



the adamant

A d a m a n t M u s i c S c h o o l

Vol. VIII - Issue 3 January, 2004

Look for winter scenes throughout the newsletter.

vol. *8.3*

from the president

Frank Suchomel, President

January, 2004

Dear Members & Friends:

The flier announcing our 63rd season in the summer of 2004 is in the works and will be out shortly. This year we will have four returning faculty members: Matthew Manwarren, Eugene Barban, Gwen Beamish and Deirdre O'Donohue. Two new faculty members, Paul Alberts and Seta Tanyel, were added on a trial basis for this year. We are still exploring various options on how best to manage the summer session and have almost settled on a trial program coordinator for the coming summer. As Heraclitus said many times, "Everything changes."

Our next concert at the Loft in New York City will be on February 8, 2004, and will feature faculty member Deirdre O'Donohue. We always have our faculty members perform sometime at the Loft and it is with great pleasure that we are having Deirdre this year. See a program preview on page 2.

Our March concert at Weill Recital Hall on March 14, 2004, will feature members of our Executive Committee and Adamant participants from various Master Classes and Traditional Sessions. The program will honor the memory of Genevieve M. McLaughlin, a former member of our Board of Directors and a very generous donor to our School over the years.

During the past year we lost at least three members. One was Sally Joseph, a piano teacher in her working days, and a participant at Adamant many times over the years. She often came to our loft concerts. The last time she came was in a wheel chair. Talk about dedication! A nice lady; and her daughter, Janet Yanuklis and her husband, often attend the concerts at the loft. Janet has been also a frequent participant in the master class with Menahem Pressler. Janet's daughter Kathy has written a lovely tribute to her grandmother that we are proud to publish here (see page 6).

The second of the three was our

long-time member Genevieve M. McLaughlin. The third that I know about was John W. Funk, one of my oldest friends and a co-worker at my former employer, UPS. I first met John in 1956 when I joined UPS, where he had already been employed for many, many years. John and his wife, Agnes Trill Funk, often came to Adamant to visit with us. They were also generous contributors to the School. We will miss them all! Please accept my apologies if I have left out anyone!

Menahem Pressler had his 80th birthday celebration in December (see page 3). And of course we offer our congratulations to him on reaching this important milestone.

We look forward to seeing any of you who can come to our next concert in February at the Loft and to our annual concert at Weill Recital Hall.

With warm regards,

Frank Suchomel



new york concerts 2004



The Sunday concerts are held at 3:00 p.m. at 34 East 30th Street, 8th floor, New York City, New York. Members of Behre Piano Associates are admitted at no charge; non-members are charged a \$5.00 fee (seniors & students are charged \$2.50). The March Concert at Carnegie Hall's Weill Recital Hall is the exception — members and nonmembers alike will be charged an admission fee.

- February 8, 2004 Deirdre O'Donohue
Members admitted at no charge.
- March 14, 2004 62nd Anniversary Concert at Weill Recital Hall (Carnegie Hall) at 2:30 p.m.
All will be charged an admission fee to attend this concert. Tickets will be available from the Carnegie Hall box office in 2004.
- April 18, 2004 Adamant Music School Participants and Executive Committee Members
This concert is free to all.

Our March concert at Weill Recital Hall on March 14, 2004, will feature members of our Executive Committee and Adamant participants from various Master Classes and Traditional Sessions. The program will honor the memory of Genevieve M. McLaughlin, a former member of our Board of Directors and a very generous donor to our School over the years.

Tickets are available now for the March 14th concert. You can visit the Carnegie Hall Box Office at 57th St. and 7th Ave, call CarnegieCharge at 1-212-247-7800 or visit Carnegie Hall's website: www.carnegiehall.org

Program for February 8, 2004 DEIRDRE O'DONOHUE

- Sergei Prokofiev
From Ten Pieces from "Romeo and Juliet" OPUS 75
- Ludwig van Beethoven
THE "EROICA" VARIATIONS
- Johannes Brahms
DREI INTERMEZZI, OPUS 117
- Antonin Dvorak
SLOVANIC DANCE OPUS 72,
NO. 2 FOR FOUR HANDS
- Johannes Brahms
HUNGARIAN DANCES FOR
FOUR HANDS

Our membership year runs from October 1 through the following September 30, so members will need to renew for this coming membership year. Participants are given free membership through the June following their session at the School. Any contribution that exceeds the dues requirement makes the contributor an official member of Behre Piano Associates, Inc.

When your contribution has "run out," we will send you a dues notice. Keep in mind that we are a 501(c)(3) organization and all contributions are tax-deductible.

We, of course, hope you will renew your membership. We like our members and need them. Our dues have not changed in many years and are listed here:

- Single member \$15.00
- Any two members living at the same address \$20.00
- Family membership \$25.00

Your dues give you the right to receive *the adamanter* and to attend all Waterside Hall concerts in Adamant as well as all studio concerts in New York over the course of the membership year. The dues should be sent to Behre Piano Associates, Inc. c/o M'Lou Gillespie at P.O. Box 22, Adamant, VT 05640. A membership card will be mailed to you.

Do you have a friend who would be interested in the Adamant Music School? We'd be happy to send them a complimentary copy of our newsletter. Just call M'Lou at (802) 229-9297. *Thank you!*

Menahem Pressler turns 80



Following Beethoven's birthday in December is another important birthday, one that was gloriously commemorated in many places around the world! Honoring Menahem Pressler on his 80th birthday, a memorable and moving celebration at Indiana University took place. Among the many who attended were those who have been so inspired by Mr. Pressler and his transforming Adamant master classes. Victoria von Arx and Mary Lou Francis were among those present and wish to share this wonderful experience with us.

Happy Birthday and Happy New Year Mr. Pressler. We look forward with such anticipation to your 16th Adamant Master Class [August 17-August 21, 2004]. Thank you for your passionate music making and constant inspiration.

—Deirdre O'Donohue

Member of the Adamant Music School faculty pool and Coordinator for the Menahem Pressler Master Class.



Tribute given by Mary Lou Francis at Auer Hall, Indiana University, on the occasion of Menahem Pressler's 80th Birthday Celebration Concert on December 18, 2003.

Dear Friends of Mr. Pressler,

I am so honored to be with you on this joyous occasion!

Others gathered here tonight will speak about the importance of your career as a performer — traveling all over the world bringing the beauty of music to so many. I, however, would like to speak about something very close to my heart — *the magic of your master classes.*

In a tiny village in Vermont where the pianos outnumber the people, each summer in August, your arrival in Adamant brings together a group of piano music lovers for a week of music-making which has become the highlight of each year for all participants. Your inspiration, motivation and support during that week sustains us all throughout the year in all aspects of our musical life. In the fifteen years you have been coming to Adamant, every master class has had its own unique character but in every one you have created an atmosphere in which we could all encourage and support each other.

With your encompassing knowledge

of the keyboard repertoire and complete mastery of the art of teaching — you have always known exactly what to say and how to say it — giving us the tools to better ourselves — even in your absence.

With wisdom, eloquence and humor you have led and inspired us, creating a community in which everyone travels together on their path of musical and personal growth. You have made us understand that when we play a piece of music ourselves and strive to play it to the best of our ability, we experience music in the most vital and satisfying way possible!

On behalf of the many people whose lives you have touched in master classes around the world. We want to thank you for your inspiration, passion, motivation, support, generosity of spirit, consummate artistry and your belief in all of us. Happy Birthday Mr. Pressler... with all our love.



Behre Piano Associates board member Victoria von Arx shares her thoughts as well:

Mr. Pressler received honors from Indiana University, the city of Bloomington and the State of Indiana in recognition of his eminent career as a founding member of the Beaux Arts Trio and as distinguished professor of music at Indiana University.

Pressler pupils gathered from around the U. S. to be present at the celebration and to perform in concert as a tribute to their teacher. Among the performers was Angela Cheng, artist-in-residence at the Adamant Music School for the coming season, her husband, Alvin Chow (a member of the faculty pool) and his brother, Alan Chow.

Mary Lou Francis, former director of the Adamant Music School, spoke at the event to honor Mr. Pressler for his fifteen years of master classes in Adamant. In an evening of eloquent performances and happy reunions the highlight was a video presentation of photographs documenting Mr. Pressler's career while his hauntingly beautiful recording of Chopin's *Concerto in F Minor* was heard. The event was coordinated by Melinda Baird, an artist participant at Adamant. The Adamant Music School and the participants in his master class extend congratulations and best wishes to Mr. Pressler on the occasion of his 80th birthday and offer heartfelt thanks for the precious weeks he has given to us in Adamant. ■

the chef's table

This carrot cake recipe makes one of the best I've ever had.
Mom's Carrot Cake

- 1) Blend together in large bowl with a whisk:
3 Cups Flour
3 Cups Sugar
1 t Salt
1 T Baking Soda
1 T Cinnamon
- 2) Beat together and stir into dry ingredients:
1½ Cups Vegetable Oil
4 Eggs
1 T Vanilla
- 3) Fold in:
½ Cup Walnuts
1½ Cups Coconut
1⅓ Cup Pureed cooked carrot
¾ Cup Crushed Pineapple (drained)
- 4) Pour into a greased 9" springform pan. Bake in a pre-heated 350° oven for an hour. Cool at least 3 hours before icing.

ICING

Blend together:

8 oz Cream Cheese
8 T Butter (*at room temperature*)
3 Cups Confectioners Sugar
1 t Vanilla
Juice of ½ Lemon

echoes of the future: lives of the founders

Andrew Christiansen, Webmaster & Archivist

Part 18

The Adamant Music School during the turbulent 60s.

1964

Edwine and Alice Mary started off the New Year "loitering and lotus-eating" at the home of their friends, Erwin and Sibyl Kasanof, near Tampa Bay, Florida. It was hard to return to the cold temperatures of New York City and the work that awaited them. Ruth Underhill, the anthropologist who was on a trip back to Denver from a 10-day visit to the tomb of Rameses, dropped in for a three-day visit. After Ruth left, Alice Mary "found in a heap of Christmas mail a check for \$2,000 from the Puterbaugh Foundation — a relief from worry."

Another visitor, Edwine Racine, whom they had visited when traveling in France a few years ago, came in February. She and her husband Pierre, head of France's state railways, had just had dinner with President Charles DeGaulle before boarding the Queen Mary to come to New York. A few days later, there was another arrival from across the ocean as the Beatles invaded America and were on the "Ed Sullivan Show." Despite the hoopla, our friends paid no notice — Edwine was confined to bed with a fibrillating heart, hives from eating too many pecans that Mr. Puterbaugh had sent, and an intestinal virus. If things weren't bad enough, Jeanne Stark, the final performer for the February 29 Carnegie Recital Hall concert, wrote from the airport that she was returning to Belgium to deal with a family crisis. And, the printer for the programs retired without notice! So Alice Mary found another printer and got Fred Marantz to close the concert with the *Chopin Ballade in F Minor*. Appearing just before Fred were Emma Dressler and Frank Suchomel, playing Ravel's *Mother Goose Suite*.

How quickly time passes and yet so little has changed. Was it that long ago that a young Edwine Behre was studying with Leschetizky in Europe? Was it nearly half a century ago that Edwine was arrested for protesting a global war? On the evening of March 16, Alice Mary reports, "It is Edwine's birthday — 80th! It doesn't seem reasonable. [Her brother] Charles and [his wife] Jeanette filled the house with flowers. [Edwine and Alice Mary's physician] Dr. Moses brought \$10.00 for the school. We had a pleasant dinner (cake and chicken by Edwine Racine)."

In the latest newsletter, Alice Mary invited ideas for the future of the school, asking, "And what of the future? Who will take over when Edwine Behre and other senior movers and shakers will no longer be moving and shaking with old-time vigor?"

There are three wars happening simultaneously. In addition to the Vietnam War,

President Lyndon Johnson (LBJ) has announced a \$1 billion "war on poverty" and throughout the summer the fight for civil rights in the south seems to be turning into another war. Despite pleas for federal protection for civil rights workers, the President refused to send troops to the south until after three young civil rights workers were brutally murdered. In July, he signed the Civil Rights Act, prohibiting racial discrimination.

A new session brought a new name: the school's name has been changed from the "Adamant Summer Music School" to the "Adamant Music School." Alice Mary put out radio releases and posters to publicize the school's opening concert. It must have worked, because over 100 people crowded into the schoolhouse for the opening concert. Susan Forscher, Irene Alster, David Levine, Lawrence Grover, Raphael Kitz, Doris Fowler, Judith Perry, Constance Sigler, Manon Gendreau, and Mark Engler were the performers. One of the new students this summer is Elizabeth Voldstad, a former Oberlin Conservatory student.

One of the reasons the session was so successful, hosting the largest student group ever, were the efforts of Peggy Herring and Frank Suchomel in planning and following through on improvements made to the students' house using the grant from Mr. Puterbaugh.

President Johnson won the election in November, beating Barry Goldwater in a lopsided victory. As the year ends, we wonder what will happen with the three wars the country is waging, in Vietnam, against poverty, and for civil rights. Perhaps there is some hope for the world.

1965

The new year shows promise with LBJ's goals for a Great Society, but with thousands being arrested in the voting drives in Alabama, attacks on American Embassies around the world, the assassination of Malcom X, the "Rolling Thunder" bombing raids over North Vietnam, the beating death of white civil rights activists, and the commitment of more troops to Vietnam, the future seems less certain.

On February 23, Alice Mary had "sorrowful news — My sweet sister Ada died in her sleep last night." She said that she felt hurt that the funeral was set for Saturday afternoon — she couldn't attend because of the Carnegie Recital Hall concert. She was afraid to leave Edwine alone, because of her weak heart. Alice Mary wrote a week later, "It is unbearable that I will never see Ada again. I keep wishing I had told her how much I admired and loved her. Why does one not put these things in words if one is trained to use words?"

She found out that her friends Inez Haynes Irwin from the Heterodoxy Club and Ginny Eaton from the Query Club "have lost their minds." The next week she heard that her

sister Florence was sick, Florence's husband Harold has prostrate trouble, and they have lost their biggest spring [on the Weed Farm] to the drought. With so much sickness and death, she felt the need to see her old friend, Katharine Anthony, and to talk about old times and mutual friends. Alice Mary told us that at the height of her despair, her late husband's Harry's voice returned to her with words of comfort.

In May, Edwine had an exciting evening as she went to hear Vladimir Horowitz on his return to the stage at Carnegie Hall following a 12-year absence. A trip with brother Charles and Alice Mary to Black Mountain, North Carolina, to visit Edwine's sister came soon after.

The Adamant summer session started on August 2, with Edwine auditioning a large number of students at the old schoolhouse. Sick for three days with cough and fever, the beginning of classes seemed to revive her. Alice Mary tells us, "Edwine has too many pupils — her class is over-subscribed! She teaches in two shifts — young talent in the morning — older ones in P.M. Seems as though Freda and Emma might take over some of these, but they have enrolled with Edwine and might feel cheated." Two other teachers at the school this year are Rose Cion, who works with children, and Alice Mary's sister Florence Weed, who will have chamber music for students who need ensemble practice.

The season's first concert will feature young Vermont players. "Marcia Le [Marlee] Glodzik, a curly-haired, blue-eyed miss of 10 years from West Rutland, finds Bach, Beethoven, and Mozart are her meat... Five years older than Marcia Le is a Montpelier talent, Nancy Mix." Other Vermonters are Laurence Grover of Springfield, and newcomer Joan Hutchinson of Plainfield.

Despite it being Friday the 13th, Alice Mary said it was "our most beautiful concert ever." Two of the more interesting pieces played this year are Elizabeth Voldstad's *Sechs Kleine Klavierstücke* by Arnold Schoenberg and the thunderous Finale of Prokofieff's *Seventh Sonata*. Frank flew up to Vermont the day after the session ended, but no sooner had he arrived than Emma Dressler got a phone call that her mother had had a heart attack, so she and Frank left at 2:00 in the afternoon to

Fred Marantz teaching a class at the Schoolhouse in 1966. Nora Simpson (left) looks on.



of the adamant music school 1964-1967

hurry back to New York. It doesn't seem that long ago the first Adamant students became the younger teachers, but Emma is now 62 and Freda is 65.

After the November election of N.Y. mayor John Lindsay, which cheered Alice Mary and Edwine, the famous Ethel Leginska stayed at the apartment for a few days with one of her students who is auditioning with Leonard Bernstein. Clifford Curzon was in town playing a Mozart Piano Concerto with George Szell conducting the N.Y. Philharmonic at Lincoln Center. He called and said that he would stop by when his tour was over at the end of the month.

Opposition is building against the war in Vietnam. In Vermont on October 18, college student David Miller was arrested by the FBI and charged with burning his draft card at an anti-war rally. On November 9, Roger Allen LaPorte, who had studied in a seminary in Vermont, set himself on fire outside the United Nations. Maybe it was coincidence, but within a few hours, the greatest power failure in history sent nine northeastern states and parts of Canada into darkness when a switch at a station near Niagara Falls failed. Edwine and Alice Mary used a flashlight to prepare a candle-lit dinner.

Alice Mary believed the power failure was due to an accident at a power station somewhere, but Edwine insisted that some momentous event had occurred — some human had "gone loco," or the rotation of the planet had changed. Events seemed to support Edwine's theory: within a couple of weeks, the one-week record was set for American dead in Vietnam at 240; the U.S. rejected a plea by 35 nations to stop underground nuclear tests; 50,000 marched in a peace demonstration in Washington; and Katherine Anthony — Alice Mary's oldest friend in New York, who had introduced her to the Heterodoxy Club and written favorable reviews of Alice Mary's *The Devil is a Woman* — died.

1966

There was a party last night in Alice Mary and Edwine's apartment, with Fred Marantz playing a concert, then accompanying little Marlee Glodzik as she played the Haydn piano concerto. The chatter of Judy Perry, Fred and Lucille, Emma, Freda, and Abe, nearly drowned out the awareness of the New Year's entrance until Alice Mary happened to notice the Times Square clock and announced it to the crowd.

It's March now and mud season in Vermont. But Edwine and Alice Mary are planning to spend spring in Europe. On April 18, Edwine and Alice Mary flew to London. After a week, they flew to Paris and then Italy. There they boarded a ship that took them to Greece and Turkey. Three weeks later they returned to Switzerland and then to



Edwine Behre's 1966 Passport

Belgium and Italy for an extended stay with the Deletaille family. And finally, back to Adamant on July 21 for the summer session.

This summer session was different in one big way — Emma wasn't here. She couldn't come this year, because her mother is dying. Another change is that the school has a new house, where Lucille and Fred Marantz are staying. Alice Mary tells us,

"Catty-corners across the road from our big white Student's Co-op has always stood a potentially lovely house, alas, fallen on run-down days as a meeting-place of elderly drunks. Then the last one died and it came on the market. Quick as a flash, we bought it. Our carpenter, Ralph Weeks, and others did miracles of restoring and furnishing the property."

"The summer went off well — Concerts never better. Big crowd at the last one. And Jeanne came for the last week, played at the Kent Corners Tavern and at Judy's [Judy Perry's studio in Barre] — a big success."

One of the kids who comes to concerts with his family is a young boy named Andy Christiansen. His teacher, June Morse, who is in Edwine's class, brought him to a class for children where Edwine heard him and other young people play the piano.

Alice Mary took the bus to Vermont on December 23, so she could spend her 80th birthday (Christmas Eve) with family and do nothing but read and take a short walk.

1967

This is the 25th Anniversary Year for the Adamant Music School! Alice Mary includes a short history of the school in the newsletter to remind members of our humble beginnings. The world was practically shaking as pianists

retreated to this musical oasis. In June came the Israeli-Arab Six-Day War. There were race riots in Buffalo, Newark, Detroit, New York City, Toledo, Grand Rapids, Michigan, and elsewhere. Gen. Westmoreland asked for 100,000 more troops in Vietnam to add to the 464,000 already there.

The summer school ran from July 31 to August 25. Alice Mary wrote,

"Early on appeared William Chaisson from Houston and unloaded from his outsize station wagon Patricia Anderson, Mike Alderson, Tanya Gille, Janet Hood, Mike Haas, Brian Lashley, Mike Preddy, Kyle Smith, suit-cases, music-cases, blankets, bedding, a trumpet, flutes, and other wind and string instruments. Yumiko Igarashi, tiny and terrific at the piano, came by plane from Houston the next day."



An impromptu jazz band at "The Texas House." Mike Preddy plays the trumpet.

They moved into the new house and pitched in to help with lawn-mowing and other chores. Nadine Deletaille was at the school this summer and joined Edwine, Fred, and William Chaisson in performing solo recitals in Barre.

It's winter now and the icy winds of December are about to usher in a new year. The Adamant Music School is growing and thriving, but the world outside seems ominous. The war on poverty is not getting nearly as much of the President's attention as the war in Vietnam, and the civil rights turmoil continues to shake the country. As ever, Adamant is a place to put aside these worldly worries and focus only on the music. ■



Sunny Marantz plays the flute accompanied by Marlee Glodzik while the Texans look on.

Sally Joseph: a friend of Adamant

Sally Joseph, 95

Dover Plains - Sally Joseph died on Nov. 4, 2003 at the North Shore Hospital at Glen Cove. She became a resident of Millbrook in the 1990s and moved to Dover Plains in 2001. Mrs. Joseph was a pianist, published poet and life-long supporter of the arts. She was a piano student of Edwine Behre and Emma Dressler and was a member of the Adamant Music School. Ever eager to share her love of music, she taught piano at the Lenox Hill Settlement House in Manhattan and at Bronx State Hospital as a volunteer.

Born on April 20, 1908 in Manhattan, she was the daughter of Olga Golda and Abraham Sandler. On December 24, 1929 she married Alexander Joseph. Maj. Joseph USAF (ret.) predeceased his wife on Sept. 3, 1976.

She is survived by her loving children, Ellen C. Martin of White Pine, MI, Janet Joseph Yanuklis of Dover Plains, Richard E. Joseph of Manhattan and two devoted grandchildren, Thomas Yanuklis and Kathy Yanuklis O'Brien.

Interment was private.

Memorial contributions may be made to Sr. Maureen McMahon R.D.C., Center of Compassion, Maple Lane, P.O. Box 976, Dover Plains, NY 12522 or to the Adamant Music School, P.O. Box 22, Adamant, VT 05640.

Unfortunately, these two hundred and six words don't really tell you about her. You see a two-dimensional view, squished in between the lines and columns. It doesn't tell you the rest of the story, and most of all, it doesn't tell you what her life meant to me.

My grandmother was a piano teacher, but I only learned how to read music from her. Reading music was enough for me. It helped me harmonize in song while she played the melody.

Nevertheless, I think she had a tremendous influence on me. For one thing, anyone who can't play an instrument but still loves music has just met all the requirements for reviewing musicals in the local paper. She passed on to me a fondness for all kinds of performances.

Of course, when it comes to my grandmother, I may be biased, but I give all her own performances rave reviews.

I always will remember fondly singing as she played my favorite Rodgers and Hammerstein tunes. Now, I will think of her whenever I hear Oklahoma, The King and I and Carousel.

She herself was a great show, and while nine and half decades may sound like a record, it still does not seem like a long enough run to me.

The few decades I sat in her audience have filled my heart with a love of music. There was a song for everything, and no day was too dark for a melody. When I was little and got upset, she would sing to me. When I was happy, we also sang a tune. Everything was a good excuse for making a little noise. While I lamented over a teen love affair, she encouraged me to memorize a poem by Sara Teasdale. I still remember it to this day:

*I asked my heaven of stars
What I should give my love
They answered me with silence,
Silence above.*

*I asked the wine-dark sea
Down where the fisherman go,
It answered me with silence
Silence below.*

*Oh, I could give him weeping,
Oh, I could give him song,
But how shall I give silence,
my whole life long?*



Sally Joseph and Frank Suchomel

So, whatever I do to remember Grandma Sally's life, I know it shouldn't include silence. There are no silences in her world, just little pauses between the end of one note and the start of the next.

It was literally the sound of music that ruled her days and comforted her nights. After she suffered a stroke a few years ago, she lamented that she could no longer do anything. She despaired that she could not even walk. She concluded for a few moments that she wasn't good for anything anymore. I argued that she could still do something that did not require the use of her legs.

"What could I do?" she said.

"You can play!" I said, and wheeled her up to the piano.

She was a grandma the same way she was a pianist: with all her heart. She saw the rainbow in every drop of rain: the tree in every acorn.

I am thankful for the time we had...but I could sing to her that I am still getting to know you, getting to know all about you. I wish we had even a little more time.

Wherever she is, I know she will be some place where each day she can say, Oh What A Beautiful Morning, and where everyone Whistles a Happy Tune, and You Never Walk Alone.

But now she will not be here. I will miss her. I still will sing harmony, but I have lost forever my favorite melody.

Yours truly,
Kathy Yanuklis O'Brien





It was forty years ago, January 16, 1964, that *Hello, Dolly!* opened at the St. James Theatre on Broadway. Starring Carol Channing as Dolly, it ran for over 2800 performances

and briefly held the record for the longest-running Broadway production (soon overtaken by *Fiddler on the Roof*). Our upcoming production will be a celebration of a musical that is a permanent piece of American theatre history, and is a quintessential example of how a well-made musical gets made.

In today's era, it is easy to criticize the moviemaking gambit of "remaking" old television series, most of them taken now from the 1960s and 1970s. To anyone who saw the original versions of "Mission: Impossible" or "Charlie's Angels," the movie versions released over the last several years are nothing more than concoctions that lift the name, pretense and characters from the early versions and rehash them into what turn out to be box-office bonanzas. They are primarily made for commercial reasons, and rely on technique and craft more than they do on art.

In a way, the great American musicals were put together in the same manner, though I would argue that the element of "art" was held to a higher level during the Golden Age of musicals on Broadway. Take our first show in the 2004 season, *Hello, Dolly!* With a book by Michael



Cast of *Twelfth Night*, Summer 2003

Stewart and music and lyrics by Jerry Herman, it was based on Thornton Wilder's play *The Matchmaker*, which opened in Edinburgh and London in 1954, and Broadway in 1955. *The Matchmaker* was a rewrite of Wilder's own *The Merchant of Yonkers*, first produced in 1938, and it was based upon an 1842 comedy by Johann Nestroy, *Einen Jux will er sich Machen*, which was, in turn, based upon an English play, *A Day Well Spent* by John Oxenford and written in 1835.

Hello, Dolly!, then, is on one hand nothing more than a reinvention of a story borrowed for over a hundred years, retold in another art form. But on the other, it is a concoction that succeeded based on the alchemy of its writers, its producer (David Merrick) and its talent, which included David Burns, Charles Nelson Reilly, Eileen Brennan, and, following Channing as Dolly, Ginger Rogers, Martha Raye, Betty Grable, Pearl Bailey, Phyllis Diller and — the first choice of the producers — Ethel Merman. It succeeded because all the elements came together and made it work — and *Hello, Dolly!* is now considered one of the high

water marks in American musical theater history.

And yet, sometimes we think of the play as a chestnut, a war horse, because over the years it passed from classic status to high school regular. Everyone has been in a production of this play, it seems. Which is exactly why QuarryWorks chose to produce it this summer. Our production of *Dolly* promises to strip away much of the varnish that has collected on the piece, and shine a light on the artistry apparent in the music and the lyrics, returning the passion and excitement of a well-made play.

Come up to Adamant this summer, and share in the excitement of QuarryWorks. Take in a concert at the Music School, and take in a picnic and a show at the quarry. We look forward to seeing you there. ■

QuarryWorks auditions
will be held Saturday,
April 3 and Sunday, April 4.
Call Tom Stevens for
an appointment at
802-244-4164 or visit our
website at www.adamant.org.

