



the adamant

Adamant Music School

The Adamant United Methodist Church, Winter, 2003

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from the president

Frank Suchomel, President

April 1, 2003

Dear Members:

Our 61st Anniversary Concert, held on March 9, 2003, went off without a hitch. The performers, all of them, were wonderful and we had a very large and responsive audience. The concert was to honor our Freda Rosenblatt, the last of our "tenured" teachers at the Adamant Music School who died on December 31, 2002 at the remarkable age of 102. By tenured we simply mean that she was not a member of the faculty pool in that there was no requirement for her to be replaced periodically. We wrote about her extensively in the last issue of *the adamant*.

The concert opened with faculty member, Golda Vainberg-Tatz. Anita Humer, a former member of the Executive Committee and also a member of our Concert Committee, was second with one of Edwine Behre's favorite pieces. Next was a participant from last summer, Linda Singer, playing one of my favorites. Then faculty member Vai-Meng Lei played. Mark Sullivan, also one of our faculty members, was willing to come all the way from California to participate in this concert. Walter Aparicio, a participant from last summer, then played and was followed by Myles Pollin, a current member of our Executive Committee. Last on the program was Stefano Vismara who has been a participant the last two summers. We were fortunate to have him play, as he presently lives and works in Paris but was in New York City on personal business. I am still astonished at the high quality of the playing. Everyone did an admirable job, considering it is no easy thing to play for only several minutes. I am constantly amazed at the talent we have at our disposal through the Adamant Music School. Our heartfelt thanks go to all these marvelous performers.

The physical appearance of the program and poster were also very nice (see page 3). Many thanks to Cheryl Allen,

Liz Schlegel and M'Lou Gillespie, all of whom did the lion's share in its preparation. For those of you who wonder what the picture on the front signifies — it is a picture of Edwine Behre's second piano in her studio on 54th Street. I remember well accompanying a wonderful pianist playing the Schumann *A Minor Concerto* on that piano many years ago.

It is hard to believe that we have been having annual concerts in Weill Recital Hall (formerly Carnegie Recital Hall) for over fifty years now. Behre Piano Associates is the only organization in the world to have had a concert in this hall every year without a lapse for over fifty years. Quite a remarkable achievement and one of which I am very proud.

Next on our agenda, and quite important, is our annual meeting, which is fast approaching. It will be held at 34 East 30th Street, 8th Floor, in New York City on April 13, 2003 at 2:00 p.m. The main purpose of the meeting will be to elect three members of the Executive Committee for a three-year term. The information required for this meeting will be sent out separately and will request your presence or your proxy.

Needless to say it has been cold in Vermont — from all reports it is the coldest winter in recent memory. All the more reason to say how glad I am that Michael and I spend our winters in Honolulu, Hawaii, where the temperature is generally around 80 degrees.

With warm regards from sunny Honolulu,

Frank Suchomel



new york concerts 2003

Richard Shirk Concert A Huge Success!

A review from Frank Suchomel

On February 9, Richard Shirk played for us for a second time and it was simply a fabulous concert. He played only Grieg, and every one of the pieces was played brilliantly. The piano (an August Forster) had been tuned the previous day but inadvertently the tuner did not notice that the soft pedal needed an adjustment.

Fortunately we had a piano technician in the audience who was able to fix the problem during intermission. Thankfully, the mishap

was only really noticeable in one piece. I commend Richard for his maturity in not making an issue of this incident. Even pianos in Carnegie Hall have from time to time had problems that were unexpected. I made a recording of the concert for my own use and have heard it several times now and enjoy it more each time I hear it. We had a full house and I do believe that overall it was an extraordinary event.



last concert of the season

We hope to see you at our last concert of the winter season, which follows the Annual Meeting. The concert is at 3:00 p.m. at 34 East 30th Street, 8th floor, New York, 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*).

April 13, 2003: Adamant Music School Participants and Executive Committee Members

Summer Concerts

Traditional Session Concerts

This summer's Traditional Session will be held from July 12 to August 9.

Concerts at Waterside Hall are held every Wednesday and Friday evening at 8:00 p.m., and Sunday afternoons at 3:00 p.m.

OUR OPENING CONCERT

Sunday, July 13, 3:00 p.m.

CONCERT AT THE JOSLYN ROUND BARN IN WAITSFIELD

To Benefit the
Green Mountain Cultural Center
Sunday, August 3, at 7:00 p.m.

CLOSING CONCERT

August 8, 8:00 p.m.

Master Class Session Concerts

The Master Class, conducted by Maestro Menahem Pressler for the 15th year, will hold concerts on August 19 and August 20 at 8:00 p.m.

Once again this year we will have a sculpture exhibition for our visitors to enjoy.

dues time

Our membership year now runs from October 1 through the following September 30, so members will not need to renew in the midst of our Summer Season. 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 below:

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!*

61st anniversary concert



On stage at Weill, from left to right: Stefano Vismara, Vai-Meng Lei, Walter Aparicio, Frank Suchomel, Golda Vainberg-Tatz, Mark Sullivan, Linda Singer, Myles Pollin, and Anita Humer.



Maer Gillespie enjoys the after-concert supper with Vance Kinchen and Clifford McLaren.



Golda Vainberg-Tatz and Ellen VandenBroeck toast 61 years of the Adamant Music School.



Performers Mark Sullivan, at left, and Stefano Vismara.

Adamant Music School

61ST ANNIVERSARY CONCERT
Weill Recital Hall at Carnegie Hall
In Honor of Freda Rosenblatt
March 9, 2003 at 2:30 pm

CHROMATIC FANTASY & FUGUE
J.S. Bach (1685-1750)
Golda Vainberg-Tatz

FANTASY, OPUS 49
Frédéric Chopin (1810-1849)
Anita Humer

REFLETS DANS L'EAU
Claude Debussy (1862-1918)
Linda Singer

LA VALSE
Maurice Ravel (1875-1937)
Mark Sullivan

LES FEES SONT D'EXQUISSES DANSEUSES
LA TERRASSE DES AUDIENCES AU CLAIR DE LUNE
LES COLLINES D'ANAGAPI
Claude Debussy (1862-1918)
Vai-Meng Lei

BALLADE IN D MINOR, OP. 10, NO. 1
BALLADE IN D MAJOR, OP. 10, NO. 2
Johannes Brahms (1833-1897)
Walter Aparicio

KLAVIERSTUCK, OPUS 11, NO. 2
Arnold Schoenberg (1874-1951)

NOCTURNE, OPUS 55, NO. 2
Frédéric Chopin (1810-1849)
Myles Pollin

3RD SONATA, OPUS 28
Sergei Prokofiev (1891-1953)
Stefano Vismara

Presented by Behre Piano Associates, Inc.
Managing the Adamant Music School, founded in 1942
ADMISSION: \$10⁰⁰
Tickets are available at the Carnegie Hall Box Office, from Carnegie Charge at 212.247.7800
and online at www.carnegiehall.org
For more information about the Adamant Music School, visit www.adamant.org

Poster from our 61st Anniversary Concert at Weill Recital Hall

echoes of the future: lives of the founders

Andrew Christiansen, Webmaster & Archivist

Part 15

Passage to a New Era and Harry's Haunting Voice

1952

"So what do you think of our little school?" Edwine leaned forward with piercing eyes. Alice Mary spoke with pride about how they had taken over the musical education of the local children, running the free Musical Play School. "There were seven concerts at the schoolhouse last summer and what with the addition of a second piano, concertgoers could now enjoy concertos." Last summer, the School started a Teachers' Course to teach local musicians how to become teachers so that musical education can continue throughout the year.

Harry started rattling off the renovations to the Students' House, the old Parsonage. "It now has a fine dining room addition, and an entire new roof. The spacious upstairs hall is being redesigned to include a men's dormitory, which is the next big item in our budget." Alice Mary, who just turned 65 last December, said she and Edwine would like to see other arts become a part of the school. They were proud to have the loan of an exhibition of prints from the National Association of Women Artists last summer and Alice Mary continued, "A lot of people came to see them — for there is a keen and growing interest in painting in our neighborhood. We may soon be able to add a painting group to the Adamant Summer School."



Freda Rosenblatt practicing at the Schoolhouse in the summer of 1952

That summer, Edwine visited her family in Baton Rouge and New Orleans, saying a farewell to her dying mother just after receiving an honorary Doctorate of Music degree from the Houston Conservatory. Edwine finds it hard to say good-bye to her parents' generation, but she is not so young herself anymore. She is 68 (not 66, despite the headline in the Houston newspaper).

As usual, there was a whirlwind of concerts in Adamant, and at Goddard College in Plainfield. Alice Mary and Edwine are working closely with the President of Goddard, Tim Pitkin, as well as Will Hamlin, and local musicians to establish the "Upper Winooski Development Association's (UWDA) Summer Concert Series." The goal is to establish a fund to stimulate music education in six local towns and to buy a grand piano. Alice Mary arranged for Yoko Matsuo, a young Japanese violinist, to open the series, followed by a concert by Freda Rosenblatt. Adamant Music School participants Sally McMahon, Fanya Levine, Emma Dressler, Blanche Joachim, Frank Suchomel, and Fred and Lucille Marantz participated in the UWDA concerts as well as those at the School.

On September 14, Edwine played her annual piano concert at the Adamant Schoolhouse to bring the summer to a close. It was the 70th concert performed by Edwine or her students since the School started in 1942.

Winter brought sickness and despair. Edwine got a series of viruses that left her weak and exhausted and then on October 31, her mother, Emily Schumann Behre, passed away. Autumn also brought the election of Dwight D. Eisenhower as President and Richard Nixon as Vice-President, ending twenty years of Democratic rule.

1953

Edwine continues her classes for adults in New York. In June, she taught a class that focused on contemporary music and original compositions. Her "young people's" classes culminated in a spring recital at Steinway Concert Hall



From the Houston Post, June 9, 1952

on March 22. On February 24, Edwine was shocked to hear that former Senator Robert La Follette, Jr., shot himself in his home in Washington, D.C. A longtime friend of the Behre family, he had served 22 years in the Senate before losing an election to Joe McCarthy in 1946. In May, U.S. Secretary of State John Foster Dulles said that if the Viet Minh should defeat the French in Indochina, then the other countries of Southeast Asia would fall like dominoes.

All over the country, people are fearful of Communism. They are wondering whether communists might be living amongst us, belonging to organizations and clubs in our communities, or working in the government, or acting in the movies we see.

The UWDA concerts that summer opened with chamber music featuring local Cabot soprano, Ilene Goodrich. The Adamant Music School concerts were very successful.

In June, President Eisenhower refused to grant clemency to Julius and Ethel Rosenberg and they were executed for allegedly giving atomic secrets to the Soviet Union. Over 5,000 people gath-

of the adamant music school 1952-1955

ered in Union Square in New York to denounce Eisenhower and protest the executions.

All over the country, people are fearful of Communism. They are wondering whether communists might be living amongst us, belonging to organizations and clubs in our communities, or working in the government, or acting in the movies we see. On November 24, Sen. Joe McCarthy even accused former President Truman of "fostering communism." Edwine, Alice Mary, and Harry worry about government harassment during these dangerous times. We received more sad news in November. The man who wrote the plays that Edwine performed with the Provincetown Players, and was one of Edna Behre's and Kenneth Macgowan's best friends, playwright Eugene O'Neill, is dead. He was 65.

1954

In February, McCarthy claimed that there were communists in the Army. Alice Mary, who is staying in New York this spring and missing sugaring up in Vermont, wrote about the old days in Vermont, where opinions were freely expressed and debated. "I like to think what an uproar there'd have been in old-time Cabot if a character like McCarthy had appeared on the national scene and tried to investigate people for writing books and shooting off their mouths."

The first day of March saw four Puerto Rican terrorists opening fire in Congress, injuring five Congressmen on the floor of the House chamber. That same day, the U.S. exploded an H-bomb that is 600 times more powerful than the bomb dropped on Hiroshima. The United States announced that it had already stockpiled more of these bombs and plans to test even larger ones in the near future, but one has to wonder what kind of protection they'd offer against terrorists.

Alice Mary's Spring 1954 newsletter began, "The newspaper headlines are terrible but spring and music come on forever, so let's celebrate at three spring musicales." Held at Edwine's studio at 162 West 54th Street, they featured

Clara Shen at the first event, and then Edwine's annual piano recitals in May.

Alice Mary tells us that Adamanter James Spaight, who is black, packed 1,000 people, "evenly divided between white and colored music-lovers," into his hometown concert in San Antonio, Texas. Our "little" Stephen Jatovsky, one of our first participants, is a faculty member at the Manhattan School of Music, where, last year, he earned his Bachelor's and Master's degrees.

On June 14, 1954, Harry writes to his son, Warren:

"Dear folks: Not that there's anything especially worth writing, but my conscience is scratching on account of I ought to have been writing more. (Don't get any ideas about my conscience. In the sense of regrets for things done, I've never had any. But for things not done that I should have, or wish I had — well, there are lots of such. Still, having lived a long time (which doesn't seem long) I know everybody is in the same boat, one way or another, if they're honest.)...I just want you to know that I think about you all a lot and I like you all — love, too — like the dickens. This world being what it is, and me being what I am, I can't do much about it. It's even hard to write at all interestingly when peoples' daily lives are apart and their doings and interests not necessarily different but, on the surface, in different grooves.

"You know I was 72 a few days ago. Looking at it on paper, or even thinking '72' seems unreal. When I was a kid, 72 would be an old old man. And, an old man was an old man. Still is, with some



Harry Godfrey in his last year of life.

people, I'm afraid. I know well enough that physiologically it must be, if not old, at least sneaking up on it. And at that age a guy can crack up or pop off without much warning, from any one of a dozen causes. But aside from the natural slowing up and not too much of that, far's I know — I feel as I've always felt. And for the last forty years I've been plumb lucky. I mean it about the luck. I'm inclined to think most people do the best they can, and after that it's luck, good or bad. Mine's been good. Came across an epitaph on a tombstone a while ago that I liked: 'Been here and gone. Had a good time.'"

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People remarked that it was a strange summer. A terrible thunderstorm and bolts of lightning kept people away from the opening concert of the UWDA music series at the Haybarn in July, and in August the chamber music people were terrified by bats on the ceilings of their room in the Goddard Manor House. Despite these distractions, the concerts went well at the Adamant Schoolhouse on Friday nights and at the Haybarn at Goddard on Sunday nights.

October 27...Harry is busy getting ready to return to New York. It is cloudy and raining outside. Alice Mary and Edwine are off to do last minute preparations before heading back to New York tomorrow morning.

Alice Mary found Harry lying near the car on the rain-drenched ground. Elbridge and Lois Toby came to sit with her and Edwine in the living room. The neighbor men brought Harry's body into the kitchen out of the rain, until Dr. Lindsay and an ambulance could

echoes of the future:- continued

arrive. Back in New York, there was a November memorial service at their apartment and shortly after that, Alice Mary was surprised to hear Harry's voice in her ear saying "Wonderful!" Every day she hears him say "Wonderful," or "Beautiful."

1955

"There were times in the day that I particularly associated with Harry or companionship with him that it seemed as though he were actually near. He had done the family shopping and often came near the end of the p.m. just before supper with a shopping bag in each hand, sometimes coming in out of the rain. He'd stop in the kitchen, put down his bags, tell me what he'd brought and what was on his mind. Since he got up late and I early and we lunched at different times, this meeting just before dinner was often our first during the day. The conviction of his presence was quite compelling. Sometimes automatic sentences would flash into my mind as though it was Harry talking. I went along with them knowing that automatic voices were in all likelihood my own but just so wanting to feel that my sense of Harry's presence was real that I just did a make-believe on it. The make-believe was comforting, yet I was rather ashamed of its childishness and I wondered how it was possible at the same instance to believe and not believe in the phenomenon."

It is June and Edwine is on a Texas tour, so Alice Mary is alone in the apartment. She writes to Edwine about how she was trying to test the voice by asking it for information she didn't know. "One day I said 'Harry, where did you get those good big sponges?' and I got (but not in the sudden, explosive way of the voice) 'Goldsmith's.'" Alice Mary was disappointed in the answer, for she knew it was only an office-supply store. She continued writing her letter about her work "revving up" the Teacher's Group.

"Why don't we set Frank and other young pianists to playing regular concerts for children in his place, so not to gum up ours. Emma and some of the older

teachers could be there to tell the children stories about the composers, and it would look good in the brochure.

After closing the letter, there was a postscript: *"Just for the hell of it, I called up Goldsmith's and asked what they had in sponges. What do you know! They have a fine line of Dupont Kitchen Sponges — All Sizes!"*

The UWDA concerts almost collapsed this summer, as many of the artists couldn't come for health or family reasons. Fred Marantz performed and Vivian Fine was a featured artist on two programs. Edwine Behre played one of the Kent Tavern "Candlelight Concerts." Alice Mary writes:

"Frank Suchomel, vice president, Behre Piano Associates, arrived early, organized transportation chores. He carpentered, painted, got after roof leaks, wired the garden house, used tools like an old pro. Played on nearly every program too. How Emma Dressler manages to study, practice, play, teach, and cook for twelve

people through August, we'll never quite figure. But eating is believing.

"Firsts' this summer include the first composers' group, the first school office in the new little garden house... We played for the first time on two Steinways... and... the Adamant Summer Music School gave its first television recital over Station WCAX, Burlington."

As the year draws to a close, President Eisenhower is battling against demands from Congress and corporations for more military spending. He said a militarized U.S. economy "would either drive us to war - or into some form of dictatorial government" and might force "us to initiate war at the most propitious moment." Later, he said, "God help the nation when it has a President who doesn't know as much about the military as I do." Alice Mary and Edwine are becoming more and more angry at the build-up of nuclear weapons and fear that we may be heading once again towards war. ■

the chef's table

Richard Goss, Chef, Adamant Music School



I've been serving this fish for years. Its white flesh and mild taste lends itself to all types of preparation. This is one of my favorites.

Pecan Crusted Tilapia with Orange-Brown Butter

- 1 Egg
- 1/4 C Pecans, finely chopped
- 2 Tilapia filets (4-6 oz)
- 1 T Vegetable oil
- 2 T Unsalted butter
- 1 T Shallots, diced
- Juice of 1 orange

- 1) Beat egg in shallow dish. Dip filet in egg and then into chopped nuts, pressing gently so they adhere.
- 2) Sauté nut side down in the vegetable oil on med-high heat for about 4 minutes, turn over and cook another 4 minutes and remove to plate.
- 3) Remove most of any nuts left in pan and add butter to hot pan. Cook 1-2 minutes until butter begins to brown, then add shallots and cook 1 minute more. Add orange juice, bring to a boil and cook 1 minute more. Spoon over fish.
- 4) Serve over lentils or rice with your favorite veggies.

Enjoy!



As I write this, it is still wintry in Vermont, with temperatures hovering just above zero. The days are lengthening, a pair of cardinals have appeared in a tree

across the street from our home in Waterbury, and the calendar tells us that spring is imminent. I'll trust that we'll warm up and before we know it, *Camelot* will be opening on July 10.

We have not been hibernating, even with the dastardly cold. I have had the pleasure of working with our crack technical staff as they make preparations for the coming season. Julie Mueller has been developing the scenery for all three shows, and has been working in concert with Eric Ryea to create the magical set we will need for all three shows. I visited Eric up to the workshop toward the end of January on one of the coldest days of the season. It was hard to believe on a day that cold that our new air conditioning will be necessary, but again, those of us who have worked at the Phillips Experimental Theater in the middle of summer recognize that cooling the theater before performances will be a great benefit to us all. Our thanks to Frank and Michael for continuing to improve our jewel box of a theater.

Grant Orenstein, our lighting designer, has purchased on our behalf a "new-to-us", state-of-the-art lighting board, which will make our technical performances more efficient. We are also working on a number of other smaller, less noticeable improvements that will make theatergoing a more pleasant experience for everyone.

Perhaps the first thing you will notice, however, are the grounds surrounding the theater. Just before winter settled in, Eric Ryea graded and renovated the area, planted new grass, and installed benches on the edge of the quarry, making the setting even more inviting to our friends to come picnic before or after the shows.

And one of our biggest changes is that we are more than doubling the performances scheduled for *Camelot* and *Twelfth Night*. We are now doing five performances a weekend, and the musical and the



The Phillips Experimental Theater, Winter 2003

Shakespeare will be performed over two weekends. From four performances to ten! The children's show, *Alice in Wonderland*, will run only one weekend, but will have one performance added. The past success and growth of QuarryWorks leads us into this expansion, and we are confident that we will continue to fill the Phillips with theatergoers who are interested and excited about free theater on the quarry.

Won't you join us this summer? Pack a picnic and arrive early (for there are *still* no reservations!), and enjoy what promises to be a lively season of summer theater at QuarryWorks. We're working hard to prepare, and we all look forward to seeing all of our friends again. ■

QuarryWorks Schedule

CAMELOT

July 10-11-12-13
17-18-19-20

ALICE IN WONDERLAND

July 24-25-26-27

TWELFTH NIGHT

Aug 7-8-9-10
14-15-16-17

7:30 pm performances
on Thursday, Friday, and
Saturday evenings.

Matinees will be held at
1:00 p.m. on Saturday, and at
2:00 p.m. on Sunday

WILLIAM WESTNEY, Artist-in-Residence, Traditional Session July 31– August 2

Our Guest Artist-in-Residence for the 2003 season will be William Westney, internationally acclaimed educator and holder of two endowed positions at Texas Tech University. William's unique "Un-Master Class" performance workshops are increasingly in demand in the U.S. and abroad.

William was the top piano prize-winner of the Geneva International Competition, and has appeared as soloist with major orchestras around the world. He holds a Bachelor of Arts degree from Queens College in New York and a Masters and Doctorate in performance from Yale University. He was awarded a Fulbright grant for study in Italy.

Critics have praised his recordings of solo and chamber works for CRI and Musical Heritage Society, and Newsweek selected his CRI recording of Leo Ornstein's works as one of its "Ten Best American Music Recordings" of the year.

Amadeus Press will publish William Westney's first book, on the psychology of performance, early in 2003.

