



# *the* *adamanter*

Adamant Music School

Vol. VI - Issue 1 October, 2001

vol. *6.1*

## Special Notice

Because of the horrible, senseless killing of thousands of innocent people and the destruction of property we are going to delay, and perhaps even cancel altogether, our usual October concert which we had originally planned for October 14, 2001 in the New York studio. Ordinarily we present participants from Adamant but with this terrible tragedy we think it best to stay here in Hawaii. Our hearts go out to the families of the victims of this evil deed and we fervently hope that these mass murderers and those who harbored them can be brought to justice.

— Frank Suchomel —

## *concerts* 2001-2002

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. The March Concert at Weill Recital Hall, at Carnegie Hall, is the exception — members and non-members alike will be charged an admission fee.

October 14, 2001	See notice at left.
December 9, 2001	Matthew Bengtson
February 10, 2002	To Be Announced
March 3, 2002	60th Anniversary Concert at Weill Recital Hall (Carnegie Hall) 2:30 p.m.
April 14, 2002	Adamant Music School Participants and Executive Committee Members

## *dues time*

As many of you know, our membership year runs from July 1 through the following June 30. Any participant at the School is automatically a member until the following June. Also our contributors are automatically members provided their contributions exceed the dues requirement. We keep tabs on our contributors and when their contribution has "run out" we will send a dues notice. Keep in mind that we are a 501c(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 1241 Haggett Road, Adamant, VT 05640. She will then issue a membership card.

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

# from the president

Frank Suchomel, President

Dear Members and Friends:

This issue of *the adamanter* is full of all kinds of news about the season past. In fact, we had so many topics to cover we had to save some of them for the next issue. We wanted to make space, however, for the terrific aerial shot on the front cover that was taken of the School buildings and lands this summer.

Some of the news we have to report is sad. Some of our early participants and members have died recently, and we remember them in this space. Clara Solomon, one of our first participants died in December of last year. She was involved with the School over the years, always keeping active and returning as a participant many times. In our next issue, we will publish a tribute to Clara written by Andrew Christiansen.

Another one of our members died a few years ago and Andy Christiansen through his efforts on the Internet just discovered it. Dr. Eleanora Sense died about four years ago. I had been writing to her for many years and was concerned that I never heard from her. Generally when someone has died, the letter is returned with some kind of notification of the demise of the addressee. Not so in this case. She built the Dr. Eleanora Sense Conference Center and donated it to the School when she left Vermont. Of course she lived in the Conference Center while she was here and it is one of our most treasured buildings. She was a participant for many years at the School and I recall meeting her as a participant myself back in the early 1950's. The Conference Center is where we put up our guests and now has two Steinway M pianos in it (one of which she donated). She was a wonderful and generous lady and at least now I know why my letters weren't answered.

I am saddened to announce still another death of a good friend and long-time member, Florence Weill. She used to attend almost all of our concerts and never missed one of our theatrical productions. She often carted our participants to the Joslyn Round Barn for our annual concert and always provided us with desserts for our picnic meal there. I met her about forty years ago at a cocktail party in — of all places — Key West, Florida. We got talking and discovered that we had homes not far from one another (about three miles apart) in Vermont and became fast friends. Michael dedicated this season's production of **Guys and Dolls** to Florence, for she would have loved the show had she lived to see it.

We have had a lot of work done on the physical appearance of our buildings and the land that we use in Adamant. Happily the School has not had to pay for any of the remarkable transformations as they have all been done through the generosity of the Adamant Community Cultural Foundation. Eric Ryea, our caretaker-custodian, did a wonderful job in renovating a building that the School purchased this past

year. We have named it The Common, and when it is finished it will be a great addition to our physical plant. We were able to use it for our informal playing on Monday evenings and it will house our Baldwin Grand Piano from now on. Needless to say anyone who has been to Adamant will and does appreciate the many changes.

Perhaps the only real problem we had this summer was the drought. It was the driest summer in the history of Vermont. Fortunately we have good wells so our facilities were, for the most part, not bothered. But Adamant Pond, where we do our swimming, went pretty dry and what we call the Mill Pond on Adamant Green was almost empty for the first time in years. This is despite record snowfalls during the winter. We can only hope that the water situation improves. I suspect it will. In Vermont we have a saying, "if you don't like the weather, just wait, it will change."

The flowers, however, were spectacular as a consequence of the careful ministrations of our gardener, Tonio Epstein, who carefully watered all the flowers and kept them absolutely beautiful, even coming over on occasional Sundays to make certain that the flowers were kept alive.

In this issue of *the adamanter*, the activities in our theater are very ably covered by our Theater Production Coordinator, Rosann Hickey; the history project is continued by Andy Christiansen; and the report of our Executive Director, Sandra Rogers, is also very informative with respect to the session just ended. The efforts of our chef, Richard Goss, were much appreciated and he has written out one of his recipes for your edification and delight. I have had the pleasure of eating this particular dish and it is delicious.

I'd like to take a moment and thank Liz Schlegel and Erik Filkorn for their excellent efforts on our behalf. For those of you who don't know them, they handle our Public Relations and are doing a great job. As a consequence of their efforts, I was interviewed on two different radio stations that had questions about the School and what it stands for. (On WCVT 101.7, a station that specializes in classical music, Lynn Goodson did the interview and played selections from the CD's of some of our faculty members; and on Vermont Public Radio with Walter Parker, VPR 107.9.) In addition, two different papers wrote articles about the School and about two of our long-time faculty members, Elaine Greenfield and Gwen Beamish. I believe Edwine and Alice Mary would be delighted with the attention we are getting.

Aloha and Maluhia,



Frank Suchomel  
President

# executive director's report

Sandra M. Rogers, Executive Director

The last participant of Mr. Pressler's Master Class Session has just departed from the Adamant Music School, and silence surrounds me. While gazing outside the office here in Studio B, I can see that the apples on the tree are turning red. The air is cool and crisp, and the days are getting shorter. The summer is sadly drawing to a close, and autumn, in all its colorful glory, is approaching. The fall landscaping project is underway, and I am already marking dates in my 2002 calendar, planning for next year's session.

It is hard to believe that the 59th Anniversary Season of the Adamant Music School has ended; what a wonderful session it was. Thirty-three participants of all ages came from all over the United States, Canada, and Italy for the Traditional Piano Session. They represented California, Montana, Pennsylvania, Connecticut, Missouri, Wisconsin, Ohio, West Virginia, New Hampshire, and Vermont, and the Canadian provinces of British Columbia, Ontario, Quebec, Newfoundland, and Nova Scotia.

Strong friendships developed and mutual support and respect flourished in the classes. The participants lived cooperatively for four weeks and worked very hard, always striving for more. Everyone reveled in the beautiful surroundings and the music that resonated from the studios. The common link among us was our love and devotion to the music of the piano.

Everyone appreciated the improvements to the buildings and the grounds, which were organized by President Frank Suchomel and the Adamant Community Cultural Foundation. The work was accomplished with the help of our caretaker Eric Ryea. Improvements included the addition to Waterside Hall and the renovation of the recently purchased building, The Common. At the foot of Adamant Green, this three-bedroom residence with a separate piano studio housed guest pianist Terrence Wilson, and participants gathered there for

informal play-ins.

Piano technicians Dan Jessie and Tom McNeil did an excellent job in upgrading and maintaining the pianos over the summer. They are both looking ahead to the projects for the coming year.

Our chef Richard Goss, with sous-chef Dori Phillips by his side, not only prepared wonderful meals for us, but went beyond the call of duty in caring for folks with special diets. His creativity in preparing tempeh and wheat-free and non-dairy desserts stretched him to new limits, which had some of us wondering if he plans to open a new vegan restaurant in town!

Through our Internet link, I was able to e-mail upcoming concert programs and master class schedules to webmaster Andy Christiansen. With the help of his wife Jennifer, Andy promptly posted everything on the website, allowing the general public to view what was ahead.

In my third summer as the Executive Director, I am still meeting the faculty from our faculty pool. This year I had the distinct pleasure of working with Eugene Barban and Daniel Paul Horn, along with Mark Sullivan and veteran teachers Elaine Greenfield and Gwen Beamish. Deirdre O'Donohue was the newcomer this year. Deirdre is a member of the piano faculty in the Department of Music and Performing Arts Professions at New York University. She also teaches at the Manhattan School of Music as a member of both the college and the preparatory faculties. Her energy was contagious and everyone was delighted to have her here in Adamant.

Devoted to their teaching, the faculty gave endless lessons in addition to their classes, often teaching into the evenings and on weekends. All six teachers gave stunning recitals that were very well attended. Eugene Barban began the summer with a full concert on the opening Sunday. Mark and Dan shared a program mid-week, and the three ladies performed on the second Sunday.

The School presented a total of twelve concerts in Waterside Hall, eight of which were performed by artist participants. The Green Mountain Cultural Center again featured Adamanters in their Sunday Series: fourteen pianists performed to a full house at the Joslyn Round Barn in Waitsfield. Three participants played in another off-campus concert at the Waterbury Congregational Church, and four participants performed live on Walter Parker's program on Vermont Public Radio.

Nelita True, Professor of Piano at the Eastman School of Music, joined us in the third week. She gave two master classes in which six participants reached new heights in their playing. Nelita fit into the Adamant community immediately, renewing connections to faculty and participants, and meeting others whose current teachers are former students of hers. Like the rest of us, she relished the experience of Adamant, which she described as, "An idyllic oasis with a spirit I shall never forget."

Terrence Wilson, alumnus from the summer of 1989, arrived shortly after Nelita, and gave a concert on the third Sunday. Performing Liszt's *Sonata in B Minor* and Balakirev's *Islamey*, Terrence revealed his great virtuosity and power. He balanced his program with Schubert's *Sonata in A Minor, Op. 143* and two Debussy Preludes. The following day, everyone gathered in Waterside Hall to hear Terrence speak about his studies at the Juilliard School of Music and his concert career. We all welcomed Terrence's warmth and camaraderie that he shared with us.

One can try to describe the uniqueness of Adamant, its harmony with nature, and its link to the founders of the past, its aspiring future, and its community. However, words alone cannot fully describe it. One must simply live it. Linda Singer, a participant from New Hampshire, was studying Beethoven's *Pastoral Sonata, Op. 28*. She played the work for

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# echoes of the future: lives of the founders

Andrew Christiansen, Webmaster & Archivist

## Part 8: 1924-1927

### Careers, Friendship, & Weddings 1924

As Alice Mary struggled in the fall of 1923 with the unexpected discovery of the affair between Harry and Edwine, quite a different scene was unfolding in another part of New York City. Freda Rabinowitz, was sitting on a park bench with her cousin, Abe. She was crying and Abe tried to comfort her. Suddenly, he said to her, "You must be crying because you want to get married." He proposed, she accepted, and soon, these two, who danced together as toddlers in Lithuania at bar mitzvahs and weddings, were married.



Freda Rabinowitz and Abe Rosenblatt on their Wedding Day in the fall of 1923.

In late 1923, Edwine returned from Atlanta, and the question of her relationship to Harry had to be faced. Alice Mary has decided, after much soul-searching, to stay with Harry and Edwine. She told us that she loved them both and didn't want to lose her two best friends, so they have agreed to live as a *ménage a trois*. Alice Mary told us that she has Harry on Monday, Wednesday, and Friday, while Edwine has him on Tuesday, Thursday, and Saturday. On Sunday he can rest or be with whomever he wants. Alice Mary and Edwine are free to be with whomever they wish to be with as well. Of course, in

Greenwich Village, this arrangement is not unusual and "free love" is not considered "illicit self-indulgence," but instead a "serious ethical undertaking," according to one writer. The Bohemians in the Village believe in romantic ideals perhaps more strongly than small-town Americans and feel that any arrangement is acceptable as long as everyone cares for each other. The only sin is to continue living with someone you no longer love.

This is the theme of a short story that Alice Mary has just published, "In the Fields of Asphodel," which recounts the "hell" that lovers in a *ménage a trois* encounter after death, as a result of not having been honest with each other while they were alive.

She tells us she is continuing to write for *The Designer*, "a series of psychological articles for women. They are published as lead articles and run nearly every month... They are simply and dramatically written, for they are intended to appeal to farm women, small town housewives, etc., but they are written after reading Freud, Adler, Jung, and Watson, and express the point of view of the new psychology."

Emma Dressler is now a young 21-year-old woman, and is studying in her second year at the Institute of Musical Art (now Juilliard). She studied piano with Mabel Phipps Bergolio, music theory and keyboard harmony with Howard A. Murphy, ear training with Helen Whiley and lectures from Charles L. Seeger, Jr. At the Institute, she met and became friends with our own Freda Rabinowitz, who began her studies in the fall of 1923. Freda worked with many of the same instructors as Emma, though her piano work was done with Arthur Newstead. Emma and Freda go for walks together and visit near Central Park.

Former President Woodrow Wilson, for whom Alice Mary had campaigned in Kansas less than 8 years ago, died on February 3rd. Interestingly, Vladimir Lenin died in the Soviet Republic just two weeks earlier, leaving a political "testament" that advocates the removal of Joseph Stalin. Wilson, who worked so hard for world peace, might have agreed with Lenin that Stalin was a threat to peace!

Nine days after President Wilson's death, George Gershwin's *Rhapsody in Blue*

premiered at Aeolian Hall in New York City. In June, Ford Motor Company manufactured its 10 millionth automobile, and in New York City Eugene O'Neill starts directing the Greenwich Village Theatre just a few blocks away from the apartment Edwine and Alice Mary share with Harry Godfrey.

In the fall, Calvin Coolidge was elected President in his own right, after taking over upon the death of President Harding last year. Senator Bob LaFollette, a long-time Behre family friend and a dedicated Progressive, mounted an independent campaign for the Presidency and won an impressive 17% of the vote.

### 1925

Lillian Schwabe, whom we wrote about in the last installment, still comes to Edwine for lessons. This is her last year in high school. She says that since Edwine started studying with Louis Finton (who was a teacher of Ira Gershwin) that the lessons have focused on method and technique: "You have to build from the fulcrum, you see. Your wrist is flexible, your fingers are flexible, and all your strength comes from the shoulder... the whole body is involved... I have to start everything so carefully before I am allowed to play music. I have to analyze every chord and my music is marked up with progressive chord progressions and keys and the theory of piano is very much in the fore-



Edwine looking out of cabin—"March 1924" is inscribed under the window.

# of the adamant music school 1924-1927

ground. And I have to do separate hands and fingering carefully before I can put both hands together."

While Emma is continuing her studies at the Institute of Musical Art, Freda has decided not to return for her second year. Alice Mary, who is now 39, has gotten a lucrative job writing for the Girl Scouts of America and has just co-edited a volume of Girl Scout short stories with Helen Josephine Ferris, which was published by Doubleday, Page & Company.

Despite the news in February of the launch of a great new magazine called *The New Yorker*, most of the news is not good. Fascism is taking hold around the world: in January, Benito Mussolini became dictator of Italy. And in July, Adolph Hitler published his hateful book: *Mein Kampf*.

In this country, the religious conservatives are trying to blur the lines between religion and government. On May 5th, John T. Scopes was arrested for teaching evolution in Tennessee and found guilty in July. The winning prosecutor was William Jennings Bryan, the three-time Democratic presidential candidate, who had planned a national speaking tour to urge laws to protect the Bible against the teaching of evolution in schools. On July 26th, just days after the trial ended, he died of a cerebral hemorrhage.

Alice Mary's sister and brother-in-law, Florence and Hal Weed, report that the Ku Klux Klan is getting a foothold in the hills of her beloved Vermont. There was an evening march down East State Street in Montpelier in July with hooded Klansmen carrying torches toward the capitol. And 40,000 Klansmen marched through the streets of the nation's capitol on August 8. It seems that intolerance is flourishing around the world.

On June 18th, Senator Bob LaFollette died of a heart attack just days after his 70th birthday. He was exhausted by his unsuccessful bid for the Presidency in 1924; however, he left two sons to carry on his Progressive political work.

President Coolidge made a speech to the American Legion Convention in Omaha, Nebraska on October 6th. He said:

"But among some of the varying racial, religious, and social groups of our people there have been manifestations of an intol-

erance of opinion, a narrowness to outlook, a fixity of judgment, against which we may well be warned... Instead of a state church we have decreed that every citizen shall be free to follow the dictates of his own conscience as to his religious beliefs and affiliations."

## 1926

President Coolidge echoes what Alice Mary and her family back in Vermont are saying and thinking. They reject the hatred that is being riled up by religious and political groups that want to "take back" Vermont from the Catholics, the French Canadians, Irish, and Italians, to name but a few. Alice Mary's fellow Vermonter Dorothy Canfield Fisher wrote an essay about the tolerance that has long been a trademark of the Green Mountain state: "There are all kinds of difficulties in Vermont life ... but the problem of a foreign population is not one of them. On the contrary, the children and grandchildren of those newcomers who alarmed our grandparents have turned out remarkably like the children and grandchildren of our own grandparents — mixed pickles, good, bad, mediocre, strong and weak, about like everybody else in modern Vermont — no matter where their ancestors were born."

Alice Mary, Harry (now 43), and Edwine (42) are up in Vermont enjoying the warm days of September at the Weed farm. They also stay in a cabin on Woodbury Lake where Harry enjoys rowing, swimming, and long walks. He cooks "golden toast" on the cracked woodstove and washes the dishes in the pond. He takes photographs of Edwine and Alice Mary in the beautiful natural settings.

When they return to New York, Harry will resume his work for the *New York World*. Alice Mary describes his writing as "terse, evocative, spiced with shrewdly used words, pithy dialogue, and sardonic side-swipes. It is as much his own as his bushy eyebrows."

Now that Lillian is out of high school and all "grown up," she says that she just got her first big hat with a peacock feather on it, just like the ones Alice Mary pinned on her hat.

Emma just informed us that she has married her beau, Albert Slutsky. At 32, he

is quite a distinguished fellow. He came to this country from Russia in 1908 when he was 14 years old. At his high school in New York City, he was an honor student excelling in mathematics and science; he then decided to become a doctor. He graduated in 1922 from Fordham University, and entered general practice after internships at several hospitals. Now he is the senior psychiatrist at Manhattan State Hospital.



Emma Dressler and Albert Slutsky on their Wedding Day in 1926.

Emma is still at the Institute of Musical Art. Her courses include piano with Charles Haubiel, music theory with A. Mandeley Richardson, ear training with George A. Wedge, keyboard harmony with Howard Talley (last year she had Wallingford Riegger), and lectures with H. Becket Gibbs.

## 1927

What an eventful year! Edwine was busy between February and April giving a course of Beethoven lecture-recitals in centennial commemoration of his death 100 years ago in Vienna, the city where Edwine studied with Leschetizky 20 years ago. She presented these at the Westchester Women's Club, and at her studio at 46 King Street. The *New York Argus* on March 18th said: "Miss Behre is following the composer's life and compositions chronologically with profuse illustrations on the piano. She brings rare skill to her task—humor,

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erudition, an amazingly wide vocabulary that enables her constantly to depict her subject in glowing colors. In fact, her hearers are mentally stimulated to an involuntary correlation of the arts, finding her grasp and vision as true in the realms of painting, drama and sculpture as in music. Miss Behre's effects are produced by careful selection of material and great magnetic charm of manner."

Some memorable events of this year: in May, aviator Charles Lindbergh made the first solo crossing of the Atlantic. On August 23rd, anarchists Sacco and Vanzetti were executed in Massachusetts. On September 14th, Isadora Duncan, the dancer whom Edwine met at Leschetizky's studio, died after her long, flowing scarf got stuck in an automobile wheel.

Eleven days after Charles Lindbergh flew across the Atlantic, on June 1st, Emma received her Diploma in the Regular Piano Course from the Institute of Musical Art. During the last year she had some new teachers — ear training with Belle Julie Soudant, and lectures with George H. Gartlan. As Emma celebrated her graduation, Alice Mary's mother, Jennie Kimball, celebrated a half-century of school teaching by retiring after finishing the school year in the Horn of the Moon School District in East Montpelier, Vermont.

Edwine made a short tour of the South, performing in Atlanta, Georgia, at the Fine Arts Club on October 8th, at Brenau College-Conservatory on October 9th, and



Edwine and Alice Mary in the backyard of their home on King Street.

the Tallulah Falls School on October 10th. She was accompanied on this tour by Maybelle Wall, who also wrote articles about Edwine for the Atlanta paper.

As the year comes to a close, we just learned that Emma and Albert are leaving for Vienna, Austria. Emma hopes to continue her piano studies while Albert is receiving his personal analysis and psychoanalytic training at the Vienna Psychoanalytic Institute, which was established by Sigmund Freud.

Hopes are bright in this country as

the stock market is riding high, but Alice Mary worries about the rise of religious and racial intolerance around the country as well as back home in Vermont. She is thinking of writing some sort of book which would expose the Ku Klux Klan's stupidity and ignorance by highlighting the value of tolerance that has long been the defining characteristic of her fellow Vermonters. ■

*EDITOR'S NOTE: The Institute of Musical Art would later become the Juilliard School.*

*Executive Director's Report ... continued from page 3*

Deirdre O'Donahue, who described the music as "the heartbeat of nature." Linda experienced this image to its fullest when practicing up in the Spring area the day of her departure. Outside her practice studio two fawns stood quietly watching her play and then proceeded to dance with each other. A farewell gift I am sure she will never forget!

The summer ended with five days of master classes with Maestro Menahem Pressler. Fifteen performers and over twenty resident and day auditors came

together and were inspired by Mr. Pressler's teaching. His enthusiasm, energy, and search for musical greatness drives people to reach new places in their playing that they would otherwise have thought impossible. Although the session came to an end just as quickly as it began, everyone felt fortunate to partake in these classes, which will nurture us throughout the year.

The Adamant Music School is a place for serious pianists. There is nothing here that one cannot love and admire. Thank you for yet another season! ■



Cast from *Guys and Dolls*

# phillips experimental theater

Rosann Hickey, Production Coordinator,

It was another “season of firsts” for us at Quarry Works this year. Our goal was to present all of our shows—**Guys and Dolls**, **The 500 Hats of Bartholomew Cubbins**, and **A Midsummer Night’s Dream**—fully costumed and staged with nary a script in sight, and we succeeded. We had our first season of fully staged and costumed productions, we did our first Shakespeare, we had our first “legit” review, and we had our first experience of overflow crowds — each of the productions had at least one night where we simply could not accommodate all of those who wanted to attend.

*“Quarry Works, the Adamant Music School-based community theater, has come of age...”*

Jim Lowe, *The Times-Argus*

All of this was the result of some canny planning by Michael Suchomel and some very hard work by our production team. Our scene designer and costumer, Julie Mueller, was responsible for creating three unique and charming sets and brilliant costuming for each show. Carpenter extraordinaire, Eric Ryea, built us everything from a real live subway car interior to a habitable castle turret. Light designer Grant Orenstein delivered everything from Broadway glitz to magical effects in the wood outside of Athens, and never even blinked when we reconfigured the playing space (another first) and asked him to re-hang all of the lighting instruments!

## Some golden moments:

- Jim Lowe's rave review of **Guys & Dolls** in the Montpelier Times-Argus.
- Arvide's tender rendition of *More I Cannot Wish You* reducing the audience (and the cast) to tears.
- Jonathan Herz's parody of a Café Cubana waitress during rehearsals.
- General Julie going into a whirling frenzy during *Sit Down You're Rockin' the Boat*.
- Having two talented (& hyphenated) families — the Lay-Sleepers and the Dale-Browns — in the children's show.
- The “magnificent hat” rising up over the turret — and the audience reaction to it.

- Another original score created for us by saxophonist Ave Leslie.
- The show for Michael behind the scenes, when actors tore outside for quick changes.
- Hearing the audience gasp when “the wood” suddenly turned into a sunny day in the Plaza of Athens.
- The rude mechanicals “play-within-the-play” making everyone on stage and in the audience roar with laughter.
- Watching the actors watch themselves on the newly installed monitor system.

- Richard Goss' glorious food, which both fortified and delighted our actors and crew.
- Having a company comprised of actors from 7 to 70, all working together and respected as equals.

It was truly a very good year for us, and as production coordinator I am grateful to every single person who participated and supported us. So, what will we do next? Plans are being made for next year (and the next!) even as this is being written. Like Bottom, we “will tell you everything just as it falls out” — in our next issue. ■

## the chef's table

Richard Goss, Chef, Adamant Music School

Due to the excessive heat this summer, I felt like I needed to serve some lighter, cooler meals to keep the participants up and practicing. One that was a big hit was the **Flounder Fillets** with a **Chipotle Tamarind Butter** over a cool **Lentil Salad**. Here's the recipe:



Chef Richard Goss

### Chipotle Tamarind Butter

- |   |   |
|---|---|
| 1 stick butter (softened)   | 1 T. Tamarind Paste*<br>(available in specialty stores) |
| 2 Chipotle Peppers & 1 T. sauce<br>(canned dried Jalapenos in sauce) pureed | 1 Shallot finely chopped                                |

Mix all ingredients thoroughly and spoon onto 12" long piece of plastic wrap down the center, roll into log and freeze at least 1 hour before serving (can be made 1-2 days in advance and kept in freezer).

\*This recipe will also work without the Tamarind paste.

### Flounder Fillets

4 Flounder Fillets 4-6 oz. (any white fish will do)

Lay fillets in a single layer on sheet pan and bake at 375° for approximately 8 minutes or until done (may take longer depending on thickness of fillets). If fillets are fresh, grease the pan lightly to avoid sticking.

As soon as it comes out of the oven, slice 3/8" discs of composed Tamarind butter and lay on top of fish. Serve over the Lentil Salad, which should be at room temperature or cooler.

### Lentil Salad

- |                             |                                |
|-----------------------------|--------------------------------|
| 2 Cups Lentils              | 1/4 Cup Chopped Parsley        |
| 6 Cups Water                | 1/4 Cup Extra Virgin Olive Oil |
| 1/2 Cup Diced Red Onion     | 3 T. Soy Sauce                 |
| 1/4 Cup Diced Celery        | 2 T. Balsamic Vinegar          |
| 1/4 Cup Finely Diced Carrot | 1/2 tsp. Hot Sauce             |
| 1/2 Cup Diced Red Pepper    | 1/2 tsp. Black Pepper          |

Cook lentils in water just until soft (approximately 25 minutes). Drain and cool by running cold water over them. Mix with rest of ingredients and toss well. Adjust seasoning (salt and pepper).

**Bon Appetit!**