium/genre, and with those from different artistic fields, will be an essential skill for connecting this music to a wider range of diverse audiences.

*William Langlie-Miletich, bassist*





# HOPE IS THE GREATEST OF GIFTS



I think music is more and more a balm  
for the distracted and socially isolating times  
we are experiencing. If we can focus on using our  
art to connect, uplift, and create community,  
we will be as important to the future  
as we have been to the past.

*Frank Rosenwein, oboist*

I would tell my younger self to enjoy every bit of it... to find the meaning between the notes. Marlboro clearly imparts the importance of a musical community searching tirelessly together for meaning and beauty, which is easily applicable to any dimension of life. *Efe Baltacigil, cellist*

I began my life at Marlboro as a young, unseasoned violist. I was catapulted into a new world of sights, sounds, and images: humanity working in depth, with unabashed passion and faith in the power of artistry. *Kim Kashkashian, violist*

Marlboro needs to stay true to its values and idealistic example. The founders created great music after fleeing fascism, in the face of our larger society that doesn't always share the same reverence for higher calling and higher art-making. As the photographer, I seek to project the positive nature of the creative and social interactions that I see, both for the community as well as for the wider world looking in. *Pete Checchia, photographer*

The Marlboro model, valuing artistic pursuit over commercial gain, is a beacon of rectitude in a world that seems to be inexorably sliding towards commercialism. Marlboro should be promoted... as a model for an alternate value system to a corporate consumerism that dominates so much of modern culture. *Alexander Hersh, cellist*

Allowing musicians to get together for the sake of music (not for the sake of fulfilling obligations) is noble, and from that standpoint, Marlboro is a chamber music sanctuary... In this business-driven world, Marlboro's approach seems unrealistic, but that makes it even more special. *Koji Otsuki, head librarian & Bach consultant*

Marlboro has never been unblemished by hypocrisy, but overall i think it is amazing that it has managed to keep that original intent of building a strong community on a shared love of music. In these troubled times, especially, it offers some kind of hope, a sense of devotion and deep care. *Judith Serkin, cellist*

All of us in the administration have a huge amount of appreciation for what Mitsuko, Jonathan, and the seniors give to Marlboro, both in their off-season involvement in the auditions and planning activities, and throughout the summer. We are humbled to be a part of this process which aims to foster dynamic, in-depth relationships allowing musicians to exchange and develop ideas through an intensely collaborative approach to learning.  
*Miles Cohen, artistic administrator*

Photo: Mitsuko Uchida and Jonathan Biss





There simply is no experience for all of those playing, singing, and listening quite like a performance of the Choral Fantasy at summer's end to reaffirm the beauty of humanity, music, nature, and life in one singularly exquisite musical moment. *Matthias Naegele, cellist*

Marlboro has striven and achieved ever higher musical standards through the dedication of its founders to the music itself as opposed to commercial success. Continued commitment to this ideal will ensure its future. *Peter Benoliel, trustee*

The future of performing artists is increasingly focused on the ability of the arts to impact social justice and conscience. Members of the Marlboro family are some of the leaders of this movement, and several participants have been at the forefront of projects to bring the arts to those forgotten by society. The arts can give the listeners hope. In these times, hope is the greatest of all gifts.

*Sally Chisholm, violist*



Anyone who has lived and worked at Marlboro cannot help but be changed in a meaningful way by the community, the natural surroundings, and the music-making—by its gift of time, and by its culture shaped by generosity, empathy, humility, and an uncompromising commitment to an ideal. *Jennifer Loux, admissions director*

The musicianship nurtured at Marlboro will never change. The commitment to the art and the craft remains as necessary now as ever. The communion with each other remains as necessary now as ever. The music itself remains as necessary now as ever. And the sheer idealism of the place is what will carry us through. *Lucy Fitz Gibbon, soprano*

The people change from year to year, but the spirit remains the same, both with respect to music and humanity. *Bice Horszowski, family member*



From top left: Marlboro Festival Chorus; Cong Wu; Cynthia Raim, and Eunice Kim; Michelle Ross; Brad Balliett and Richard Goode; Elena Urioste, Robin Scott, Mitsuko Uchida, Colin Carr, and Vicki Powell





The idealism of what Marlboro offers continues to influence the most talented young musicians today. They see the generosity of spirit and example that our present music directors, Mitsuko Uchida and Jonathan Biss, provide. They work with the different points of view that our senior artists give them. They begin to understand that putting a performance together quickly is not really the point but spending unlimited time working on the smallest points and discussing every angle of a work is worth everything. They see how respecting a colleague's different point of view and trying all ideas out until they arrive at a solution that is greater than the sum of all the parts is an important goal. *Samuel Rhodes, violist*