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Marlboro Music begins its 75th season this weekend

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This summer, Marlboro Music marks a rare milestone: 75 years of bringing together musicians in the hills of southern Vermont to collaborate, listen deeply, and share their devotion to chamber music.

The anniversary season runs July 18 through Aug. 16, under the artistic leadership of pianists Mitsuko Uchida and Jonathan Biss.

11 Marlboro Music was founded in 1951, in the aftermath
12 of World War II, as an act of belief: in the power of collaboration,
13 in the necessity of listening, and in the idea that music could help
14 heal a fractured world. Over seven decades, this commitment
15 “has shaped generations of artists and left an indelible mark on
16 musical life in the United States and beyond,” event promoters
17 wrote in a news release.

18 “What began as an idealistic experiment — a community
19 in which seasoned artists and outstanding emerging musicians
20 could make music together as equals, with unlimited time and no
21 commercial pressures — remains singular today,” said organizers.

22 Each summer, some 80 musicians from around the world
23 gather on Marlboro’s campus for seven weeks of intensive
24 rehearsal, study, and discovery. As the summer unfolds, groups
25 that feel they have gotten to the very heart of the music present
26 the results of their work to audiences during five weekends of
27 concerts and open rehearsals.

28 Over the course of each summer, Marlboro artists form
29 some 200 chamber music study groups, working through
30 repertoire of their own choosing that spans the Baroque era to
31 contemporary compositions. An ensemble might read through a
32 piece once and move on, or it might spend several weeks
33 exploring a single work in great depth.

34 There is no fixed agenda; the process is guided entirely
35 by musical curiosity. However long they choose to explore a
36 piece, each group works to achieve a collective understanding—
37 seeking each day to get a little closer to revealing the inner truth
38 of the music and the intentions of its composer.

39 Because Marlboro’s core mission is inquiry rather than
40 performance, ensembles are presented in public only when the
41 musicians themselves “feel they have achieved something
42 special.” Fewer than a quarter of the works rehearsed each
43 summer are ultimately performed on the concert stage; those that
44 do embody the high standards and collaborative spirit that define
45 all of the groups at Marlboro.

Concert programs are chosen by the artists each week and announced approximately one week before each performance.

More than a dozen first-year participants will join the Marlboro community this season, each selected through a rigorous winter audition process. They join returning emerging artists in their second or third seasons — all outstanding professionals at early stages of their careers — alongside a distinguished roster of senior artists: celebrated soloists, members of eminent chamber ensembles, and principal chairs of leading orchestras worldwide.

Among this summer's participants are pianists Ieva Jokubaviciute, Juho Pohjonen, Cynthia Raim, and Ignat Solzhenitsyn, and current and past members of the Borromeo, Brentano, Cherubini, Doric, Elias, Guarneri, Jack, Juilliard, and Mendelssohn Quartets and the Gould Piano Trio.

Orchestral principals include violinist Meesun Hong Coleman (Mahler Chamber Orchestra), violist Beth Guterman Chu (Saint Louis Symphony), flutist Joshua Smith (Cleveland Orchestra), oboists Mary Lynch VanderKolk (Seattle Symphony) and Frank Rosenwein (Cleveland Orchestra), and bassoonist Guillaume Santana (Mahler Chamber Orchestra).

The vocal program is led by mezzo-soprano Lydia Brown and soprano Anja Burmeister, with soprano Lucy Fitz Gibbon and mezzo-soprano Jennifer Johnson Cano returning as senior vocal artists.

Many of Marlboro's senior artists — including Uchida and Biss — themselves spent formative early-career summers in Marlboro and have returned to share those experiences with new generations. This continuity of mentorship across generations is central to Marlboro's method.

Marlboro's composer-in-residence for 2026 is Marcos Balter. Organizers say the Brazilian-born composer's work has been praised by the *Chicago Tribune* as "minutely crafted" and "utterly lovely." Acclaimed for music that is at once emotionally

81 visceral and intellectually complex, Balter describes his
82 compositional approach as “resonant humanism” — placing
83 human presence, vulnerability, and attentive listening at its
84 center. Marlboro artists will explore and perform several of his
85 chamber works over the course of the summer.

86 Tickets for the 2026 season are available at
87 marlboromusic.org and through the Marlboro Box Office at 215-
88 569-4690. Concert tickets are \$20–\$40. Performances take place
89 on Marlboro’s campus in Persons Auditorium, 2472 South Rd., on
90 Saturday evenings at 8 p.m., and Sunday afternoons at 2:30 p.m.,
91 with additional Friday evening performances on Aug. 7 and 14 at
92 8 p.m.

93 The Aug. 7 concert is the annual Marlboro Music Town
94 Benefit Concert; all proceeds go directly to Marlboro town
95 organizations. Open rehearsals begin this week, with schedules
96 announced at the start of each week.

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