



the adamant

Adamant Music School

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from the president

Frank Suchomel, President

March 2005

Dear Members and Friends:

We had a wonderful concert on the 13th of February and had a very full house. It makes a difference when people work together to bring in an audience. The artist, Matthew Manwarren, a current member of our faculty pool, brought quite a few people, including his mother from Abilene, Texas, M'Lou Gillespie made a special mailing to members in the New York Metropolitan Area and faculty member, Deirdre O'Donohue, also called and invited others. I recall how many years ago Edwine Behre, one of our founders, told the performers at a concert that each was expected to find at least ten individuals to shore up the audience. It does work and it is important for us to attend our concerts. Matt played brilliantly and a great time was had by all. We even had some unexpected guests and among them were Walter Hautzig and Joseph Smith, both well known in musical circles. My thanks to all of you who helped make this concert such a success!

Of course by now our annual concert at Weill Recital Hall is over and I hope as many of you as possible attended. It looked like a nice program and I suspect that again we had a good house. The artists featured this year included participants from past seasons at Adamant and members of our Executive Committee. The scheduled performers were Laurence Lambert-Chan, Steven Mann, Walter Aparicio, Frank Suchomel, Victoria von Arx, Myles Pollin, Deirdre O'Donohue and two sisters, Sarah and Susan Wang, who performed a four-hand sonata. The concert this year was in memory of my good friend, John W. Funk.



In April of course we are going to have our annual meeting on the 2nd Sunday as usual which turns out to be the 10th. You will be sent a copy of the official notice of meeting and a proxy form, which we request that you sign and return. We need the support of our members, including the faculty, and your proxy is very important. In recent years we have had as many as eighty proxies from around the world! We'd much rather have your presences if you are in the area. After the meeting, which will be short, we will have a concert starting at 3:00 p.m. made up primarily of participants from prior summers in Adamant. The program should be good. This annual meeting is a requirement of our by-laws and is for the primary purpose of re-electing three members of our Executive Committee whose present three-year term expires this year. They are our Treasurer, Eugene A. Pica, Member-at-Large, Martha McCormack, and I as President. Then we will have other reports, including the Treasurer's, which describe briefly the past year's activities, with some visions of the future for the summer of 2005.

All in all we have had a good year and we look forward to your continued participation and support.

With much aloha from Hawaii!

Frank Suchomel, President

new york concerts 2005

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—an admission fee of \$10.00 will be charged for members and non-members alike.

April 10, 2005 Adamant Music School Participants and Executive Committee Members



Eleanora Sense Conference Center



Left: Walter Hautzig and Matthew Manwarren

Below: Matthew with a former classmate and friend who made an effort to come to the concert

PHOTOS FROM
MATTHEW MANWARREN'S
CONCERT LAST MONTH



special news

Jack F. Hanus, a long time member of our Executive Committee and a major donor to the School, suffered two strokes in late February but I am happy to report that he is doing well. I have talked to him a couple of times and he assures me that all is going favorably. Jack was still in the hospital when we last spoke but expects to be permitted to go home soon before beginning cardiac rehab.

All our thoughts are with you for a speedy recovery, Jack.



Above: Program Coordinator Lisa Ehlers with her husband Gary and board member Martha McCormack at the February Concert



Left: Joseph Smith, who will be our guest artist at the Feb. 2006 concert

dues time

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 loft 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!



echoes of the future: lives of the founders

Andrew Christiansen, Webmaster & Archivist

Part 22

Farewell to the last of the founders, Alice Mary

1980

The sun filters through the nursing home curtains on the last afternoon of April. Feeling imprisoned by the bar across the front of her wheel chair, Alice Mary complains bitterly about being old and sick. Was it just over a year ago that Edwine performed bedtime concerts each night and Alice Mary would read the New York Times in their New York City apartment? And wasn't that where friends and associates would gather for studio concerts? Yes, but now they have been moved to Frank Suchomel's loft on East 34th Street. The scents of air from subway grates, reminiscent of excursions to concerts and museums, or a stew cooking in their little kitchen become disinfected by the antiseptic smell of Heaton House. Edwine is gone. Alice Mary looks over at the other bed in her room and sees her new



Elaine Greenfield playing at a concert at Heaton House in Montpelier where Alice Mary now lives

roommate, Eliza. She complains once more to her visitor, Andy Christiansen, about the bar that traps her in her wheelchair. He has come to say good-bye, before he heads off to Europe on a tour with Bread and Puppet Theater.

The bar on her wheelchair blocks the view of possible war in Iran, where eight American soldiers died a week ago in a helicopter crash during a failed mission to rescue American hostages. The fear of war in Iran and in Afghanistan, where the Soviet invasion has prompted President Carter to announce a boycott of the Summer Olympics in Moscow, has heightened. In El Salvador, human rights activist Archbishop Oscar Romero was recently gunned down by a right-wing paramilitary group as he said mass.

As spring deepened, the sky was darkened by the eruption of Mt. St. Helens, and oil prices went up to \$32 per barrel before Adamant opened its 39th season on July 21. Back from his tour, Andy was one of Adamant's participants at the audition assigned to Frederick Marantz's class in Studio B next to Barney Hall. Besides artistic director, Elaine Greenfield, teachers Emma Dressler, 76, Freda Rosenblatt, 80, and a new teacher, John Cobb, in his second year at Adamant, make up the faculty. After Edwine died last year, Frank Suchomel was asked to preside over the board. He made important changes to strengthen the School and put it on a good footing to survive long into the future. Asking current faculty members on the Executive Committee to resign, he formed a new committee that would be independent and be well positioned to create an endowment for the School. Thus, was the new Behre Piano Associates, Inc. born, retaining all of Edwine Behre's policies, yet hoping to achieve the dreams that Edwine and Alice Mary had not yet fulfilled.

Fred Marantz is a gentle teacher who gets results through kind suggestions and examples, amplified by an exhaustive knowledge of music theory and history, and demonstrations of technique. Quiet in the presence of his garrulous wife, Lucille, he has much to say in class discussions and has a wonderfully refined sense of humor. On Tuesday nights, Emma conducts a workshop on how to teach an absolute beginner. She believes that it is important that student-artists learn how to teach, harking back to the importance Edwine and Alice Mary gave to the development of community music teachers. A local child serves as the guinea pig. On July 27, a week into the session, we heard that Harold Weed passed away. It was he and his wife, Florence (Alice Mary's sister) who first suggested that Edwine locate the music school in Adamant.

August arrived with a blast, as terrorists blew up the train station in Bologna, Italy, killing over 80 and injuring 200. This is the train station from which Andy left Italy less than three weeks earlier, luckily coming home early due to an injured knee. On August 6, Andy visited Alice Mary and told her about the fascist police in Italy, who are probably responsible for this act. Among the dead was one of Andy's friends from Bread and Puppet Theater. Gdansk shipyard workers



Studio B in 1980

have just formed a "Solidarity Union," to challenge the Polish government and are having work slowdowns and strikes affecting 300,000 Polish workers. Lucille Marantz performed one of the more interesting concerts of the session on August 13. It was on this date 37 years ago that Lucille (then Mennen) played music from Couperin to Granados that featured the sound of nightingales. This concert featured music only by women composers. Two days later the session came to an end. In the afternoon, students played ping-pong at the Rec house. That evening, on the last Friday night, Andy played the Brahms Intermezzo Op.118, No. 2, that he had played on the last Friday night concert in 1972.

After the session, Emma, Freda, Lucille and Fred Marantz went to dinner at the Christiansen's in East Montpelier. Lucille talked a mile a minute, creating some tension with Emma, who also had much to say, but had difficulty getting a word in edgewise. Eventually, Freda was able to tell humorous stories of her acting days in South Africa and everyone took a turn playing the piano.



Informal evening concert at the Community Center, 1980

of the adamant music school 1980-1982

September 18 brought more sadness for Alice Mary as her friend, Katherine Anne Porter, the famous novelist, passed away at the age of 90. It was in 1929 that Katherine Porter wrote a review of "The Devil is a Woman," writing that she felt as though she had been "ushered through a museum of spiritual horrors... it takes a species of genius to make a good work out of such materials, and Alice Mary Kimball has quite certainly done it."

The rest of the year was even worse. War broke out between Iran and Iraq, terrorists bombed a synagogue in Paris, as fascism, which Alice Mary fought so hard in the 40's and was one of the principal reasons for starting the Adamant Music School, is on the rise in Europe. In November, Ronald Reagan defeated Jimmy Carter to win the presidential election and in December, John Lennon was murdered outside the Dakota apartment building on Central Park West. Painting the world in black and white before the election, Reagan told Christian fundamentalists that the Soviets were "the focus of evil in the modern world...an evil empire." It is certain now that peace will not be given a chance.

1981

As Reagan was being inaugurated on January 20, American hostages in Iran were boarding a plane in Tehran. Within weeks Reagan announced plans for a \$32 billion increase in military spending, sending military aid and Green Berets to El Salvador, the training of Contras in Florida, and the elimination of federal legal aid to the poor.

In mid-February, the Adamant Music School community was saddened by the news that Fred Marantz had died of a heart attack. A friend, Forest Davis, wrote: "If his philosophy probed scholarly depths of understanding, his artistry at the keyboard soared over hills and mountains. How well one remembers his bent figure as he played, thoughtful, detached, apart from the world, yet immersed in music, his mind immeasurably far even while thought and art poured back on those who listened. After a recital at Waterside in Adamant last August he and Lucille sat with friends in a Calais garden, talking of past and future matters, his elfin humor sparkling as it always did."

At the end of March, there were concerns that Reagan was leading the country into another Vietnam-type situation as left-wing insurgents mounted an attack on the U.S. Embassy in the heart of San Salvador. On March 30, Reagan was shot and wounded, as was the Pope a month and a half later.

In April, the first space shuttle, Columbia, was launched, and environmentalists joined to fight the Environmental Protection Agency's plans to curtail efforts to clean up toxic waste sites. In May, the U.S. Senate unanimously thwarted Reagan's attempts to cut Social



Fred Marantz in his office

Security pensions. In June, three weeks before the beginning of the Adamant summer session, Israeli F-4 Phantom Jets destroyed a nuclear reactor in Baghdad that was being built by the French and Italians. Israel announced afterwards that they had the capacity to build nuclear weapons.

Adamant opened on July 19 with a concert by pianist-in-residence, Marlee Glodzik, at Waterside Hall. Emma's student, Jonathan Bley, joined the faculty this summer and had a solo concert on Sunday, July 26, following up a concert by another former Adamant alumnus, David Morse, on the previous Wednesday. Betsy Faden gave a concert with oboist Susan Barrett, and the School presented concerts at the Chandler Music Hall in Randolph, St. Paul's Cathedral in Burlington, and Kent Museum in Calais.

In the tradition of lectures given at the School two decades ago by local resident John Holden on political subjects, Andy Christiansen was invited to give a talk on nuclear weapons and led a discussion with students on August 11. In the afternoons, faculty member Bertl Dietz offered an interpretation of piano literature course. On the final day of the session, August 14, there was an all-day teaching seminar. The party following the final concert highlighted jazz played by Mike Preddy and Jonathan Bley. Lenny Odessky played the harmonica. In the last week of August, Betsy Faden directed a chamber music camp for kids.

Reagan spent the rest of the year preparing the United States for more wars, more cuts for the poor, and more debt. Even as he proposed a 40% increase in military spending, he was heralding his 25% tax cut over the next three

years on income taxes for the rich and slashing taxes for oil companies and large corporations, which was passed in July. He even had the audacity to promise the American public he would balance the budget while estimating an un-heard of \$109 billion deficit for the next year, forcing Americans for the first time to borrow money from foreign countries to cover its spending.

The end of the year saw the assassination of Egyptian leader, Anwar Sadat, the imposition of martial law in Poland, and the emergence of a new disease called Acquired Immune Deficiency Syndrome or AIDS.

1982

It's the year for war around the globe, in El Salvador and Nicaragua, terrorism in Italy and Ireland, the Falkland Islands war between Great Britain and Argentina, the Iran-Iraq war, the Soviet-Afghanistan war, and Israel's war against Syria and the PLO in Lebanon, to name just a few. Of course this is just on planet earth. No doubt, Reagan is considering ways to take war into space when he remembers his movie role in the 1940 potboiler "Murder in the Air," when he played an American agent with an "Inertia Projector" that could paralyze enemy planes on approach. Meanwhile, the U.S. announced that it would not renounce the first use of nuclear weapons and was developing the first strategy for surviving a protracted nuclear war. The Soviets responded by saying that they would not use nuclear weapons first, but only if attacked.

On March 10, the world survived "The Jupiter Effect," which predicted the end of the world when all of the planets would be on one side of the sun, but Adamanters aren't so sure. On February 24, Alice Mary's sister,



Pianist Susan Ellinger studying a score in Barney Hall

echoes of the future: continued



Group photo with the new piano at Steinway Hall, 1982. Back Row: Jonathan Bley, Frank Suchomel, and Elaine Greenfield. Front row: George Burdy (piano technician), Genia Robinor, and John Cobb

Florence Weed, passed away and now, less than three months later on May 13, 1982 we just got news that Alice Mary Kimball died at Heaton House. She was 95 years old. Frank Suchomel had been on his way to visit her, but she had already died when he arrived. He said, "I asked the fellow taking care of her to at least let me see her for the last time. I adored her and only wish I could have helped her out more."

For pianists returning for the 40th anniversary of the School, there is a heavy sadness, with both Edwine and Alice Mary gone, but music becomes the soothing balm. Lucille Marantz told a reporter, "You never shake the Adamant dust off your feet. We're all sort of related here, through music. It's like a family." Tom Slayton, the Times-Argus reporter, notes: "Former students often return for a few of those rare Vermont high-summer days. They may present a master-class or perform as guest artist in one of the School's open concerts. Often they are content, like Marantz, simply to be here, in the midst of a close-knit community and a lot of music." Lucille mentions the recent deaths of her husband, Fred, and the School's founders. "It hasn't been an easy time for her, but Adamant has helped." Perhaps that is why the session needed to run five weeks instead of the usual four. On the new piano, there were solo concerts by John Cobb, Genia Robinor, Marlee Dietz, Jonathan Bley, Susan Ellinger, and flutist Pamela Guidetti, who performed with Elaine Greenfield. Bertl Dietz presented a lecture series on piano literature, as he did last year, and the last day featured a teaching seminar. Halfway through the session, there was an

auction at the Weed home, now that both Hal and Florence are gone. Sold were old milk cans, and objects that were once in the bed and breakfast that hosted the first students at Adamant. Frank's mother, Gladys, was there to buy blankets and other things for the School.

After the last concert in mid-August, everyone returns home. Jobs resume, the old routines re-emerge. There is no end to the wars around us, but we have found a certain place within ourselves of peace. We recognize the end of an era even as the reigns are taken over by the next generation. We remember Edwine and Alice Mary.

Their political and personal struggles often met in failure, and they had the same despair that we suffer from now, but they gave us a roadmap of how to continue, how to put one foot in front of the other, and even how to dream about beauty. There's strength, defiance,

and a love of art and community that they felt deeply and fought for with the idea that it might yet conquer the hate, division, and war that so haunts the world. Their stage wasn't Carnegie Hall, but the hearts of farmers, auto-mechanics, and whoever their neighbors might be. Alice Mary's vision of revolution was centered on deep fundamental change brought about by the arts. At some level, her bringing in a bouquet of common flowers, picked from the roadsides, to Emma's class each morning was an artistic revolutionary act. It was not as simple a gesture as once thought by the teenager sitting on the sun-swept couch by the window, but an act that was imbedded in a philosophy and a belief that these flowers and this music could radically change the next generation.

Alice Mary reading
"The Devil is a Woman"
to Edwine in the
summer of 1978

Photo by Fran Belin



Alice Mary's vision of revolution was centered on deep fundamental change brought about by the arts. At some level, her bringing in a bouquet of common flowers, picked from the roadsides, to Emma's class each morning was an artistic revolutionary act.

Those students may yet glimpse some of this as they grow old, and start to connect some of the dots from the Beethoven score to the musical lines in their very being. It is this connection that must be taught to future music teachers to spread to their students if our species is to survive. Music transcends all beliefs and needs no translation or training. The beat is our pulse and the line is our breath. It is immediate and hard-wired, even for the coal miners for whom Edwine played Beethoven and Chopin during the Depression.

This is the essence of Edwine, Alice Mary, and Adamant. It is not fame or glory. It is not a line on a resume. It is not even the Carnegie Hall debut. It is nothing less than the survival of the planet and life, as we know it. Art IS life and death. It is our strength against the darkness and our connection to the universe. ■



Every year, on the first Saturday in March, QuarryWorks Theater attends the VATTAs statewide auditions in Vermont. Held at St. Michael's College in Winooski, VATTAs are an opportunity for us, along with about 15 other theater companies in Vermont, to see the talent available on a yearly basis. It is also a time to catch up with our theatrical peers, and to spend a day thinking about the warmth of summer and the joy of summer theater.

This year, I attended the auditions with Julie Mueller, who has joined me all three years I have gone, Karen Machia, and George Pierce. Together, we watched over fifty actors and actresses strut their stuff. During short breaks, we visited with the actors, and asked some of them to join us in Adamant in April for our local auditions.

VATTAs play an important part in our season. Every year we cast three shows. This year we will need almost 40 actors to play all the roles we have to offer. We enjoy having alumni joining us from year to year, and we enjoy having an influx of new actors as well. We pride ourselves in hiring actors from the local area, and we are pleased to offer young actors just starting out an opportunity they may not otherwise have this early in their careers. Mostly, we love to invite artists to join us every summer for a chance to indulge in their art, and to put away worries of the commerce that affects nearly all artistic endeavors. We feel that we would rather have the actors (and the musicians, designers and tech people as well) spend their time at the theater working on the play rather than selling tickets or advertisements or putting up posters. VATTAs, being held this early in the year (which is not early at all when you're in competition for actors with so many companies), provide us with a first glance at talent that we may be able to use.

Every year, on the first weekend in April, we have our local auditions in Adamant. We advertise locally, and have received many audition requests via our website. Between these sources and the actors we call back from the VATTAs, we will see over 40 actors and actresses that weekend. This year we have the extra-added bonus of casting for "Annie" – I suspect we'll see our fair share of orphan wannabes.

It is this work, along with all the preparations we do – Eric building sets, Grant designing lights, Julie designing sets and Carol the costumes, Michael, George and Tom studying the plays – that is the loneliest, and yet if done well, the best. For it means that when rehearsals for "Annie" begin in June, we will have put together another excellent season, and all that is left is the execution. If we do our

jobs right between now and the auditions in April, we will enter the production portion of our season with confidence – and that will allow us to invest all our energies into our shows. Which is, of course, the benefit for our audience.

We hope you make plans to join us this summer. And remember, the best way to experience QuarryWorks Theater is to come up early, get your tickets, and enjoy a picnic overlooking the quarry. See you there! ■

QuarryWorks 2005

Annie

July 14-17 & July 21-24

Cyrano

An Adaptation for Young Audiences:

July 29-31 & August 5-7

Measure for Measure

August 11-14 & August 18-21

QuarryWorks as viewed during an early winter freeze

