

Saturday, April 2, 2016, 8pm
First Congregational Church

Musicians from Marlboro

Cynthia Raim, *piano*
Samuel Rhodes, *viola*
Robin Scott, *violin*
Brook Speltz, *cello*
Itamar Zorman, *violin*

PROGRAM

Joseph HAYDN (1732-1809) Quartet in C Major, Op. 20, No. 2

Moderato
Adagio —
Menuetto: Allegretto
Fuga a 4 Soggetti: Allegro

Itamar Zorman, *violin*
Robin Scott, *violin*
Samuel Rhodes, *viola*
Brook Speltz, *cello*

Alban BERG (1885-1935) *Lyric Suite*

Allegretto gioviale
Andante amoroso
Allegro misterioso – Trio estatico
Adagio appassionato
Presto delirando – Tenebroso
Largo desolato

Itamar Zorman, *violin*
Robin Scott, *violin*
Samuel Rhodes, *viola*
Brook Speltz, *cello*

INTERMISSION

PROGRAM

Antonín DVOŘÁK (1841-1904) Quintet in A Major, B. 155, Op. 81

Allegro, ma non tanto
Dumka: Andante con moto
Scherzo (Furiant): Molto vivace
Finale: Allegro

Robin Scott, *violin*
Itamar Zorman, *violin*
Samuel Rhodes, *viola*
Brook Speltz, *cello*
Cynthia Raim, *piano*

Steinway Pianos

Marlboro Recording Society

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PROGRAM NOTES

Quartet in C Major, Op. 20, No. 2

Joseph Haydn

There exists a strain in the German character that seems to demand the expression of strong emotions and profound thoughts in its art works. It was probably inevitable therefore that the ephemeral sweetness of much music of the Rococo and early Classical periods would not be entirely satisfactory to northern tastes. Beginning as early as the 1750s, there came into the works of several important composers, notably Carl Philip Emanuel Bach ("He is the father, and we are his children," said Haydn), a striving after a heightened musical style through the use of minor keys, sudden contrasts, chromatic harmonies, and a pervasive sense of agitation. The name given to this new expressive tonal dialect was borrowed from Friedrich Maximilian von Klingler's 1776 play, *Wirrwarr, oder, Sturm und Drang* (*Confusion, or, Storm and Stress*). Klingler's drama grew from the soil of Rousseau's philosophy of free personal expression, an idea that was to become doctrine for Romantic artists and which found an earlier manifestation in some music of the late 18th century. Mozart tried out the *Sturm und Drang* style in his Symphony No. 25 in G minor of 1773, and returned to it with stunning results in *Don Giovanni*, the Symphony

No. 40, the *Requiem*, and other of his Viennese masterworks. Haydn, as well, explored the expanded expression of the *Sturm und Drang* in the Symphonies No. 44 in E minor (*Mourning*), No. 45 in F-sharp minor (*Farewell*), No. 49 in F minor (*La Passione*), and No. 52 in C minor, and in his splendid Op. 20 string quartets.

The six works of Op. 20, composed in 1772, were known to Haydn's contemporaries as the "Sun Quartets" because the cover of their first published edition (1774) was emblazoned with a drawing of the rising sun. The sobriquet was just as appropriate for musical reasons, since these were really the earliest quartets in which Haydn's full genius in the form dawned. "Everything that his later works were to bring to fruition is here, not merely in embryo but breaking into flower," wrote Rosemary Hughes. Sir Donald Tovey added, "With Op. 20, the historical development of Haydn's quartets reaches its goal; further progress is not progress in any historical sense, but simply the difference between one masterpiece and the next." Haydn applied to the Op. 20 quartets the richness of invention and mastery of craft learned in the three dozen symphonies he had written during the preceding decade. These works are remarkable for the manner in which all four of the instrumental voices participate fully in the mu-

sical conversation, a distinct stylistic advance over the Rococo *divertimento*, in which the violins largely played their pretty tunes above the discrete background of the lower strings. Haydn's new musical democracy is confirmed by the contrapuntal nature of all the movements, especially the finales, four of which use fugal procedures. The importance of the Op. 20 quartets was not missed by Haydn's colleagues and successors—Mozart wrote six quartets directly under their influence (K. 168-173, the first and last of which have fugal finales) and Beethoven copied out the first of the set for his own study.

The second of the Op. 20 quartets, in C Major, opens with a full sonata-allegro form enriched with enough counterpoint to lend many of its passages the quality of a Baroque chorale prelude. The *Adagio*, with its stark, unison pronouncements, bold melodic leaps, and portentous C-minor tonality, is not far removed in spirit and technique from some scene of profound pathos in an *opera seria*. The movement pauses on an incomplete harmony to lead directly into the *Minuet*, one of the most understated, indeed, almost dreamy, of all Haydn's essays in that form. The finale is a rollicking fugal melange of four different subjects whose interweavings fly about with such seemingly merry abandon (but complete compositional control) that Haydn placed the legend, "Thus one friend runs away from the other," beneath the last measure of his manuscript.

Lyric Suite

Alban Berg

"Now I am about to make the most difficult of all high dives—into a new piece. May it be successful," wrote Alban Berg to his colleague in composition and fellow student of Arnold Schoenberg, Anton Webern, on September 15, 1925. And quite a leap it proved to be: not just into another work, but also into a revolutionary new method of composition *and* into a passionate, clandestine love affair that all commingled to produce one of the most fascinating cryptograms in the history of music.

In the fall of 1925, while his controversial opera *Wozzeck*, completed three years earlier,

was being readied for its December premiere, Alban Berg undertook two new works. One was a song on Theodor Storm's poem "Schliesse mir die Augen beide" ("Close, O Close My Eyes"); the other was a suite for string quartet. Both would employ Schoenberg's new theory of "Composition with Twelve Tones," and were related in that they shared the same tone row. Berg had set the Storm text once before, in a ripe, post-romantic style in 1907, and the new version, written to celebrate the 25th anniversary of Universal Edition, the publishing house that had so strongly supported the music of Schoenberg and his followers, was intended to show the stylistic changes that had occurred during the intervening two decades. The two songs were published together as a supplement to an article by Willi Reich in the periodical *Die Musik* in February 1930. Berg dedicated the first song to Helene, his wife. The second was inscribed to Hanna Fuchs-Robettin.

A complex and fascinating tale of secret love surrounds the work that became the *Lyric Suite*. In May 1925, Berg went to Prague to hear Alexander von Zemlinsky conduct a performance of fragments from the yet-unstaged *Wozzeck* for a contemporary music festival. Arrangements were made for Berg to stay at the home of the wealthy Czech industrialist Herbert Fuchs-Robettin. Berg wrote home to his wife, Helene, who remained in Vienna, of the "matter-of-course luxury" he enjoyed with his hosts. What he did not write—what he kept from all but a tiny handful of his closest friends—was that he had fallen reelingly in love with Hanna, Fuchs-Robettin's wife (and the sister of Austrian novelist Franz Werfel). It was a passion that he nurtured in secret and that fueled his creativity for the rest of his life, though he continued to live in Vienna and she in Prague while both maintained outwardly respectable home lives. The *Lyric Suite* was the first night blossom of their romance.

The composition of the *Lyric Suite* took Berg well over a year, with frequent painful interruptions due to attacks of asthma and stomach disorders delaying its completion until late in 1926. The work was conceived from the beginning as a secret musical embodiment of his re-

relationship with Hanna Fuchs-Robettin, though the dedication of the printed score was to Zemlinsky, who not only served as a musical influence on the piece but was also the agent of the lovers' meeting. During his life, Berg said nothing about the content of the six-movement string quartet, though his movement tempo markings included such suggestive words as "jovial," "amorous," "ecstatic," "delirious," and "desolate." Quotations from *Tristan* and Zemlinsky's *Lyric Symphony* (from which Berg seems to have borrowed his title), both of them texted works expressing a poignant desire for mystical union with the beloved beyond this life, suggested deep meanings behind the tones. Equally intriguing was the mathematical puzzle that Berg embedded in the music—every tempo marking and the total measure count of each movement and every major structural division is divisible by the numbers 23 or 50. Theorists versed in 12-tone theory also noted an inexplicable prominence throughout the work given to a cell of four pitches: H (the German designation for B-natural), F, A, and B. Though there was almost certainly a program behind the music (Theodor Adorno once called it "a latent opera"), the puzzle of the *Lyric Suite* remained unsolved for half a century.

While preparing new studies of Berg's operas in the late 1970s, George Perle took up the challenge of the *Lyric Suite*. With little more than a hunch of the liaison between the composer and Hanna Fuchs-Robettin, Perle followed several leads until he discovered in the possession of Hanna's daughter, Dorothea, who had settled in New Jersey, a study score of the work that Berg had given to his secret beloved when the work was originally published. There, meticulously annotated across 82 of the 90 pages of that first edition, was Berg's own detailed account of the emotional and programmatic implications of the piece. On the title page, Berg had written "For my Hanna" and continued overleaf, "I have written...this score for you. May it be a small monument to a great love." He went on to explain that the pitch cell "H-F-A-B" (B-natural – F – A – B-flat in German notation) represented their initials and that the Wagner and Zemlinsky quotations referred specifically to her, his

"one eternal love." Concerning the numerology (23 and 50), he explained that the number 23 had for him a special significance, a revelation he had received from Wilhelm Fliess' theory expressed in *Von Leben und Tod* (*From Life and Death*) that all animate things are governed by cycles of 23 days for males and 28 for females. To appease the Fates, for example, Berg tried to finish each of his scores on the 23rd of the month. He chose the number 10 to represent Hanna, so that the number 50 ($[2+3=5] \times 10$) was the mathematical symbol of their mystical union. Markings in colored pencils in the score indicated the associations of the themes with the persons involved—not just Alban and Hanna, but also with the Fuchs-Robettin children, and even with her husband. The entire story is unfolded with enthralling musicological and personal detail by Perle (in the *International Alban Berg Society Newsletter* of April 1977 and his book *Style and Idea in the "Lyric Suite" of Alban Berg*) as well as in the second edition of Mosco Carner's 1983 biography of the composer.

From the strictly musical point of view, the *Lyric Suite* of 1926 stands at an important juncture in Berg's career, since it was the first of his works to employ the techniques of serial or 12-tone writing that Schoenberg had finished systematizing only three years before. Berg did not use the technique as rigorously as did Schoenberg and Webern, however, and the *Lyric Suite*, like the opera *Lulu* and the Violin Concerto of later years, shows a mixture of strict serialism with more relaxed treatments of the tone row. Overriding all considerations of abstract technique, however, is Berg's essentially Romantic musical personality, which gave rise throughout his life to deeply expressive, emotionally moving creations, whatever their underlying theoretical system. Erwin Stein noted the subjective nature of the *Lyric Suite* when he wrote, "Its title describes the essentially unsymphonic character of the piece, in contrast to the pronounced symphonic character of the majority of compositions for string quartet.... On the whole its development is not symphonic-epic, but lyric-dramatic, a climax of atmosphere and expression." The work has always been

among Berg's most frequently heard compositions: it was given more than 150 performances in 28 European cities by the Kolisch Quartet in the decade following its premiere; it was the only piece of his played during the composer's lifetime by the Vienna Philharmonic, the principal orchestra of the city of his birth; and it was the first of his music heard in America. The *Lyric Suite's* popularity prompted Emil Hertzka, the director of Universal Edition, to encourage Berg in August 1927 to arrange excerpts from it for string orchestra, and Berg chose the second, third, and fourth movements to comprise his orchestral set. (Similar suggestions by Hertzka to Schoenberg resulted in the string orchestra transcriptions of *Verklärte Nacht* and the Second Quartet.)

According to Berg, the opening movement (*Allegretto gioviale*) is music "whose almost inconsequential mood gives no hint of the tragedy to follow." It is disposed in a sonata form modified to eschew the traditional development section. The tone row is presented in the three abrupt chords comprising the work's opening gesture, and then stated clearly by the first violin as the movement's main theme. The second theme is given in a somewhat slower tempo; a passage of rising scales closes the exposition.

In Hanna's score, Berg noted of the second movement (*Andante amoroso*), "To you and your children I have dedicated this 'rondo:' a musical form in which the themes (notably yours)—closing the charming circle—continually recur." He marked Hanna's theme with red pencil, that of her son, Munzo, in blue, and daughter Dorothea's in green. Each is in a different tempo, and remains distinct until the closing pages of the movement, when the three are juxtaposed with familial closeness.

The third movement (*Allegro misterioso – Trio statico*) is filled with all manner of fascinating, non-traditional sounds fitted into a severely traditional three-part form (A-B-A). In the outer sections, a sort of firefly scherzo, the strings shimmer with such special effects as mutes, pizzicato, harmonics, tremolo, bowing at

the bridge or above the fingerboard, and tapping the strings with the wood of the bow. The central trio is somewhat broader in style, though no less intense in feeling. Berg noted the date "May 20, 1925" in Hanna's score, the day the lovers began their relationship, and explained the movement's title by saying that "everything was still a mystery—a mystery to us."

The following movement (*Adagio appassionato*), the focal point of the entire work, grows from its quiet opening to a passionate, inspired climax before subsiding to a contemplative close. Above the music, Berg carefully inscribed the words, widely spaced: "...and fading—into—the wholly, ethereal, spiritual, transcendental..."

Regarding the fifth movement, Berg wrote, "This *Presto delirando* can be understood only by one who has the foreboding of the horrors and pains which are to come. Of the horrors of the days, with their racing pulses...and of the painful *tenebroso* of the nights, with their darkening decline into what can hardly be called sleep—and again the day with its insane, rapid heartbeat...*di nuovo tenebroso* with its heavy breathing can barely conceal the painful unrest."

Berg originally intended the finale (*Largo desolato*) to include a setting for soprano of Stefan George's German translation of Baudelaire's poem "De Profundis Clamavi" from his *Fleurs du Mal*, which seems to distill the emotional turbulence underlying the *Lyric Suite's* secret program: *To you, my only beloved, my cry rises/Out of the deep abyss into which my heart has fallen*. The lyrical intent is unmistakable here—in Berg's manuscript, the notes of the vocal line are doubled in the instruments and marked in red—but he is thought to have suppressed the song both at the premiere and for the score's publication lest it reveal the hidden meaning behind the music. The poignancy of the song, which Perle reconstructed as part of his work on the score, is heightened by a brief quotation from Wagner's *Tristan und Isolde*, that quintessential expression of longing in music.

**Quintet in A Major, B. 155, Op. 81
Antonín Dvořák (1841-1904)**

You would probably have liked Dvořák. He was born a simple (in the best sense) man of the soil who retained a love of country, nature, and peasant ways all his life. In his later years he wrote, "In spite of the fact that I have moved about in the great world of music, I shall remain what I have always been—a simple Czech musician." Few passions ruffled his life—music, of course; the rustic pleasures of country life; the company of old friends; caring for his pigeons; and a child-like fascination with railroads. When he was teaching at the Prague Conservatory during the winters, he took daily walks to the Franz Josef Train Station to gaze in awe at the great iron wagons. The timetables were as ingrained in his thinking as were the chord progressions of his music, and he knew all the specifications of the engines that puffed through Prague. When his students returned from a journey, he would pester them until they recalled exactly which locomotive had pulled their train. Milton Cross sketched him thus: "To the end of his days he remained shy, uncomfortable in the presence of those he regarded as his social superiors, and frequently remiss in his social behavior. He was never completely at ease in large cities, with the demands they made on him. Actually he had a pathological fear of city streets and would never cross a busy thoroughfare if a friend was not with him. He was happiest when he was close to the soil, raising pigeons, taking long, solitary walks in the hills and forests of the Bohemia he loved so deeply. Yet he was by no means a recluse. In the company of his intimate friends, particularly after a few beers, he was voluble, gregarious, expansive, and good-humored." His music reflected his salubrious nature, and Harold Schonberg concluded, "He remained throughout his entire creative span the happiest and least neurotic of the late Romantics.... With Handel and Haydn, he is the healthiest of all composers."

By the time that Dvořák undertook his Quintet in A Major in 1887, when he was nearing the age of 50, he had risen from his humble and nearly impoverished beginnings to become

one of the most respected musicians in his native Bohemia and throughout Europe and America. His set of *Slavonic Dances* of 1878 (Op. 46) was one of the most financially successful music publications of the 19th century, and the work's publisher, Fritz Simrock of Berlin, convinced Dvořák to add a sequel to it in July 1886 with the *Slavonic Dances*, Op. 72. (Dvořák received almost 10 times the payment for Op. 72 as he had for the earlier set.) Simrock also saw the possibility of financial gain on the chamber music front at that time, and he encouraged Dvořák to compose a piece for piano and strings. To meet Simrock's request, in the spring of 1887, Dvořák dusted off a piano quintet in A Major he had composed in 1872 but filed away after its premiere as a failure. His attempts at revision proved futile, however, so he decided to compose a completely new quintet in the same key, which he did between August 18th and October 8th at his recently acquired country summer home at Vysoká. The composition was enthusiastically received at its premiere, in Prague on January 6, 1888, and quickly became a favorite of chamber players throughout northern Europe and Britain. It has remained among Dvořák's most highly regarded instrumental creations, "certainly the noblest pianoforte quintet in the world's literature of chamber music," according to the composer's biographer Karel Hoffmeister.

"Several of his friends have maintained that this quintet provides a virtually life-like, full-length portrait of Dvořák," wrote Paul Stefan. "His joy in Nature and his love of melody, his feeling of communion with the world, his quickly changing moods, that faint melancholy and anxiety, swiftly dissolved in the consciousness of his own power. Certainly we find ourselves completely under the spell of Dvořák's joyful singing and romancing." Dvořák's range of expression, melodic invention, and skill at motivic elaboration are abundantly evident in the quintet's opening movement. The cello presents a lovely melody, almost folkish in its simple phrasing and touching directness, as the main theme. This motive progresses through a number of transformations before the viola in-

roduces the subsidiary theme, a plaintive tune built from a succession of short, gently arching phrases. The main theme, rendered into the melancholy key of the viola's melody, returns to close the exposition. Both themes are treated in the expansive development section. A full recapitulation and a vigorous coda round out the movement.

The *Dumka* was a traditional Slavic (especially Ukrainian) folk ballad of meditative character often describing heroic deeds. The quintet's second movement draws its form and idiom from the *Dumka*, as do Dvořák's *Dumka: Elegy* (Op. 35, 1876), *Furiant with Dumka* (Op. 12, 1884) and *Dumky Trio* (Op. 90, 1891). As was typical of the folk form, Dvořák's *Dumka* uses the slow, thoughtful strain of the opening as a returning refrain to separate episodes of varying characters. The movement may be diagrammed according to a symmetrical plan: A-B-A-C-A-B-A. The "B" section,

quick in tempo and bright in mood, is led by the violin before being taken over by the piano. "C" is a fast, dancing version of the main *Dumka* theme given in imitation.

Though the third movement bears the subtitle *Furiant*, it sounds more like a quick waltz than like the fiery, cross-rhythm dance of Bohemian origin. The central trio is occupied by a quiet, lilting metamorphosis of the *Scherzo* theme.

The *Finale*, woven from formal elements of sonata and rondo, abounds with the high spirits and exuberant energy of a Czech folk dance. The playful main theme is introduced by the violin after a few introductory measures; contrasting material offers brief periods of repose. The development section includes a fugal working-out of the principal theme. A quiet, hymnal passage in the coda provides a foil for the joyous dash to the end of this masterwork of Dvořák's maturity.

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ABOUT THE ARTISTS



Cynthia Raim (*piano*), who was unanimously chosen as the first prize winner of the Clara Haskil International Piano Competition, has won acclaimed for her concerto and recital appearances throughout

the United States and abroad. In summing up the performance that won Raim the coveted prize, *La Suisse* (Geneva) noted that she "showed a musical nature that has gone far beyond technical mastery: Without affectation, without useless bravado, Cynthia Raim has imprinted herself on us and cannot escape our admiration." *Le Monde* (Paris) called her "a new Clara Haskil."

Raim is a winner of the prestigious Pro Musicis Award and, in 1987, was the first recipient of the Distinguished Artist Award of the Musical Fund Society of Philadelphia

(America's oldest continuing musical organization), which was given for "outstanding achievement and artistic merit."

Raim has made numerous recital as well as radio and television appearances. She has appeared as a soloist with leading orchestras in such major cities as Detroit, Minneapolis, Pittsburgh, New Orleans, Prague, Hamburg, Lausanne, and Vienna. She has also participated in many leading international music festivals including Marlboro, Ravinia, Tanglewood, Meadow Brook, Grand Teton, Bard, Mostly Mozart, Santa Fe, and Montreux. She has recorded for the Gallo, Pantheon, and Connoisseur Society labels.

Before graduating in 1977 from the Curtis Institute of Music, where she studied with Rudolf Serkin and Mieczyslaw Horszowski, Raim won the Festicazzi Award for Most Promising Pianist at Curtis, as well as first prizes in the J.S. Bach International and Three Rivers National piano competitions.



Samuel Rhodes (*viola*) celebrated his 44th and final year as a member of the Juilliard String Quartet in 2012-2013. He continues to remain on the faculty of The Juilliard School, where he is chair of the

viola department. Rhodes also has served on the faculty of the Tanglewood Music Center, and has been a participant in the Marlboro Festival since 1960. He has appeared as a guest artist with many ensembles, including the Beaux Arts and Mannes trios and the American, Brentano, Cleveland, Galimir, Guarneri, Pro Arte, Mendelssohn, and Sequoia string quartets. Rhodes received his instrumental training from Sydney Beck and Walter Trampler. He earned a BA from Queens College, New York, and an MFA from Princeton University, where he studied composition with Roger Sessions and Earl Kim. As a composer, Rhodes wrote a string quintet for two violins, two violas, and cello, which has been performed by the Blair, Galimir, Pro Arte, and Sequoia quartets. The Pro Arte has also recorded the quintet with the composer as guest artist. Rhodes has been artist-in-residence at Michigan State University and been awarded honorary doctorates by Michigan State, the University of Jacksonville, and the San Francisco Conservatory.



Robin Scott (*violin*) enjoys a broad musical career as a soloist, chamber musician, concertmaster, and violinist. He has competed internationally, winning first prize in the California International Young Artists Competition and the WAMSO Young Artist Competition, and second prize in the Yehudi Menuhin International Violin Competition, the Irving M Klein International String Competition, and the Stulberg International String Competition. He

has soloed with the Minnesota Orchestra, Indianapolis Symphony Orchestra, the Orchestre National de Lille (France), the Montgomery Symphony Orchestra, and many others. Scott has also given recitals and performances throughout the United States and France, in such venues as Weill Hall and the Schubert Club in St. Paul.

As a chamber musician, he has performed at the Kennedy Center, the Library of Congress, and Jordan Hall in Boston; he has attended Marlboro Music, the Ravinia Festival's Steans Institute for Young Artists, the Yellow Barn Festival, the Kneisel Hall Festival, the Maine Chamber Music Festival, and others.

Scott serves as concertmaster of the New York Classical Players. From 2011-2013, he was artist-in-residence with the Montgomery Symphony Orchestra. He was recently a student of Donald Weilerstein and Kim Kashkashian at the New England Conservatory in Boston. Scott received his bachelor's degree with Miriam Fried at NEC. In 2006, he completed an artist diploma at Indiana University, also under the tutelage of Miriam Fried. Previously he was a student of Mimi Zweig at IU's preparatory program. Scott plays on a Jean-Baptiste Vuillaume violin generously lent to him by the Marlboro Festival.



Brook Speltz (*cello*) was born in Los Angeles, to a family of musicians, and has performed to critical acclaim across the US and abroad. Following his concerto debut with the Houston Symphony after claim-

ing first prize in the Houston Symphony Ima Hogg Competition, other solo engagements have included the International Contemporary Ensemble (ICE), the Curtis Institute Symphony Orchestra, Manhattan School of Music Chamber Orchestra, the Brentwood Westwood Symphony, and the Music Academy of the West Festival Orchestra. Brook is honored to have participated at the Marlboro Festival for the past three years. As a recitalist and chamber

musician, he has performed on the OMEGA Ensemble series, Israeli Chamber Project, the Kronberg Academy, IMS Prussia Cove, East Coast Chamber Orchestra, and Pacific Serenades, among others. His summers at Marlboro and other festivals have led to collaborations with such esteemed artists as Richard Goode, Peter Wiley, Kim Kashkashian, Samuel Rhodes, Itzhak Perlman, Denes Varjon, and Lucy Chapman. Brook is a graduate of both the Curtis Institute of Music and The Juilliard School, as a student of Peter Wiley and Joel Krosnick, respectively. He makes his home in New York City.



Itamar Zorman (*violin*) is the winner of the 2011 International Tchaikovsky Competition in Russia, where he subsequently performed in the winners' concerts with Maestro Valery Gergiev and the

Mariinsky Orchestra. Cited by the press as a "virtuoso of emotions", he previously won the first prize and special prize for best perform-

ance of a Mozart concerto at the 2010 Freiburg International Violin Competition in Germany. In April 2011, upon winning the Juilliard Berg Concerto Competition, he made his Avery Fisher Hall debut with the Juilliard Orchestra, led by James DePreist.

Born in Tel-Aviv, Israel, to a family of musicians, Zorman holds a bachelor's degree from the Jerusalem Academy of Music, where he studied with Nava Milo and Hagai Shaham. He received his master's degree from The Juilliard School in 2009, where he worked with Robert Mann and Sylvia Rosenberg, and an artist diploma from Manhattan School of Music in 2010. Currently, Zorman continues his studies with Rosenberg in the artist diploma program at The Juilliard School. He is supported by the America-Israel Cultural Foundation and the Ilona Feher Foundation. Itamar Zorman plays on a 1737 Pietro Guarneri violin from the private collection of Yehuda Zisapel.

Marlboro Music's summer concerts in Vermont will take place on weekends from mid-July through mid-August on the campus of Marlboro College. For more information, please visit: www.marlbormusic.org