



Steven Osborne, Piano

FRIDAY, APRIL 4, 2025

7:30 PM

MAHANEY ARTS CENTER, ROBISON HALL



Steven Osborne, Piano

Program

Arabesque in C Major, Op. 18 (1838–9)

Robert Schumann
(1810–1856)

Excerpts from *Children's Corner* (1906–8)

Claude Debussy
(1862–1918)

The Snow Is Dancing

Jimbo's Lullaby

The Little Shepherd

Serenade for the Doll

Deux Arabesques, L.74 (c.1890)

Claude Debussy

Arabesque I—Andantino con moto

Arabesque II—Allegretto scherzando

***Kinderszenen* (*Scenes from Childhood*), Op. 15** (1838)

Robert Schumann

1. *Von fremden Ländern und Menschen* (*Of Foreign Lands and Peoples*)

2. *Kuriose Geschichte* (*A Curious Story*)

3. *Hasche-Mann* (*Blind Man's Bluff*)

4. *Bittendes Kind* (*Pleading Child*)

5. *Glückes genug* (*Happy Enough*)

6. *Wichtige Begebenheit* (*An Important Event*)

7. *Träumerei* (*Dreaming*)

8. *Am Kamin* (*At the Fireside*)

9. *Ritter vom Steckenpferd* (*Knight of the Hobby-horse*)

10. *Fast zu Ernst* (*Almost too Serious*)

11. *Fürchtenmachen* (*Frightening*)

12. *Kind im Einschlummern* (*Child Falling Asleep*)

13. *Der Dichter spricht* (*The Poet Speaks*)

∞ Intermission ∞

From the New Hampshire Woods, Op. 12, No. 1 "White Birches" (1921)

Marion Eugénie Bauer
(1882–1955)

Railroad (Travel Song) (1981)

Meredith Monk
(b.1942)

Winnsboro Cotton Mill Blues
from “Four North American Ballads for Piano” (1978-9)

Frederic Rzewski
(1938–2021)

Improvisations

Steven Osborne
(b.1971)

My Song (trans. Osborne) (1977)

Keith Jarrett
(b.1945)

I Loves You Porgy (trans. Osborne) (1935)

Bill Evans
(1929–1980)

Indiana (trans. Osborne) (1917)

Oscar Peterson
(1925–2007)



*This event is made possible thanks to the Paul Nelson Performance Endowment
and the Rothrock Family Residency Fund.*

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Photography and the use of audio or video equipment are prohibited.*



Program Notes

SCHUMANN Arabesque in C Major, Op. 18

Program note courtesy of the LA Philharmonic.

The Arabesque, Op. 18, was written in early 1839, perhaps as an act of appeasement in a troubled time. Schumann's marriage to his beloved Clara would not take place for more than a year and the couple were busy petitioning the courts for permission to marry, over Clara's father's objection to the union. Robert had been courting Clara since 1835 after a previous romance came to an end; more on this later.

During this time of courtship, Schumann's compositions had become more experimental and complex; their overt emotionalism and unconventional structures were baffling to the average audiences and even controversial to experts. The C Major Fantasy, the Third Sonata—known as the “Concerto without Orchestra”—and *Kreisleriana* were all products of this fertile period. Clara, herself not yet 21 and already a widely famed touring virtuoso pianist, with what can be interpreted as a keen sense for what the future might hold for them should they indeed become a couple, began suggesting simplifications and reconsiderations in his music. Put plainly, these things weren't selling, and they had to address financial insecurities.

To reconnect with the music-buying public in the way that his previous bestseller (*Kinderszenen*, the amiable *Scenes from Childhood*) had, Schumann published the Arabesque and Blumenstück (Flower Piece) as Opp. 18 and 19. Schumann was himself somewhat dismissive of the Arabesque and thought it “feeble,” but this sounds like the immediate grouching of an artist obliged to work under the dictates of finances rather than imagination. There is magic in this short work.

The title is informative: an Arabesque or arabesque is an ornament or style of figural, floral, or animal outlines used to create intricate patterns, inspired by Arab architecture. It is also a dance term, a ballet position. A simple ambling tune makes three appearances, interrupted by two minor key passages. The tune itself is unchanged in each occurrence but notice how Schumann obliges us to reassess the figure, as though our view changes when seen through the differing shadows cast by the intervening passages.

DEBUSSY Excerpts from *Children's Corner*

Program note courtesy of Hyperion Records.

In 1906, an otherwise empty year for French composer Claude Debussy, he wrote a piece for a *Méthode moderne de piano* being put together by a lady who rejoiced in the name of Octavie Carrier-Belleuse. Although this volume was not published until 1910, in the meantime Debussy had incorporated his contribution as *Serenade for the Doll* into the suite *Children's Corner*, completed in July 1908 and published a couple of months later. He and his second wife Emma had a daughter, nicknamed Chouchou, in 1905, and the suite is dedicated to her “with her Father's tender apologies for what follows.” Having admitted, a few days after his daughter's birth, that the joy it brought also “somewhat overwhelmed and terrified” him, he turned out to be a most loving and attentive father, whose relations with Chouchou were altogether smoother than those with Emma.

The Snow is Dancing borrows from the “Silent dance of the drops of dew” in Massenet’s opera *Cendrillon* of 1899, and its unceasing semiquaver movement prefigures the exercises in monotony that were to be so popular in Paris in the 1920’s (Honegger’s *Pacific 231* and Ravel’s *Boléro* for a start).

Jimbo’s Lullaby lulls the toy elephant with the traditional rocking movement and intervals of the major 2nd borrowed from Mussorgsky, while in *Serenade for the Doll*, Debussy shows his genius as a composer of light music—one friend was sure Debussy could have solved all his financial problems with just one operetta, but the composer always had deeper thoughts in view.

The Little Shepherd touches on more profound emotions—liberty, non-conformity, solitude—and may be taken as a spin-off from the *Prélude à l’après-midi d’un faune*.

During the first performance by Harold Bauer in December 1908, Debussy was found pacing nervously outside the hall—out of anxiety in case Wagnerophiles in the audience might take offense. Happy to report, they laughed in all the right places.

DEBUSSY Deux Arabesques, L.74

Program note courtesy of Hyperion Records.

Debussy’s first compositions for solo piano to be issued in print were his *Deux Arabesques*. During in his lifetime some 123,000 copies were sold of the first one, making it then, as now, one of his most popular pieces. It is funny to read that, even though they were published in 1891, as late as 1903 the newspaper *Le Figaro* published the first one as a musical supplement in which they called it a “new and entirely recent composition” by a “young composer” (Debussy was forty-one by then), stating how perplexing the music might be to even the most experienced pianist.

They were no doubt trying to cash in on his success the previous year with his opera *Pelléas et Mélisande*, which had made him famous overnight. Now nothing seems simpler than these totally charming pieces—charming and rhapsodic, with their “delicate tracery” and “twining counterpoints”, to quote Debussy’s own words.

SCHUMANN Kinderszenen, Op. 15

Program note courtesy of the LA Philharmonic.

Words came easily to Schumann. In his youth he produced unpublished plays and poems and was as well known in his day as an essayist and journalist as he was for his musical compositions. He is still famous for his review of Chopin’s early *Variations on ‘La, ci darem la mano’*, which contained the often-quoted phrase “Hat’s off, gentlemen, a genius.” (As a side note, both composer and reviewer were only just entering their 20s, and Chopin was at the time already famous as a performer, so the conventional understanding that Schumann introduced Chopin to the musical public is inaccurate.)

Given Schumann’s sensitivity to verbal matters, we should pay close attention to the evocative titles Schumann attributed to his compositions. He wrote:

“Titles for pieces of music, since they again have come into favor in our day, have been censured here and there, and it has been said that ‘good music needs no signpost.’ Certainly not, but neither does a title rob it of its value; and the composer, in adding one, at least prevents a complete misunderstanding of the character of his music. If the poet is licensed to explain the whole meaning of his poem by its title, why may not the composer do likewise? What is important is that such a verbal heading should be significant and apt.”

Kinderszenen or as it is usually translated, *Scenes from Childhood*, was the product of a troubled time in the composer’s life. Schumann’s marriage to his beloved Clara would not take place for more than a year and the couple was busy petitioning the courts for permission to marry, over Clara’s father’s objection to the union. Robert had been courting Clara since 1835 and by the time of their eventual marriage in 1840 (the day before the bride’s 21st birthday), the couple had known each other for more than 10 years.

During this time of courtship, Schumann’s compositions had become more experimental and complex. Their overt emotionalism and unconventional structures were baffling to the average audiences and even controversial to experts. The C Major Fantasy, the Third Sonata (known as the “Concerto without Orchestra”), and *Kreisleriana* were all products of this fertile period. One composition, *Kinderszenen*, bucked the trend and was a popular best-seller. It remains today an audience favorite.

But we shouldn’t fall under the mistaken impression that this is music for children to play or intended for an audience of children. This is music of emotional maturity and sophistication *evoking* the emotional world of children. One is reminded of the famous poem of e.e. cummings which begins:

*in Just-
spring when the world is mud-
luscious the little
lame balloonman

whistles far and wee*

An adult looks back upon but does not inhabit a past. The vocabulary may be simple, but what is conveyed is not. Please read over the translations of the titles of the individual movements in the program listing, Schumann’s “significant and apt” signposts. And take particular note of the two most obvious intrusions of an adult sensibility into the cycle. The first comes at the emotional and literal heart of the 13 pieces, the seventh and best known, *Träumerei*. And the second comes at the end, when a remarkable shift in tone takes place and the voice of the poet is heard in conclusion, suspended in nostalgia.

A note about the second half by Steven Osborne:

*“The second half is jazz-inspired and includes Frederic Rzewski’s *Winnsboro Cotton Mill Blues*, which I’ve wanted to play for a long time. I loved it when I heard it in college but have never found the right context for playing it. It’s an anarchic, experimental piece, with a lot of tone clusters, which you have to play with your*

forearms and fists. It copies the machinery of a cotton mill. There's a ghostly blues in the middle, which gets flattened by the machinery towards the end. It's an extraordinary concept for a piece.

I'm also playing my own transcriptions of three jazz performances, by Keith Jarrett, Bill Evans, and Oscar Peterson. When I was at music college I was obsessed with Keith Jarrett and Bill Evans. I listened to a lot of jazz and mucked around with the style. I wouldn't call myself a jazz pianist, though—I'm a dilettante. I can give an impression of the style, improvising for a little while, but I quickly run out of ideas."

BAUER *From the New Hampshire Woods*, Op. 12, No. 1 "White Birches"

Program note by Allison Coyne Carroll, with content from the MacDowell organization.

Marion Bauer was an American composer, teacher, and writer from Walla Walla, Washington. Bauer never received a music degree in composition but studied informally with several teachers. Before World War I, she studied in Paris and was the first American student of composer Nadia Boulanger.

Bauer was the first woman to serve on the faculty at New York University and was a guest lecturer at the Julliard School, Columbia University, and many more. She was an avid advocate for new music, playing a role in founding the American Music Guild, the American Music Center, the American Composer's Alliance, and the Society of American Women Composers.

From the New Hampshire Woods is a suite of three works inspired by the extraordinary nature surrounding her cottage at the MacDowell artist colony in Peterborough, NH—where she spent 20 years as a music composition fellow.

The score for "White Birches"—the first of the three works—is prefaced by lines from Pulitzer Prize-winning poet William Rose Benét (1886–1950):

*"What is the meaning of their secret gleaming,
What language is in their leaves, that glitter and whisper
Where the ghostly birches glimmer under the moon?"*

MONK *Railroad (Travel Song)*

Program note by Allison Coyne Carroll, with content from Boosey & Hawkes music publishers.

Meredith Monk is a composer, singer, director, choreographer, and filmmaker whose six-decade body of work seamlessly integrates music, movement, and visuals in deeply poignant performances. She's celebrated for pioneering an entire genre of musical expression through the human voice and has created more than 100 works ranging from solo and ensemble vocal pieces to opera, orchestra, chamber music, and film.

Monk is a recipient of three Obie Awards, a MacArthur Fellowship, Officier of the Ordre des Arts et des Lettres, the Dorothy and Lillian Gish Prize, the John Cage Award, and the 2015 National Medal of Arts from President Barack Obama.

Railroad (Travel Song) is one of Monk's early miniatures for piano. The album's score includes personal notes from Monk regarding her relationship to the piano and the work itself:

"I studied piano throughout my childhood. I was always drawn to 20th century music, particularly Mompou, Satie and Bartók. In my own piano music, I have tried for directness, asymmetry, and above all transparency which allows for implied space and silence to underlie the composition.

The music is seemingly simple but the intricacy of detail and the combination of expressivity and restraint create a challenge for the performer, every gesture is exposed and clear. Since the heart of my work is composing music for the voice, melodic invention, variety of timbre and spontaneity within a rigorous form are aspects that I attempt to bring to my piano music.

I would like to thank the pianists that have given me so much encouragement over the years."

Railroad (Travel Song) was originally part of my opera Specimen Days (1981). The inspiration for the piece was Louis Morcau Gottshalk's travel diary "Notes of a Pianist," in which he describes touring and concertizing during the American Civil War. He would travel by train from place to place transporting his piano in the baggage car. Railroad should be played with a weighted, resonant touch, molto legato, and with constant forward motion."

RZEWSKI *Winnsboro Cotton Mill Blues* from "Four North American Ballads for Piano"

Program note courtesy of Hyperion Records.

Frederic Rzewski (pronounced ZHEV-skee), born in 1938 in Westfield, Massachusetts, was one of the most important American composer-pianists of his time. A dominant figure on the international new-music scene since the early 1960s, Rzewski's career and prolific body of work defy easy categorization. As an undergraduate at Harvard, Rzewski became acquainted with John Cage and David Tudor, whose experimental proclivities proved a decisive influence. A Fulbright Fellowship brought Rzewski to Italy from 1960 to 1962, where he studied with Luigi Dallapiccola. His reputation as a new-music pianist and avant-garde experimentalist grew, and together with composers Alvin Curran and Richard Teitelbaum, Rzewski founded the MEV (Musica Elettronica Viva) group in Rome during the mid-sixties. The group quickly became renowned for fusing live electronics and improvisation in theatrical settings and provided a forum in which classical and jazz avant-gardists could work together.

The elements of improvisation and theatre characterizing MEV's work spilled over into Rzewski's steadily growing compositional output from the late sixties and early seventies. His 1968 *Les Montons de Panurge*, for instance, deals with additive melodic formulas. Other works reveal a churning, virtuosic brand of what would later emerge as minimalism. This includes *Jefferson*—Rzewski's 1970 setting with soprano and piano of the Declaration of Independence's opening statement. Significantly, Rzewski's employment of texts of political and social import helped direct his compositional identity. In an interview with this writer, Rzewski also cited his youthful inspiration of American popular music via the radio: from soup and soda jingles to socially conscious performers like Paul Robeson and Pete Seeger.

The late pianist Paul Jacobs was an outstanding and often outspoken champion for the music of his day. From 1975 until his untimely death from AIDS in 1983 he made a series of highly regarded solo recordings, including an album of works recognizably American by their forms and themes. Jacobs commissioned Rzewski's four "North American Ballads" (1979) for this project. Rzewski wrote in his program notes:

"In writing these pieces, I took as a model the chorale preludes of Bach, who in his contrapuntal writing consistently derives motivic configurations from the basic tune. In each piece I built up contrapuntal textures in a similar way, using classical techniques like augmentation, diminution, transposition, and compression, always keeping the profile of the tune on some level."

According to Rzewski, *Winnsboro Cotton Mill Blues* dates from the 1930s, but is of unknown origin. Its text reflects the exploitive working conditions in the textile mills of North Carolina. The rapid bass register clusters that open the work mirror the relentless hammering noise made by rivets in a textile machine to frightening effect. Soft—but no less intense—blues-tinged episodes provide the only respite in this chillingly effective sound portrait. *Winnsboro Cotton Mill Blues* has since become one of Rzewski's most widely performed piano works. More than anything, Rzewski's piano music from the seventies cogently demonstrates that one could be a radical in the grand manner, that innovation and accessibility were plausible bedfellows.

OSBORNE Improvisations

Program note based on excerpts from an interview with Maestro Arts.

"The first time I improvised it was thrilling. I was influenced by Keith Jarrett and his unplanned concerts. What happens when you sit down in front of an audience with a completely blank page and you have to play something? I found that something actually happened, and it felt like it was mine—honest and beautiful in its way. The sense of silence becomes very heightened when you don't know what's going to happen and there can be real pleasure if you relax into it.

That empty page experience is important for classical players because it helps you tune in to what composers do. They start with an empty page – but what happens next? They're trying to tap into some organic process. What emerges out of the void? Maybe a fragment of a tune presents itself. How do you continue that? Where does it want to go? Somehow, improvising has helped me get better in touch with that sense of what the music wants to do."

—Steven Osborne

JARRETT *My Song* (trans. Osborne)

Program note courtesy of ECM Records.

Keith Jarrett is one of the great pianists of our times. Before achieving worldwide fame for his solo improvisations, he had already collaborated with Art Blakey, Charles Lloyd, and Miles Davis. His "Köln Concert" album (1975) has now sold around four million copies and become the most successful solo recording in jazz history. His interpretations of the music of Bach, Händel, Bartók, or Shostakovich, have also received much attention in later years. Jarrett is considered difficult and inaccessible and has often abandoned the stage during his concerts due to restless audiences or disturbing photographers.

My Song was the title track of his album of the same name released on the ECM label in 1978. It was the second album by Jarrett's European Quartet featuring musicians Jan Garbarek, Palle Danielsson, and Jon Christensen "Due to the popularity of the haunting "My Song," this album is the best known of the Jarrett-Garbarek collaborations and it actually is their most rewarding meeting on record. Jarrett contributed all six compositions, and the results are relaxed and introspective yet full of inner tension". —*AllMusic*

Bonus: Learn about Jarrett's influence on Osborne at <https://www.stevenosborne.com/thoughts/on-keith-jarrett-and-improvising>

EVANS *I Loves You Porgy* (trans. Osborne)

Program note courtesy of All About Jazz.

Bill Evans, one of the most influential and tragic figures of the post-bop jazz piano, was known for his highly nuanced touch, the clarity of the feeling content of his music and his reform of the chord voicing system pianists used. He recorded over fifty albums as leader and received five Grammy awards. He spawned a school of "Bill Evans style" or "Evans inspired" pianists, who include some of the best-known artists of our day, including Michel Petrucciani, Andy Laverne, Richard Beirach, Enrico Pieranunzi, and Warren Bernhardt. His inescapable influence on the very sound of jazz piano has touched virtually everybody of prominence in the field after him (as well as most of his contemporaries), and he remains a monumental model for jazz piano students everywhere, even inspiring a newsletter devoted solely to his music and influence.

I Loves you Porgy is a song from the 1935 opera *Porgy and Bess* by George Gershwin, DuBose and Dorothy Heyward, and Ira Gershwin.

PETERSON *Indiana* (trans. Osborne)

Program note courtesy of Music in the Round.

Oscar Peterson was born in Montreal, Canada, and took piano lessons from the Hungarian Paul de Marky, who belonged to a direct line of pianists leading back to Franz Liszt. But it was jazz, especially boogie-woogie, that beguiled Peterson, and after quitting high school, he soon became a go-to session player. He was invited to New York to perform in the prestigious series Jazz at the Philharmonic and then toured the world with his many groups—making landmark recordings of live and studio performances.

(Back Home Again in) *Indiana* is a jazz standard composed by James Hanley in 1917, that has been recorded by many great musicians. With Oscar Peterson, his performances of *Indiana* were often a way to demonstrate his incredible technique, with almost comical speeds that draw on the older boogie-woogie style he so loved.



Artist Biography

Steven Osborne, Piano

“Osborne’s sensitivity, buoyancy and sheer range of subtle colours ensured the piece delivered a hefty emotional wallop”

—*The Scotsman*

Steven Osborne’s musical insight and integrity underpin idiomatic interpretations of varied repertoire that have won him fans around the world. The extent of his range is demonstrated by his 41 recordings for Hyperion, which have earned numerous awards, and he was made OBE for his services to music in the Queen’s New Year Honours in 2022.

A thoughtful and curious musician, he has served as Artist-in-Residence at Wigmore Hall and Bath International Music Festival, and is often invited to curate festivals, including at Antwerp’s DeSingel, and for Antwerp Symphony Orchestra. The Observer described him as “a player in absolute service to the composer”.

Osborne is a regular visitor to the BBC Proms, having performed there 15 times. In 2024 he gave two concerts in the same week, the first in Messiaen’s *Turangalila-Symphonie* with the BBC Philharmonic under Nicholas Collon, with whom he performs it later in the season with Finnish Radio Symphony Orchestra. He then performed Gershwin’s *Rhapsody in Blue* with the Sinfonia of London.

He has a lifelong interest in jazz and often improvises in concerts, bringing this spontaneity and freedom to all his interpretations, and performing his own transcriptions as encores. This season, he tours the US with a recital program that includes his own jazz transcriptions and improvisations. Other performances in the 2024–25 season include Ryan Wigglesworth’s Piano Concerto, with the composer conducting Tampere Philharmonic Orchestra, Britten with Deutsche Radio Philharmonie, Grieg with the City of Birmingham Symphony Orchestra, and a recital at the Aspen Festival. He also tours the US in a duo with violinist Benjamin Beilman.

Osborne has performed in the world’s most prestigious venues, including the Wiener Konzerthaus, Amsterdam Concertgebouw, Berlin Philharmonie, Hamburg Elbphilharmonie, Suntory Hall, and Kennedy Center Washington, and is a regular guest at both Lincoln Center and Wigmore Hall.

He has worked with major orchestras around the globe, most recently Czech Philharmonic/Bychkov, Israel Philharmonic/Petrenko, Dresden Philharmonic/Runnicles, Seattle Symphony, and Philharmonia/Rouvali, Deutsches Symphonie Orchester Berlin, Oslo Philharmonic, London Symphony, Yomiuri Nippon Symphony, and Seattle Symphony.

He has been a Hyperion recording artist since 1998, with releases spanning Beethoven, Schubert, Ravel, Liszt, Stravinsky, Prokofiev, Rachmaninov, Medtner, Messiaen, Britten, Tippett, Crumb, and Feldman, and winning numerous awards around the world. His most recent addition, at the end of 2023, was Debussy’s *Études and Pour le piano*, given five stars by *BBC Music Magazine* and described as “full of superlatives”. In 2024, he returned



to the studio with Paul Lewis to record two-piano repertoire by Schubert, Schumann, and Brahms. His January 2023 performance of Tippett's Piano Concerto with the London Philharmonic Orchestra under Edward Gardner at the Royal Festival Hall was later released on the LPO's own label in 2025, receiving widespread critical acclaim.

Osborne was born in Scotland and studied at St. Mary's Music School in Edinburgh and the Royal Northern College of Music. He is Visiting Professor at the Royal Academy of Music and the Royal Conservatoire of Scotland, Patron of both the Scottish International Piano Competition and the Lammermuir Festival, and was elected a Fellow of the Royal Society of Edinburgh in 2014.

<https://www.stevenosborne.com/>

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Olivia Maloney '26
Amanda Martins '25
Edith Mauch '27
Carter McPhedran '24.5
Nicole Meyers '26.5
Liam Mitchell '25
Josh Mondzelewski '25
Marco Motroni '25*
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Abeera Riaz '27^
Emme Richards '26
Tamika Samuels '26
Alanna Saunders '27^
Camiel Schroeder '26
Maeve Shea '24.5
Yuvraj Shah '26
Cleo Shaw '27
August Siegel '25
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Tyler Stark '27*
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from the box office, or via brochures in the lobby.

ACCESS TO THE ARTS IS IMPORTANT TO US.

The following services are available at Mahaney Arts Center events.
Connect with an usher or the Box Office or visit [**go.middlebury.edu/artsaccess**](https://go.middlebury.edu/artsaccess)
for more information on our accessibility services.



Accessible parking, seating, and
restrooms are available.



Assistive listening devices are
available at most events.



Large-print programs are available
at many performances.



Free and discounted ticket
programs are available.
go.middlebury.edu/ticketprograms



Relay calls welcome via the Vermont
Relay Service (711).



Sign language interpretation or real-time
captioning available at select shows.



Accessible/single stall/all-gender restrooms
available at many campus venues.



Low-cost or free transportation available
through Tri-Valley Transit, 388-2287,
www.trivalleytransit.org/

MAHANEY ARTS CENTER

Pieter Broucke, Associate Dean for the Arts
Liza Sacheli, Director, Mahaney Arts Center
Allison Coyne Carroll, Director, Performing Arts Series
Molly Andres, Arts Events Manager
Mark Christensen, Concert Hall Technical Director
Christa Clifford '93, Associate Director of Operations and Finance
Leeza Robbins, Box Office Manager

LAND ACKNOWLEDGEMENT

*Middlebury College sits on land which has served as a site of meeting and exchange among Indigenous peoples since time immemorial. The Western Abenaki are the traditional caretakers of these Vermont lands and waters, which they call Ndakinna, or "homeland."
We remember their connection to this region and the hardships they continue to endure.
We give thanks for the opportunity to share in the bounty of this place and to protect it.*