

MARLBORO MUSIC

MITSUKO UCHIDA & JONATHAN BISS, ARTISTIC DIRECTORS



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

2024 SEASON



Denis Savelyev, Alberto Menéndez Escribano, Nathan Hughes, Nelson Ricardo Yovera Perez, Javier Morales-Martinez, Kate Wegener, Yuhsin Galaxy Su, Joshua Butcher, and Peter Whelan.

For more information, including our 2024–25 Musicians from Marlboro schedule, a full listing of our participating musicians (1951-2023) and their performances, in-depth profiles of Rudolf Serkin and other influential Marlboro figures, historic Marlboro Music photographs, and more, visit [marlboromusic.org](http://marlboromusic.org).

**Summer Address:**

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

**Off-Season Address:**

Marlboro Music  
1528 Walnut Street, Suite 301  
Philadelphia, PA 19102  
215-569-4690

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

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By page, top to bottom, left to right, e.g.

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| A |   |
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| D | E |

**Pete Checchia:**

Inside front cover (A), 2 (A, E), 5 (A, B, D, E), 7 (A, D), 9 (A, C, D), 11 (C), 12 (D, E), 16, 18 (A, E), 23, 25 (A, B), 27 (A, B), 32 (B), 33 (A, D), 36, 37

**Allen Cohen:**

Inside front cover (B), 7 (C), 18 (C, D), 25 (C), 27 (C)

**Matt Genders:**

Inside front cover (C), 2 (B, C, D), 5 (C), 7 (B), 9 (B), 14-15, 18 (B), 21, 25 (D), 32 (A), 33 (B, C)

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**Program Book Design:**

Megan Fentzloff

# Welcome to Marlboro!

We are so glad you could join us on this hilltop campus, where Marlboro Music has formed its unique summer community since 1951. We look forward to enjoying with you the exciting performances and musical discoveries that emanate from our program of advanced studies. We hope you can attend our open rehearsals and weekend concerts in the Persons Auditorium from July 13 to August 11, 2024.

This summer, under the direction of Mitsuko Uchida and Jonathan Biss, generations of musical leaders from throughout the world have gathered to explore chamber music from all eras, including new music by resident composers. They are interacting not only in daily rehearsals but with one another, staff, spouses, and children as one large musical family, sharing the historic buildings, newer facilities, and lovely grounds of Potash Hill.

Please visit [marlboromusic.org](https://marlboromusic.org) for information on lodging, shopping, and dining in the area, and to learn more about our artists, off-season concert tours, and illustrious history. To order tickets, or if you have questions or comments, please contact us at 802-254-2394 or [info@marlboromusic.org](mailto:info@marlboromusic.org). For more information about the campus and off-season rental opportunities, email [info@potashhill.org](mailto:info@potashhill.org).

It is the involvement and support of friends like you that allow our musicians to gather and devote themselves to the highest standards, and to our values of collegiality, integrity, and inclusion. With your help, we look forward to continuing to serve this art form, with its transformative powers and limitless possibilities, and to providing generations of musical leaders with the insights and skills that will enable them to enrich the world for years to come.



## 2024 Artists

### Piano

Jonathan Biss  
Solomon Ge  
Filippo Gorini  
Sahun Sam Hong  
Ieva Jokubaviciute  
Juho Pohjonen  
Cynthia Raim  
Ignat Solzhenitsyn  
Mitsuko Uchida  
Tom Zalmanov

### Violin

Samuel Andonian  
David Bernat  
Angela Sin Ying Chan  
Meesun Hong Coleman  
Ellinor D'Melon  
Abi Fayette  
Leonard Fu  
Anna Göckel  
Randall Goosby  
Amy Lee  
Joseph Lin  
Clara Neubauer  
Oliver Neubauer  
Alex Redington  
Julian Rhee  
Mark Steinberg  
Arnold Steinhardt  
Yebin Yoo  
Itamar Zorman

### Viola

Misha Amory  
Sally Chisholm  
Beth Guterman Chu  
Njord Fossnes  
Hsin-Yun Huang  
Nobuko Imai  
Hiroki Kasai  
Yuchen Lu  
Ao Peng  
Cara Pogossian  
Samuel Rosenthal

### Cello

Zlatomir Fung  
Oliver Herbert  
Annie Jacobs-Perkins  
Minjoung Kim  
Taeguk Mun  
Peter Myers  
Alice Neary  
Christoph Richter  
Marcy Rosen  
Judith Serkin  
Ben Solomonow  
Joseph Staten

### Double Bass

Tobias Vigneau

### Flute

Denis Savelyev  
Joshua Smith

### Oboe

Donovan Bown  
Frank Rosenwein  
Mary Lynch VanderKolk

### Clarinet

Sang Yoon Kim  
Javier Morales-Martinez  
Yuhsin Galaxy Su

### Bassoon

Joshua Butcher  
Natalya Rose Vrbsky

### Horn

Carys Sutherland  
Ryan Williamson

### Voice

Lucy Fitz Gibbon, *soprano*  
Bridget Esler, *soprano*  
Chihiro Asano, *mezzo-soprano*  
Daniel Moody, *countertenor*  
Patrick Bessenbacher, *tenor*  
Evan Luca Gray, *bass-baritone*

### Vocal Program

Andrew Appel  
Lydia Brown  
Anja Burmeister  
Benita Valente

### Composer in Residence

Thomas Adès  
Sally Beamish

From top: Filippo Gorini, Stephanie Zyzak, and Judith Serkin; Musicians at Play; Hsin-Yun Huang and Jordan Bak; Yuhsin Galaxy Su and Lucy Fitz Gibbon; Jonathan Biss and Mitsuko Uchida.

# Serving Music and Musicians

Life can be difficult for young musicians who aspire to significant careers in music. In addition to the usual challenges and uncertainties of youth, they must spend countless hours in solitary practice to develop their abilities. They must learn works in all styles, and meet the high expectations of teachers, colleagues, presenters, and audiences. They must find ways to gain income and exposure, travel regularly to performances, and play at their best in concerts and auditions.

Each summer, Marlboro provides aspiring musicians with a respite from the financial and logistical burdens of their profession. For seven weeks, they are housed, fed, and welcomed into a nurturing, closely-knit family. They receive sustained opportunities to broaden their perspectives, gain insights, form close relationships, and develop their leadership skills. They live, learn, play, and socialize on this rural Vermont hilltop, inspired—as so many composers have been throughout history—by the beauty and animating forces of nature.

Once the season’s roster of artists has been determined, we reach out to the younger participants to learn what works they would most like to study while they are in residence. The list of masterworks, infrequently-heard pieces of special interest, and innovative new music that results becomes the basis of the summer rehearsals. The Marlboro scheduling department then assigns one or two “senior” artists to each group, to join the younger players in an in-depth exploration of the music.



From top left: Mary Lynch VanderKolk; Ignat Solzhenitsyn and Daniel McGrew; Marcy Rosen and Isabelle Durrenberger; Randall Goosby and Haesue Lee; Joshua Smith, Nina Bernat, and Yuchen Lu.

As the groups get underway—weeks before any public concerts are held—there begins the exchange of musical ideas and perspectives, and the intensive search for shared solutions that characterize this highly collegial process. The artists have the luxury of unlimited time for study, rehearsals, discussion, and reflection, without performance pressures or distractions—a true rarity in the music profession today.

After several weeks, each group assesses its progress. Have the artists arrived at a unified and convincing approach? Have they gotten to the heart of the composer's intentions? If not, they can continue rehearsing together, or they can move on to form other groups and explore other repertoire. If they have, and they would like to share with others what they have achieved, they may suggest their work for performance.

As more than 200 groups are formed each season, our concerts can accommodate only a small number of them. Also, it is because of this fluid and organic process that we do not know, and cannot announce more than a week or so in advance, what repertoire and artists will be featured in any particular concert. What we can be sure of, however, is that the performances will represent the dedication to excellence and the search for compelling artistic discoveries that characterize all the music-making at Marlboro.



From top: Isabelle Durrenberger and Alice Neary; Hiroki Kasai, Geneva Lewis, and Jay Campbell; Nobuko Imai; Jonathan Biss and the Marlboro Orchestra & Chorus.

## A Model for the Field and Beyond

Marlboro's founders created this institution, in 1951, in response to the rise and results of fascism, racism, and intolerance in the world during the prior two decades, and to imbue in aspiring new musical leaders a different approach to music preparation and performance. Their perspective, and that of their Marlboro successors, is that music-making on the highest level is a moral imperative, and one that requires dedication, understanding, time, integrity of purpose, and true collaboration.

In chamber music, all members play equal roles in the interpretation; as such, it is an ideal vehicle for teaching these lessons, for conveying principles that apply not only to other forms of music but to all professions and pursuits. To experience a Marlboro performance is to witness strong-minded professionals, of diverse ages, ethnicities, and backgrounds, coming together as one to express something beautiful, transcendent, and transformative. Everyone knows their own part, and those of their colleagues, and they listen, react attentively, and support one another for the good of the whole.

There have been immense changes in the world, of course, during the seven decades of Marlboro's operations. Yet, these bedrock principles are as vital today as they have ever been. Great musical works set standards of excellence for us all, and their performance is a powerful, living demonstration of the benefits of civil discourse, cooperation, and mutual understanding. It is democracy and tolerance in action, pure and undiluted, a true meeting of the minds.

The community aspects of Marlboro strengthen these ideals. Master artists forego appearances at celebrated venues, with their attendant fees and accolades, in order to live on this rural campus and be mentors and role models to young practitioners of their art. It is a wonderful act of generosity and service—to Marlboro, the field, the world, and the future. Their dedication, and the support of our friends and audiences, keeps alive the light of hope and optimism that has shined brightly in this place, and which continues to illuminate a pathway to a better future.



From top: Nathan Hughes, Kate Wegener, Alberto Menéndez Escribano, Nelson Ricardo Yovera Perez, Peter Whelan, Joshua Butcher, Yuhsin Galaxy Su, and Anthony McGill; outside the Dining Hall; Isabelle Durrenberger, Itamar Zorman, and Claire Bourg; Lydia Brown, Lucy Fitz Gibbon, Eira Huse, Patrick Bessenbacher, and Evan Luca Gray.

## A Living Legacy

It was in the late 1940s that the legendary pianist, Rudolf Serkin, and his father-in-law, violinist Adolf Busch, bought homes in rural southern Vermont. The intimate scale and beauty of the landscape reminded them of the Swiss and Viennese countrysides they had loved before coming to America a decade earlier. Serkin soon met a neighbor, Dr. Walter Hendricks, an educational entrepreneur who had recently founded a small liberal arts college on Potash Hill in the nearby town of Marlboro. Serkin agreed to perform concerts to benefit the fledgling college, while Hendricks hired three of Serkin's colleagues—Marcel, Blanche, and Louis Moysé—to teach at his college.

In 1950, Serkin, Adolf Busch and his brother Hermann, and the Moyses led a summer music session on campus. They invited gifted young musicians to come and play with them; unlike most study programs, there were no courses or private lessons, just an immersion in the practice and delights of the art form. Serkin was taken by the acoustics of the farm buildings, the peacefulness of the campus, and the opportunity to bring together the best artistry of old Europe with the freedom and freshness of spirit of his newly-adopted country. By founding Marlboro Music the next year, he and his colleagues began a journey that, over time, would foster a love of chamber music throughout the U.S. and shape generations of new musical leaders.

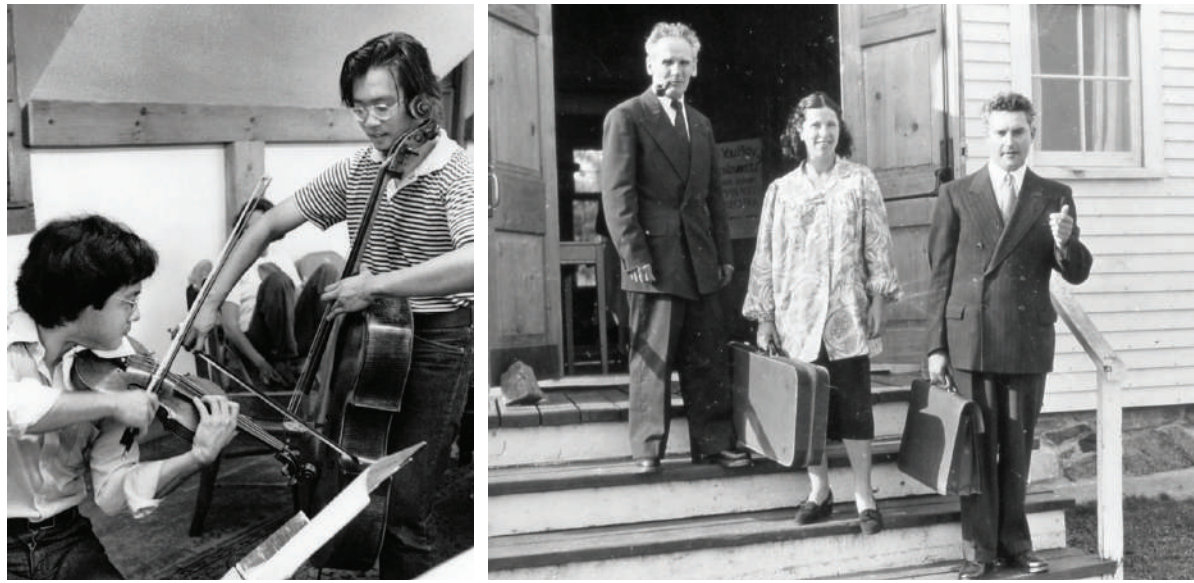
As we look back, we note with pride the outstanding ensembles that were inspired by this community: the Aizuri, Borrromeo, Brentano, Cleveland, Daedalus, Dover, Emerson, Galimir, Guarneri, Johannes, Mendelssohn, Muir, and Vermeer quartets; ensembles including Decoda, ECCO, NEXUS, TASHI, and Windscape; and many more. We have seen our artists join other groups such as the Juilliard, Tokyo, and Takács quartets; become renowned solo artists; be appointed to principal positions at leading orchestras; become highly-sought after teachers; and create other programs inspired by Marlboro's example. Today, more than 3,000 leading musicians consider their experiences on Potash Hill to be among their most important artistic influences.

Marlboro enriches the musical life of our nation also through the off-season Musicians from Marlboro tours. Groups that achieve especially successful results during the summer are sent out on the road to perform concert series in Carnegie Hall's Weill Hall and in Boston, Philadelphia, Washington, D.C., and Greenwich, Connecticut, as well as single performances in Montréal, the Toronto area, Brattleboro, and elsewhere. The tours provide emerging artists with broad exposure and the chance to play multiple times with eminent artists, and they enable audiences outside of Vermont to enjoy a sampling of the unique music-making that takes place on this rural hilltop.



From top left: Madeline Foley and Robert McDonald; Pablo Casals; Nobuko Imai and Felix Galimir; Misha Amory and Bruno Canino; Rudolf Serkin and Myron Bloom.





From top left: Young Uck Kim and Yo-Yo Ma; Marcel, Blanche Honegger, and Louis Moyses; Thomas Adès and Marcy Rosen; Arisa Kusumi, Ieva Jokubaviciute, and Luis Batlle; Mitsuko Uchida, Charles Letourneau, Scott Lee, Min-Young Kim, Alexis Pia Gerlach, Anthony McGill, Ashley Wass, and Richard Goode.

## “From the Archives” Profiles

For more on Marlboro’s illustrious history, explore the “From the Archives” section of our website, in which we profile key figures from Marlboro’s past.



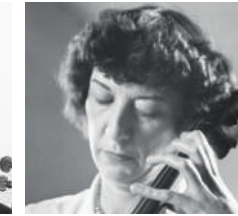
Luis Batlle



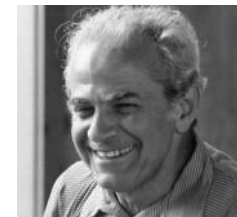
Pablo Casals



Pina Carmirelli



Madeline Foley



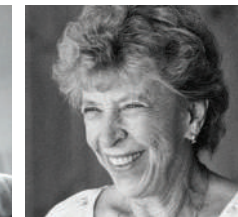
Felix Galimir



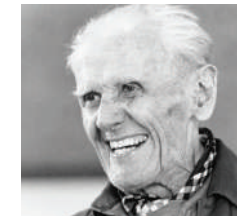
Mieczysław Horszowski



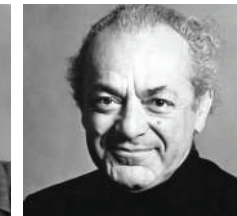
Leon Kirchner



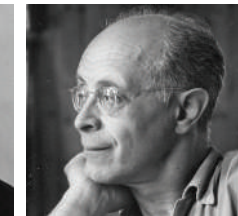
Blanche Honegger Moyses



Marcel Moyse



Alexander Schneider



Rudolf Serkin

[Learn more at marlboromusic.org/archives](https://marlboromusic.org/archives)

## In Memory

This past year, we mourned the death of Eileen Tate Cline, a member of our board of trustees for 25 years, from 1997-2022. The former Dean of the Peabody Conservatory of Music at Johns Hopkins University, Eileen was an award-winning author and educator, and a mentor to a long list of emerging artists, including many young Black musicians. We were saddened also by the loss of Tom Ragle, a visionary leader, teacher, poet, and friend who served as president of Marlboro College from 1958-81, and of Jane Southworth, a devoted volunteer whose kindness and generosity of spirit helped us welcome audiences to the concert hall. Our thoughts go out to their families and loved ones.

# The Marlboro Campus

*Potash Hill is a nonprofit organization; all gifts in support of the campus are tax-deductible and will help us to preserve and protect this uniquely beautiful place.*



Potash Hill has been home to Marlboro Music since our founding. For decades, it was owned and operated by Marlboro College, a separate organization that leased buildings to us each summer. In 2020, like many rural liberal arts institutions, the college ceased operations. To preserve our program and protect this beautiful place, we purchased the campus and took over responsibility for its care and operations.

The campus is spread over 560 acres of unspoiled woods, fields, ponds, creeks, and hills. It includes historic Vermont country houses dating back more than 200 years, performing and visual arts facilities, a central library, classroom buildings, comfortable dormitories, and private cottages and apartments for families.

From September through May, the buildings and grounds are available for rent by organizations and individuals who appreciate the special qualities of the campus—its ideal environment for creativity, learning, community, and collaboration; campus-wide internet; an excellent maintenance staff; wonderful dining services provided by

the Brattleboro Food Co-op; the many farms, inns, restaurants, craft shops, and outdoor activities in the area; and its close proximity to Boston, Hartford, and other northeastern cities.

This year, we have welcomed groups for music, workshops, recreation, retreats, educational programs, and more. We are seeking organizations that will enjoy and benefit from the campus's unique grounds and facilities, while having a positive impact on the creative economy of the region.

To learn more about the campus and take a tour of the facilities, please contact Potash Hill's Managing Director, Brian Mooney, at 802-258-9211 and visit [potashhill.org](https://potashhill.org). Or, if you just wish to help us preserve this unique place, we encourage you to support Potash Hill, Inc., a nonprofit subsidiary organization that gratefully accepts and acknowledges tax-deductible donations.



# Musicians *from* Marlboro

## GROUP ONE: NOVEMBER 2024

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

**Kurtág:** *Signs, Games, and Messages* (Sel.)

**Beethoven:** Piano Trio in E-flat Major, Op. 70, No. 2

Featuring: Mitsuko Uchida, *piano*; Stephanie Zyzak, *violin*; Beth Guterman Chu, *viola*; Oliver Herbert, *cello*

|             |                  |  |
|-------------|------------------|--|
| Fri, Nov 8  | Philadelphia, PA | Perelman Theater, Kimmel Center at 7:30 pm |
| Sun, Nov 10 | Schenectady, NY  | Memorial Chapel, Union College at 3 pm     |
| Tue, Nov 12 | New York, NY     | Zankel Hall at Carnegie Hall at 7:30 pm    |

## GROUP TWO: FEBRUARY 2025

**Schumann:** *Märchenerzählungen*, Op. 132

**Kurtág:** *Hommage à R. Schumann*, Op. 15d

**Schumann:** String Quartet in F Major, Op. 41, No. 2

**Brahms:** Clarinet Quintet in B Minor, Op. 115

Featuring: Sang Yoon Kim, *clarinet*; Maria Ioudenitch & Stephanie Zyzak, *violin*; Hiroki Kasai & Natalie Loughran, *viola*; Peter Stumpf, *cello*; Evren Ozel, *piano*

|             |                  |  |
|-------------|------------------|--|
| Fri, Feb 14 | London, ON       | von Kuster Hall, Western University at 8 pm                        |
| Sun, Feb 16 | Greenwich, CT    | Berkley Theater, Greenwich Library at 2 pm                         |
| Mon, Feb 17 | Brattleboro, VT  | Brattleboro Music Center at 7 pm                                   |
| Wed, Feb 19 | Philadelphia, PA | Benjamin Franklin Hall, Philadelphia Chamber Music Soc. at 7:30 pm |
| Thu, Feb 20 | Washington, DC   | Meyer Auditorium, Freer Gallery of Art at 7:30 pm                  |
| Fri, Feb 21 | New York, NY     | Weill Recital Hall at Carnegie Hall at 8 pm                        |
| Sun, Feb 23 | Rockport, MA     | Shalin Liu Performance Center at 3 pm                              |

## GROUP THREE: APRIL-MAY 2025

Program to include **Lachenmann's** *Got Lost* and works by **Haydn** and **Mozart**

Featuring: Lucy Fitz Gibbon, *soprano*; Claire Bourg & Leonard Fu, *violin*; Cara Pogossian, *viola*; Sahun Sam Hong, *piano*

|             |                  |  |
|-------------|------------------|--|
| Sat, Apr 26 | Brattleboro, VT  | Brattleboro Music Center at 7 pm                                   |
| Sun, Apr 27 | Groton, MA       | Meadow Hall, Groton Hill Music Center at 3 pm                      |
| Wed, Apr 30 | Philadelphia, PA | Benjamin Franklin Hall, Philadelphia Chamber Music Soc. at 7:30 pm |
| Thu, May 1  | Washington, DC   | Meyer Auditorium, Freer Gallery of Art at 7:30 pm                  |
| Fri, May 2  | New York, NY     | Weill Recital Hall at Carnegie Hall at 8 pm                        |
| Sun, May 4  | Greenwich, CT    | Berkley Theater, Greenwich Library at 3 pm                         |

From top: Stephanie Zyzak, Mitsuko Uchida, Oliver Herbert, and Beth Guterman Chu; Natalie Loughran, Evren Ozel, and Sang Yoon Kim; Sahun Sam Hong and Lucy Fitz Gibbon.



From top left: Natalya Rose Vrbsky, Víctor Díaz Guerra, and Maria Ioudenitch; Anna Göckel and Christoph Richter; outside Persons Auditorium; Frank Rosenwein, Kate Wegener, and Jake Thonis; Sally Chisholm, Haesue Lee, Hiroki Kasai, Samuel Rosenthal, Cara Pogossian, and Natalie Loughran.

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The Potash Hill campus

## Protecting Our Home

Potash Hill is a place of historic, cultural, environmental, and regional significance. Since Marlboro Music assumed ownership of the campus, in 2021, we have been devoted to its protection, and to ensuring that it will remain a thriving, inclusive center for music, art, creativity, learning, nature, and community.

Toward that end, we have applied considerable resources to capital improvements and maintenance, so the campus can best serve the needs of our summer community, off-season tenant organizations, and Marlboro neighbors. We have also collaborated with local groups on musical and artistic programs, the extensive trail system, the greenhouse, and more.

While protecting Potash Hill is a high priority, we cannot do it alone. We welcome the help of friends, neighbors, audience members, and others who appreciate the importance of this iconic place. We thank you for suggesting rental opportunities to potential off-season tenants, and for your financial and other support. All grants and contributions to Potash Hill, Inc., are tax-deductible, gratefully acknowledged, and of much help in preserving this lovely campus.

*To add your tax-deductible gift, visit [potashhill.org/donate](https://potashhill.org/donate). We are grateful for your support!*



David Bernat, Ao Peng, and Joseph Lin.

## Golub Piano Fund & von Mendelssohn Fund

**YOUR SUPPORT IS INSTRUMENTAL TO MARLBORO ARTISTS**

Among the many ways that Marlboro nurtures and supports the artistry of emerging musical leaders is by providing access to quality instruments. Your tax-deductible support of these specially-designated funds helps us achieve this goal and provide vital assistance to young musicians.

The **Francesco von Mendelssohn Fund** was created in 1989 after von Mendelssohn (a friend of Marlboro co-founder Rudolf Serkin and an ancestor of the composers) donated his Stradivarius cello to Marlboro. Realizing that rapidly-increasing costs were making it very difficult for young artists to purchase the high-quality instruments they needed as their careers developed, Mr. Serkin used proceeds from the sale of the cello to provide low-interest loans benefitting many deserving young players. Since then, the von Mendelssohn Fund has provided over \$9 million in loans, enabling more than 250 Marlboro artists to purchase new instruments. Learn more at [marlboromusic.org/von-mendelssohn](https://marlboromusic.org/von-mendelssohn).

The **David Golub Piano Fund** was established to purchase and maintain concert-quality pianos used by Marlboro ensembles during their time of intensive study each summer. The fund, named in memory of a former participant who embodied Marlboro's ideals during his storied career as an international cultural ambassador, is a fitting tribute to David's legacy. Already the Fund, established in 2023 by David's family and friends, has enabled us to purchase four Steinway grand pianos for our musicians' use each summer. Learn more at [marlboromusic.org/golub](https://marlboromusic.org/golub).

*To add your tax-deductible gift, visit [marlboromusic.org/donate](https://marlboromusic.org/donate) and designate your gift to the David Golub Piano Fund or the Francesco von Mendelssohn Fund. Thank you for your support!*

## 2024 ANNUAL FUND SUPPORT

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**We gratefully acknowledge the leadership support that helped us complete the Jerome & Celia Bertin Reich Building and New Residence Hall.**

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From top left: Amy Lee, Cherry Choi Tung Yeung, Yvette Keong, and H  l  ne Cl  ment; Ieva Jokubaviciute and Judith Serkin; Cynthia Raim; Joseph Staten and Cara Pogossian.

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From top left: Nina Bernat and Joshua Butcher; Leonard Fu and Julian Rhee; Abi Fayette, Jonathan Biss, and Timotheos Petrin.

We gratefully acknowledge support from Carol and Murray Grigor and Dunard Fund USA, and a bequest from Jerome and Celia Bertin Reich to help make possible the Reich building and new dormitory on the Potash Hill campus.

The children of Eugene and Mary Bradley Meyer 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.”

We acknowledge a bequest from former Marlboro Music participant Florence Kopleff, made in support of young singers and in honor of Anthony P. Checchia and Frank Salomon.

We gratefully acknowledge bequests from the estates of Hanna Eichwald, Margaret Waggoner, and Ellen Wiese.



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Created through bequests and special gifts, Endowment Fellowship Funds provide vital investment income, in perpetuity, to help provide the Marlboro experience to wonderfully talented young musicians. They have been established in honor of:

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Hyunah Yu – by Pierre D. Martinet & Nina Dimoglou

# Serkin Legacy Society and Planned Giving



Rudolf Serkin

Through the years, friends and audience members have memorialized their support of Marlboro by including the School in their wills. Planned giving, bequests, and gift annuities have been vital for building our endowment and ensuring that, for years to come, the dream of attending Marlboro can come true for wonderfully gifted young musicians. Bequests of \$75,000 and more can create specific fellowship funds named for the donor (or the donor's designee, such as a beloved family member or even a favorite musician).

Marlboro friends can also take advantage of gift annuities, which provide donors and their spouses with annual income (at attractive rates), tax advantages, and lasting recognition. By using current assets to make gifts, donors can reduce or eliminate certain types of taxation, provide for retirement, and simplify their affairs. Our planned giving consultants would be pleased to speak with you, in confidence and with no obligation on your part, about how this program would specifically benefit you and Marlboro.

For more information on planned gifts or other giving opportunities, please contact Patricia Manley, Advancement Director, at 802-254-2394 (July-Aug), 215-569-4690 (Sept-June), or [pmanley@marlboromusic.org](mailto:pmanley@marlboromusic.org).

## SERKIN LEGACY SOCIETY MEMBERS

The Serkin Legacy Society pays tribute to friends who have participated in our Planned Giving Program with bequests or gift annuities as well as those who intend to leave bequests to Marlboro Music. (*list as of June 1, 2024*)

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| Güneş N. Ege, MD  | John E. Little  |
| Hanna Eichwald  | William Lockeretz   |
| The Hon. Abe Fortas   | Martha L. Lowenstein  |
| Sidney M. Friedberg   | Walter Lowey  |
| Sylvia Howard Fuhrman   | Andrew Ludasi, <i>in honor of Agnes &amp; Gabor Ludasi</i>      |
| Felix Galimir   | Heinz & Marianne Luedeking                                      |
| Henry E. Gerstley   | Gertrude H. Lynn  |
| Christine Gessler   | Philip & Wendy Maneval  |
| Martin D. Gettry  | Joseph Mann   |
| Barbara & Robert Glauber  | Kenneth McNeil  |
| Ernest Goldman  | Eugene I. Meyer   |
| Frederick Goldman   | Gjon Mili   |
| Jacob (Jack) Goldman  | Alan Mittelsdorf  |
| Lucy Gratwick   | Elizabeth Frothingham Moore                                     |
| Johanna Graudan   | Irving & Adele Moskovitz  |



From left: Arnold Steinhardt; Juho Pohjonen, Sang Yoon Kim, and Sayaka Selina.

**Serkin Legacy Society Members (continued)**

Josephine Lee Murray, *in honor of Marcel Moyse*  
 Pamela and Paul Ness  
 Kate Netter  
 Alex & Ronan O’Gorman, *in memory of David Decker*  
 Paul N. & Dorothy Olson  
 Helen Walker Parsons  
 Lotte Posner  
 Florence A. Putschar  
 Jerome & Celia Bertin Reich  
 Miriam T. Rudolph  
 Mary B. Russell  
 Luisa M. Saffiotti  
 Edgar Salinger  
 Frank & Martha Salomon  
 Stylianos P. Scordilis  
 Ruth Scott Seaton  
 Christopher Serkin & Kimberly Greenberg  
 John Serkin & Catherine Kurland  
 Charlotte A. Shatkin  
 George Shumlin  
 Frederick & Jane Sillman  
 Richard M. Sloane  
 John G. Sommer  
 David & Janet Soyer  
 Margaret R. Spanel  
 Jean Spitzer  
 Marion Sprauge  
 Judith Ann Staicer & Robert Allan Schwartz

Stephen & Elaine Stamas  
 Julius Steiner  
 Marylen R.I. Sternweiler  
 Hella M. Street  
 David Sudarsky  
 Barbara Swain  
 Peggy & Frank E. Taplin, Jr.  
 Gerald & Bernice Tell, *in honor of Janet & David Soyer*  
 Ruth E. Thomas  
 Harvey Traison, *in honor of Samuel & Ruth Traison*  
 Edith B. Troyer  
 Alice Tully  
 Marieluise Vogel  
 Margaret Waggoner  
 David W. White  
 Dr. Ellen P. Wiese, *in memory of Dr. Walter J. Wiese*  
 Jean E. Wilder  
 John Will  
 Gladys W. Winter  
 Arlee Woldar  
 Malcolm & Marjorie Wright  
 Ruth Wright  
 Hedley E. Yost  
 Phyllis G. Young  
 Ray & Joan Zumoff



From top: Elizabeth Fayette, Janice Carissa, Zlatomir Fung, and Sally Chisholm; Javier Morales-Martinez and Minjoung Kim; Ellinor D’Melon; outside Persons Auditorium.



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From top left: Hayang Park, Julia Yang, Hsin-Yun Huang, and Peter Myers; Ryan Williamson and Richard King; outside Persons Auditorium; Daniel Phillips and Tom Zalmanov; Marina Piccinini and Denis Savelyev.