



# the adamant

Adamant Music School

The waterfall in July, 2003.

Vol. VIII - Issue 1 September, 2003

vol. 8.1

## from the president

Frank Suchomel, President

September 1, 2003

Dear Members:

Our 62nd Session is now over and all in all it was successful. We had participants from as far away as Japan and England as well as those from all over the U.S. and Canada. Our concerts of both participants and faculty at Waterside Hall were well attended by the general populace and we received more than our share of good reviews from a variety of sources, including not one but three different newspapers. Our one off-campus concert, at the Joslyn Round Barn in Waitsfield, brought out the largest crowd they'd ever had at a function, despite the dreadful weather that preceded the concert — a driving rain that completely obscured the road so that motorists had to get to the side of the road and wait for the downpour to end.

The summer weather was a frustration overall. Unbelievably hot for a few days with torrential rains, we were worried that our septic systems might not be able to handle the problems of a high water table. Fortunately, no real problems developed. The water almost went over the entire dam, not just the spillway, and I was fearful that we would lose our beautiful flowers. Luckily the rains stopped and beauty reigned. The grounds have never been more lovely and more and more people are beginning to agree with me that Adamant is one of the loveliest villages in Vermont.

About half of our Traditional Session participants were returnees, a number that we strive for, so that the balance was made up of new faces. We had a few of those that were younger but all in all they thrived and produced beautiful music. Ultimately, talent prevails and that is what we are all about, making life a little better on our home planet.

Our caretaker-custodian, Eric Ryea, made the nice addition of a deck to Waterside Hall so that overflow audience members can sit outside under a tent but elevated so that they can see the performers. It was beautifully built and everyone likes this addition. Also, we got a new second piano for the Hall, a Steinway Model A that is much better suited to supporting the Steinway Model D, our concert grand. We had several concertos this year played by our participants.

The Master Class with Menahem Pressler followed the Traditional Session and was organized and handled very well by Deirdre O'Donohue who has agreed, I am happy to report, to do it again next year.



Our Meditation Garden was featured in an article in the *Times-Argus* (a local newspaper) and many people came to visit the granite sculptures exhibited there. Many of the pieces are now in our permanent collection. In addition, we had an exhibit of the art of Joseph and Julie Mueller in Waterside Hall during the summer sessions. The exhibit clearly added a lot to the wonderful ambience of Adamant.

Our theater project featured the usual three things, a musical (*Camelot*), a children's production (*Alice in Wonderland*) and a serious work (Shakespeare's *Twelfth Night*). We had to put out the "House Full" signs for almost all of *Camelot's* ten showings and the balance of the productions were in the main well attended. Individuals often expressed their appreciation for the immense diversity we tend to offer in Adamant. Our theater production coordinator, Tom Stevens, did an excellent job in lining up casts for our various productions and had the help of very experienced people like Julie Mueller for set design, and others too numerous to mention.

Perhaps the only downside of this summer is the fact that we have lost our chef of the past five years. Richard Goss got married on us and has had a child (we offer our congratulations!) so he is moving to Indiana and thus will not be available next summer. Our loss!

We are already busy planning next year and will keep you posted.

Aloha,

Frank Suchomel

# new york concerts 2003-2004

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.

October 12, 2003 Adamant Music School Participants and Executive Committee Members

February 8, 2004 Deirdre O'Donohue

March 14, 2004 62nd Anniversary Concert at Weill Recital Hall (Carnegie Hall) at 2:30 p.m.

April 18, 2004 Adamant Music School Participants and Executive Committee Members



## dues time

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 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!*

# *the 2003 traditional session*



Photos from this summer's Traditional Session, taken by photographer Gordon Miller.

# echoes of the future: lives of the founders

Andrew Christiansen, Webmaster & Archivist

## Part 16

### *Political Activism and the Roar of Motorcycles*

#### 1956

The shenanigans of the Republicans and violence in the Middle East are Alice Mary's main concerns this year. She keeps a wary eye on world events, devouring the *New York Times*, listening to Howard K. Smith's "Invitation to Learning" on the radio, and reading *The Nation*, the *New Yorker*, and *New Statesmen* magazines. The British are fearful of a Muslim uprising in northern Nigeria, the Sudan is now an independent republic, and in Jordan, mobs damaged U.S. property and trampled the American flag.

Early in the year, Alice Mary noted the passing of H.L. Mencken, who published her works in *The American Mercury*. Edwine teaches piano classes and Alice Mary sets up the Leschetizky Association recitals, works with Steve Feldman to put out the Adamant Music School newsletters and goes to meetings of the Query Club.

Alice Mary tells us her late husband Harry's voice is back after an absence of a few months (Editor's note: Harry died in October, 1954; see issue 7.4 for more). In her journal, she writes of a dream that the police had installed computerized dogs "that dogged citizens home, recording presumably their associations on the way home — where they went, with whom they talked, what was said, perhaps even their thoughts." The loss of civil liberties and the role of electronics in nuclear warfare are two things she thinks will be a great threat in the future.

Alice Mary recounted other news. While Edwine had her 72nd birthday party at the apartment on March 17, Alice Mary went to the League for Mutual Aid's annual dinner. Alice Mary returned to hear gloomy talk about the Middle East and the futility of the United Nations. Edwine's sister, Edna, and her husband Kenneth MacGowan visited in April, as Kenneth was on his way to deliver the William James lecture at Harvard. On April 14, Edwine particularly enjoyed the party attended by Vladimir Horowitz and about 60 other Leschetizky Association members. The next day, Edwine flew to Texas and Alice Mary went to the Query Club luncheon. In May, Edwine was back in New York, but too sick to give her talk at the Brooklyn Teacher's Association at the Brooklyn Museum. Alice Mary called Freda and Emma to take her place and it was a great success. How time flies! — these "young" students of Edwine are now in middle age themselves: Freda is 56 and Emma is 53.

Edwine told us that she and Alice Mary have seen several movies this year, including "War and Peace," "Twelve Angry Men," and

"La Strada." They also like to make occasional trips to the Natural History Museum and Central Park.

The summer session at the School was a great success and Adamant students performed in the Upper Winooski Summer Concert Series at Goddard College. The August 23 review in the Barre *Daily Times* of the Goddard Haybarn concert noted "with pleasure" the growth of three of Edwine's "master students," saying about one, "The first half of the program closed with a group of Brahms' piano pieces interpreted with passion and insight by Frank Suchomel." Does it seem possible that young Frank is already 26 years old? The article continued, "It is to be hoped that that they will return to Vermont for many summers to come, and that we may continue to enjoy the gift of music which they so generously bring us."

The cold autumn winds brought the news that Edwine and Alice Mary have long dreaded. In October, Soviet troops were called in to quell the riots in Hungary and the British, French, and Israelis attacked Egypt. In November, President Eisenhower defeated Adlai Stevenson in a landslide victory. Alice Mary had earlier made a note in her journal: "Were the [negative] stories about Stevenson that got around in the campaign Madison Avenue Satanism or folk art?"



In middle of picture, Mrs. Herman Neuman, Alice Mary Kimball, James Spaights (in front of the bookcase), and Margo Jay enjoy an evening in Edwine's studio in the Parsonage. Note the Japanese Hiroshige prints along the wall.

On December 10, Edwine is very shaken when she learns that Abby Whiteside died. Abby had been a pioneer in the revolutionary approach to using the body, instead of just the fingers, when playing the piano. Alice Mary wrote, "So goes from our lives the great friend of Edwine's whose discoveries in pianistic physiology have meant so much to Edwine and hosts of others."

On December 24, Alice Mary celebrates her 70th birthday on the train to Vermont to visit family for Christmas and New Year's.



Abby Whiteside with a student.

#### 1957

Alice Mary leaves Adamant on January 5, and by that time, the Suez Canal had been partly opened by the U.N., and Israel continued to defy U.N. demands to withdraw from the Gaza Strip. Later in January, Edwine plays Schumann's *Davidsbuendler* on a live NYC radio broadcast. The sound engineer at the station noted that it was good to hear somebody playing music instead of simply showing off technique.

Alice Mary wrote in her journal:

*"E.B. tends to be full of indignation that there is so little goodness, art, and beauty in the world. It seems to her that because of this bleak past and present, we must be brothers to one another and make what beauty we can: for that is all we're going to get before suffering and night closes in. My overwhelming wonder is why we are here at all, not only why there is any consciousness in any art or beauty — but why there is anything... I am in awe of the continual growth of mind and imagination and at the unity between myself and say, a Chinese poet who wrote 800 years before Christ. I feel a part of a miracle that I call The Splendor — sometimes that is related to form and design in Nature, is perhaps identical with it, but has become conscious. The Splendor began when man first became aware of care for his fellows and of beauty and to express these emerging feelings in ovation. It will go on into the future. It seems to me a strong force, stronger than chaos and darkness, and to be aware of belonging to it, gives me the feeling of solidarity and belonging what others get from religion. ...If we want to be practical we'd better enjoy the Mystery and play with it"*

# of the adamant music school 1956-1959

*as much as possible, for we're just not going to find the answer to the questions every child asks as soon almost as he can talk."*

Freda calls in February to report indignantly that two F.B.I. men came to interrogate her about fellow piano associate Leah Malament, who died nine years ago. Their implication is that Leah was a communist spy. The F.B.I. men also visit to see Edwine and have a less than friendly reception. Writes Alice Mary,

*"[They stayed for] hours asking all sorts of questions about Leah's friends. Edwine says they were unlikable, unpleasant snoopers — the sort you'd never invite to your house. She high-hatted them, I fear, sort of instinctively. Wouldn't let them come when they wanted to, since she had a class — then told them she hated to give them names of people and have them come in upsetting them and interrupting their work."*

Alice Mary said she and Edwine went to their lawyer, Walter Frank, the next day to talk over the F.B.I. investigation. "Walter thought we'd done o.k. with the F.B.I." That same day, Harry's spirit consoles Alice Mary several times with his comforting words.

Edwine and Alice Mary went to Adamant on July 1 to prepare for the summer session. It is nice to be back in Vermont, but it is clear that it is changing. Milk processors require that Vermont's dairy farmers install expensive bulk tanks and that is driving many of the smaller farms out of business. The first super-highway in Vermont, Interstate 91 in Guilford, is started. International Business Machines (I.B.M.) announces that it will open a plant in Essex Junction that will employ 500 people by the end of the year.

Alice Mary says that she is pleased to have the Upper Winooski concert series managed by others so she can concentrate on her writing. She says she also wants to give more thought to making the financing of the School "more business-like." Edwine tells us she is teaching Priscilla Davis Backman, who comes in to Adamant on a bicycle from North Calais three days a week. There will be 13 pianos for the School to use this year, including the one at the Weed Farm cabin and the one at Goddard College lent to Fred Marantz. Classes are large this year. Edwine teaches in her studio and Freda and Peter Bornstein teach at the schoolhouse. Alice Mary told us, "We never had such a school — people here of all ages from 10 weeks to 74 years. Not enough pianos! A raging interest — classes that go on and on like tapeworms."

Classes end on August 30, with the final recital. Writes Alice Mary:

*"Then to the Parsonage for tea and rum, angel cake, chocolate cake — and the last fling. People talked around the tea table a long time, another in the studio — then the crowd thinned bit by bit until at the end there was left Peter in his most faun-like comic mood and the Barre girls, the Parsonage group, we danced to Judy's playing and Peter's lovely clowning. He became a Frenchman, an Apache, a fantastic old woman. We all did eccentric dances. Then the Barre folks left — then Emma and Edna went to bed, leaving Edwine, Peter, and I to eat scrambled eggs and drink tea until 3 a.m."*



Peter Bornstein, violinist, teacher, and end of the session clown.

September 11 sees Edwine giving a concert for the local folks before visiting her sister, Ellie, in North Carolina. Alice Mary stays to work on the publicity for Edwine's Texas tour next March, and makes inquiries into buying the Henry house next door. In the quiet moments, she writes,

*"In view of the state of madness into which the world has come we dare not waste an atom of the artists' production — its force for liberation from self-hatred, for life and love, for the sense of belonging to the Splendor of the Ages. ... (The artist must) make the world so enjoyable and exciting, that nobody — not even a paranoid dictator — wants to blow it up. We have been inventing a technology — to relieve us of the tedium and exhaustion of slavery and the horror of starvation and disease. And the grand work has been done and it is time for the artist to take over."*

## 1958

The year begins with artistic success: the Carnegie Recital Hall concert on January 3, and despite a hard cold, Edwine's radio concert of a Beethoven *Bagatelle* and *Opus 110* on WNYC on the following day. On January 12,

Alice Mary is featured on Francis Becker Lennon's poetry program, advertised on the Times radio page as "one of the significant Sunday features."

Alice Mary tells us,

*"Our dominant culture is not immediately friendly to the arts which are now more than ever necessary to human survival. It is occupied with a seemingly self-defeating goal — defense, which consists just now in spending billions for missiles and keeping aloft in the skies warplanes loaded with death for hundreds of thousands of human beings like ourselves. Another concern is to load the markets of the world with all manner of articles, useless, useful, ugly, beautiful, idiotic and otherwise, and by all the grotesque incantations of advertisers, get them bought in order that there may be jobs to make more things to buy. In this weird jungle of nonsense and confusion the true artist must build an environment for himself — a little country of his own in which to live, enjoy, meet the hardships of existence, and in a word survive — survive in the full sense of the word: for not to create is not to live."*

Alice Mary keeps up with her old friends. The Query Club celebrated its 40th anniversary with a January party at Adelaide Hawley's apartment; Adelaide was the original "Betty Crocker." Later that month, she visited with her old friend and heterodite, Mary Margaret MacBride. The famous radio personality was "white-haired, very fat," and filled with sadness — because she is off the radio, because her companion, Stella Karnes, has died, and because she regrets not having used her influence to attack Joe McCarthy and his cronies.

*In view of the state of madness into which the world has come we dare not waste an atom of the artists' production — its force for liberation from self-hatred, for life and love, for the sense of belonging to the Splendor of the Ages.*

On March 8, Edwine tells us she enjoyed an evening party, visiting with the American composer, Henry Cowell. But the real news of the spring is the four-month trip that Alice Mary and Edwine are taking to Europe. They are traveling from April through July, visiting

# echoes of the future: continued

France, Belgium, Holland, Denmark, Norway, Sweden, Scotland, and England. It was Alice Mary's first trip to Europe and Edwine's first trip since the 1920s.



Elizabeth Kent Gay and Hazel Ferris (Adamant Music School's own "Betty Crocker" in the School's kitchen.

While in London, Alice Mary and Edwine joined the crowds demonstrating for nuclear disarmament. People around the world are calling for the end of nuclear weapons: in January, Linus Pauling presented a petition with the names of 9,000 scientists asking the U.S. government to halt the testing of nuclear weapons. In March, the U.S.S.R. announced it was stopping nuclear tests and asked other countries to do the same, but this pronouncement was attacked by President Eisenhower three days later, calling it a "gimmick." By the end of the year, NATO agrees to the placement of nuclear weapons and intermediate-range ballistic missiles in Europe.

Teaching at Adamant this summer are Edwine, Emma, Freda, Peter Bornstein, and Stephen Jay (teaching theory and composition). Belgian pianist and participant Jeanne Sartennaer (née Deletaille) is a favorite at concerts and widely acclaimed.

One day there is a surprise visitor for Alice Mary, an elderly gentleman named Bill Hassett, who lives in Northfield. He is a former AP correspondent, and was secretary to Presidents Roosevelt and Truman. He brought a bouquet of flowers and knew much of her poetry by heart, having memorized it 30 years ago. Now that the session is over, they are seeing quite a bit of each other. Although he is in his early 80's, he is spry and seems younger.

And then — terrible news! It's October 9 and Edwine's brother Charles Behre just called to say that Edwine had a heart attack. She must rest and lie still for a month. Alice Mary had to call off a Washington Electric Co-op meeting, to which she was recently elected as secretary, and is planning to hurry back to New York to take care of Edwine.

A week after the heart attack, Edwine has thrown herself back into teaching her class

with full abandon and plans to have a big teachers' class in a few days. Alice Mary watches anxiously for any signs of trouble.

In late November, Alice Mary travels to Oklahoma to visit Mr. Puterbaugh, a long-time friend of herself and Edwine, and his wife Alene Kelly, a friend of Alice Mary's from Kansas City. Also staying with them is Grace Sissons (known as Sissy), one of Alice Mary's dearest friends. A fellow writer and friend from Kansas City, Sissy has been very ill, and the Puterbaughs are taking care of her. Sissy wept and clung to Alice Mary and said that she is fighting "the final demon — the loss of her mind," after having had a series of strokes.

## 1959

As Castro's forces complete the takeover of Cuba and Alaska becomes the 49th state, a Soviet Lunik satellite shoots out past the moon and will orbit the sun. Hula Hoops are the latest craze in this country, but Edwine is not feeling playful. For a couple of months she suffers from a hard cold or flu, but manages to keep a full teaching schedule. In April, the St. Lawrence Seaway opens, linking the Great Lakes to the Atlantic Ocean at the same time that Alice Mary opens up the airwaves by purchasing a television set.

Edwine has another sick spell before coming up to Adamant in July, but is resting now. After a couple of weeks, Edwine is busy planning improvements to the Parsonage to make it friendlier to families with children. She has ordered paint and linoleum and a kitchenette for the upstairs.

After the session started, classes and concerts go on as usual. Adamant seems a good place to be because a massive power blackout hits New York City on August 17. Four days later, Hawaii was formally proclaimed the 50th state, but the real excitement in Adamant

came with a loud noise. What is that sound? It is not the bellowing of the local bull and it is not an earthquake, but the roar of motorcycles. Who are these two men "helmeted and outfitted like men from Mars," as Alice Mary put it? It's Frank Suchomel and a friend arriving just in time to go to Jeanne Sartennaer's concert at the Kent Museum! "We were all glad to see them — glad to have Frank to play in the Haybarn Concert."

Edwine and Alice Mary have a mission of trying to get concerts out into the rural areas, as widely spread as possible. They have concerts and events at Maple Corners, the Kent Museum, the Pavilion in Montpelier, and at Goddard; they send students out to neighbors to give lessons and encourage School participants to go to local auctions, contra dances, fairs, etc.

As the year ends, everyone seems to be ill. Edwine's health is still poor, but she manages to get through her own scheduled concert. She does, however, worry about her student Jeanne's debut. Jeanne is scheduled to play in January in New York City, but this long-awaited concert has been delayed by her child's illness and other setbacks. Now Jeanne is confined to bed with a fever, a cold, and a slipped disk in her back. She insists she will be able to perform, but Alice Mary, who handles Jeanne's publicity, is unsure whether to continue promoting the concert or not.

As the year draws to an end, Alice Mary spends her 73rd birthday in bed with a 101° fever, worrying about the January concert instead of taking the train to Vermont. ■



Jeanne Sartennaer

## the chef's table

Richard Goss, Chef, Adamant Music School

### Fruit Salsa

*Here's another version of a fruit salsa that I serve over fish of all types. Originally, it consisted only of mangos. However, you can mix many tropical fruits or keep it exclusively citrus (lemon, lime, orange and grapefruit).*

- 1 C Fruit – roughly chopped
- 1 T Red Onion – finely diced
- 1 T Soy Sauce
- 1 T Balsamic Vinegar
- 3 T Extra Virgin Olive Oil
- 1 T Cilantro – chopped (optional)
- Salt & Pepper to taste

Mix all ingredients up to three hours in advance.

**Enjoy!**





What a whirlwind of a season for us up at the Phillips Experimental Theater! It is hard to believe the season is over already, when it seems that it was just yesterday

*Camelot* went into rehearsal. June 21 was the beginning of rehearsal for the musical, and Michael Suchomel had the cast up on their feet and blocked by the end of the weekend. It was full bore from then on, and *Camelot* opened on July 10 to a full house.

This being my first full season as production coordinator, I was fascinated to watch how the work we did during the off-season came together. By the second week of rehearsals, Julie Mueller and Eric Ryea had finished the magical sets, the costumes had arrived and been altered by Julie and Carol Van Tuinen, the lights had been hung and focussed by Grant Orenstein and his crew of local high school students, and the actors were off book and getting comfortable with the stage and their blocking. I was impressed by the professionalism instilled in the cast by Michael and our stage manager, Martha Jo Walton, and by Mark Violette's musical talents and patience in working with such a large cast of actors. Without the groundwork laid by the technical and stage management crews, the cast would have had no chance to shine. As it was, they did, and the show was a huge success.

The children's show, *Alice in Wonderland*, opened on July 24, also to enthusiastic response. It was a wonderful adaptation by Kathryn Schultz Miller that called for two actors to play most of the roles — a young actress playing Alice and one adult actor playing Lewis Carroll, the White Rabbit, the Mad Hatter, the Cheshire Cat, the Caterpillar and the Queen. We also used three young actors to play "the Magic", puppeteers nonpareil, to help Lewis make it all happen, from the raging river of tears to the flamingoes used as croquet mallets. With a couple of improbably high stacks of books representing the magic of Lewis Carroll's studio and beautiful original music by local artist Colin McCaffrey, we entertained a large number of children and parents alike.



The cast of *Camelot*, July 2003.

And our final show, *Twelfth Night*, opened to the strangest occurrence of the season on August 7. Nearly finished with the first act, as Feste the jester was singing "Wee Small Hours of the Morning," the power went out in Adamant. It also went out all over Calais and East Montpelier. It seems a blue heron found its way into a substation, and without power, we were as done for as the heron. In darkness, the song went on, and the actors finished the scene to an ecstatic audience, but unfortunately, we could not continue the performance in darkness, so we ended our opening night performance then and there. Please note that on the night of the Big Blackout, August 14, Adamant did NOT lose power, and we performed to a full house.

I would like to thank the members of the cast and crew who returned to work with us this year, and those who joined us for the first time: David Schütz, Brickett Bailey, Karen Machia, Julie Mueller, Erin King, Bob Gillespie, Maer Gillespie, Malcolm Purinton, Ken Winter, Dillon Walton, Mark Tarnacki, Mary Kasamatsu, Kristin Kelly, Jonathan Herz, Mike Boland, Rebecca Chodorkoff, Ellis Jacobson, Patrick See, Kathryn Lyons, Kate Stevens, Russ Longtin, Heather Fitch, Bill Pelton, Mary Wheeler, Heather McGonigal, Dean

Burnell, Simon Chaussè, Martin Pincus, Frank Suchomel and Christina Ducharme. Also, thanks to our musicians: Mark Violette, Colin McCaffrey and Joan Foster, and thanks to Grant's lighting crew of Ethan Shaw, Chester Harvey and Ashley Baker. Martha Jo Walton was a true find as our stage manager for both shows, and other crew members were Joe Mueller, Faith Bieler, Jackie Lindemeyer, Susan Moore and Emily Wheeler.

Thanks also go out to Richard Goss, the chef of the music school, who also provided meals for all the casts and crews at QuarryWorks. Without his skills and dedication to feeding us all, the experience would be incomplete. I can say the quality of his meals softened many a rough day during rehearsals, and provided sustenance to many grateful actors, musicians and techs, and we were lucky to have him with us.

Finally, a word of condolence to Julie Mueller and Carol Van Tuinen, each of whom lost a family member during the run of *Camelot*. The courage they showed was inspiring to all of us, and the support and understanding they received from the cast and crew was heartening. It is what makes QuarryWorks a special place to work — for it is, at its heart, a family. ■