



Sculptures displayed this summer at Waterside Hall

the adamant

Adamant Music School

Vol. VII - Issue 1 September, 2002

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new york concerts 2002-2003

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.

- Oct. 13, 2002 Adamant Music School Participants and Executive Committee Members
- Feb. 9, 2003 Guest Artist (TBA)
- March 9, 2003 61st Anniversary Concert at Weill Recital Hall (Carnegie Hall) at 2:30 p.m.
- April 13, 2003 Adamant Music School Participants and Executive Committee Members

dues time

Our membership year now runs from October 1 through the following September 30, so members will not need 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(c3) 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 adamant* 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!*



from the president

Frank Suchomel, President

September, 2002

Dear Members and Friends:

We certainly had one of the best summers ever. We had participants from all over the United States, Canada, and other parts of the world including Italy by way of Paris. I was absolutely astonished to see and hear the improvement in the playing of the participants from the first Friday evening concert to the last. They truly were a supportive, cooperative group that worked hard and it showed.

This year's artist in residence during the Traditional Piano Session was Peter Basquin, a professor of piano at Hunter College in New York City, who gave a wonderful lecture and concert on the Brahms' Handel Variations. The next two days he gave master classes in which several of our participants took part. Peter proved to be very charming and extremely capable as a speaker, teacher and performer. Bruce Morton, a staunch supporter and active member of the School, very ably introduced him.

As most of you know by now, this was our 60th Anniversary year (or another way to put it: our 61st concert season!). One of the highlights of this year was the presentation at our first Sunday concert by Vermont State Senator Bill Doyle of a resolution acknowledging our 60th anniversary and our School's contribution to the cultural life of Vermont. Senator Doyle was introduced by Andrew Christiansen, our archivist and historian. A photo of the Senator along with the language of this declaration is included in this issue of *the adamanter*.

I can't help but mention our very successful exhibit at the Wood Art Gallery in Montpelier that consisted of Hiroshige prints given to the School by Edwine Behre, together with other memorabilia, including a signed etching by Edward Hopper, with a personal dedication to Edwine Behre. I personally attended the showing and found it fascinating. These Hiroshige prints have been in my home for years, but at the Wood Art Gallery they were tastefully displayed so that you could appreciate them in a new light. Several of our participants played a small concert at the opening of this exhibition.

This season our annual art exhibit in Adamant involved the installation of 21 stone sculptures in the Meditation Garden, pieces created in granite and marble by 14 Vermont artists. It was very successful—hundreds of individuals walked through the garden enjoying the art. It was decided that this art was a distinct improvement so I am happy to report that several of the pieces will remain permanently as part of our collection.

Our employees did an admirable job making the buildings more and more beautiful and the flowers, shrubs and rocks added immeasurably to the beauty of the landscape in Adamant.

Once again, participants played live on Vermont Public Radio during Walter Parker's morning show (see photo,



Carving the Adamant logo in granite.

page 6) and performed an off-campus concert at the Waterbury Congregational Church. The School was also featured on WCVT's local music show with Lynne Goodson (photo, page 6). This is the third year that Lynne has featured the Adamant Music School on her Sunday program and we appreciate it.

Each year we try to make improvements and this year we focused on some of our pianos and also on the physical plant of the School. I believe everyone found that we had at least one excellent piano in each studio. I went around occasionally in the evening and was pleased to find participants practicing in practically every studio even late at night.

For the first time three members of our Board of Directors played along with several participants at the opening Friday evening concert. Myles Pollin, Richard Herrmann and myself each played in honor of our 60th anniversary.

We were pleased to note that of our nine-member Board of Directors, all but one showed up sometime during the summer session. We were especially pleased to have George McCormack and his wife, Martha, join us for a few days.

We hereby give a special note of thanks to our many talented participants and wonderful faculty and staff for making our 60th Anniversary Session such a success. Many other individuals helped make this year special and I must apologize for not spending more time on each of them and their contributions. Special thanks to our Public Relations team—M'Lou Gillespie, Erik Filkorn, Liz Schlegel and Cheryl Allen, and to Randy Potter for his great help in organizing the "Granite At Adamant" exhibition.

Another notable event that took place in Adamant this past season was the return of the Raphael Trio for its 18th session of their Chamber Music Workshop. They have been opening our sessions for many years and I guess I can safely say they too like the place.

Finally our 2002 season closed with the Menahem Pressler Master Class, which the School has now hosted for over fourteen years. It is very enjoyable to meet the members of this class and to hear them again and again.

You'll find an abundance of photographs in this issue of *the adamanter*. I must admit that some of our participants told me personally that even the pictures do not do the place justice. You have to be in Adamant to fully appreciate its beauty and experience the camaraderie and high spirits that pervade the place.

With Much Aloha,

Frank Suchomel

Our 60th Anniversary

Adopted by Senate: June 8, 2002

State of Vermont Senate Chamber



Montpelier, Vermont Senate Resolution

By Senators Doyle, Cummings and Scott

S. R. 38. Senate resolution relating to Adamant Music School 60th Anniversary.

Whereas, the Adamant Music School has been in continuous operation in the Village of Adamant since it was founded in 1942, and

Whereas, the Adamant Music School is the premiere institution for the study and performance of the piano in New England, and

Whereas, the Adamant Music School brings classical pianists from around the world to perform in Vermont each year, and

Whereas, the School is committed to educating not only the participants in its programs but those of the surrounding communities as well, and

Whereas, the Adamant Music School has been an able steward in the preservation of historic buildings on its campus and in the surrounding village, and

Whereas, the School has become an important archive for the region, preserving photographs and documents illustrating the history of the Village of Adamant, and

Whereas, the School serves as a model for cooperative living and government by consensus, and

Whereas, the Adamant Music School is an active supporter of the local economy both through the business it brings in with its various events and its commitment to using local vendors and services, and

Whereas, the Adamant Music School has become a multi-disciplinary cultural center offering music, theater and visual arts presentations as part of its annual session, *now therefore be it*

Resolved by the Senate of the State of Vermont:

That the Senate congratulates the Adamant Music School on the occasion of its 60th Anniversary, *and be it further*

Resolved: That the Secretary of the Senate be directed to send a copy of this resolution to Frank Suchomel, president of the Adamant Music School.

As the Adamant Music School celebrated its 60th anniversary this summer with an enhanced program of art exhibitions and other special events, we were extremely pleased with the outpouring of support and praise from many quarters of the community here in Vermont. Numerous articles in the press, letters of support and even a proclamation from the Vermont Senate made it clear that the School is a highly valued part of the Vermont landscape.



State Senator
Bill Doyle and
Frank Suchomel

"Edwine Behre had a dream, and when she, Alice Mary Kimball and Harry Godfrey founded the Adamant Music School in 1942 in an abandoned parsonage, little did they know that the dream would unfold like the Phoenix rising from the ashes. Hundreds of classical pianists from around the world have come to Adamant to share their talents with grateful students and audiences. With the addition of the theater and visual arts exhibitions, the Adamant Music School has evolved into an essential part of the arts community."

Howard Dean, M.D.
Governor of Vermont

"The Adamant Music School has much to celebrate. An as international focal point for promising music students who wish to study under some of the world's most renowned musicians, it also contributes greatly to Vermont's reputation as a rural center for the arts. All who have enjoyed the concerts at Waterside Hall, and indeed all music lovers in Vermont, owe the Adamant Music School a debt of gratitude for its contribution to our state's cultural life."

Patrick J. Leahy
United States Senate

"As the son of a music teacher, I can appreciate the rich history of Adamant and its evolution from their humble beginnings in 1942, to one of global recognition today. Amidst a bucolic setting, Adamant Music School allows its participants to immerse themselves in unparalleled piano instruction in a non-competitive environment. You embrace the diversity of your students and nurture their talent to the fullest potential."

James M. Jeffords
United States Senate

echoes of the future: lives of the founders

Andrew Christiansen, Webmaster & Archivist

Part 12

Starting A Music School While Fighting Fascism

1940

What? Alice Mary has been spying on the Nazis for the last two years? Yes, indeed! Little did we realize where she was going for those evening meetings since 1938, but she is writing articles exposing Nazi activities using false names to protect her sources and perhaps her own life. In one article called **Hitler's Typhoid Marys** she wrote:

"Two years ago on a mild May night when a full moon shone in the sky, Mrs. Bascom served her cause by giving one of the most dramatic parties ever held in the United States. ... (She) stunned the key people of her movement by introducing them to a surprise guest, Major General George Van Horn Moseley, U.S.A., Retired... The General, at Mrs. Bascom's suggestion, had slipped into town incognito, throwing reporters off the scent. When he loomed upon the eyes of the faithful in that humble suburban living-room, the effect was like the unveiling of an heroic statue. ... She presented her old friend and protégé, Fritz Kuhn, and his delegation from the German-American Bund, to the General. The room was hushed. Great minds, great forces were coming together. This might well be an historic moment."

The General unveiled his plan to work with the Nazi Party to impose fascism on the U.S. When a tree branch tapped a window and a dog barked, some of the men raced outside to check for reporters or spies. All the while, Alice Mary sat comfortably in the living room. Six weeks later, the Dies Committee (also known as the U.S. House Un-American Activities Committee, or HUAC) subpoenaed General Moseley, and the details of his plan were put under wraps, due to pressure from Army higher-ups, Alice Mary thought.

Later, with her friend Wanda Wellner, she interviewed women who belonged to anti-Semitic groups, including Amerikadeutscher Volksbund, and auxiliaries of the KKK, Silver Legion, Christian Mobilizers, the Paul Revere Sentinels, and others.

Alice Mary, now 54, has an important job (besides exposing Nazi activities in the U.S.). She is head of publicity for the Children's Crusade for Children, which raises money from children in this country to aid children in war-ravaged Europe. Alice Mary's publicity and collaboration with Dorothy Canfield Fisher led to the creation of a newsreel about this successful charity program. This success leads Alice Mary to ask Dorothy Canfield Fisher to work on developing radio programming. Alice Mary feels that radio is a powerful new medium for teaching important issues,

and wants to start some experimental programs on a local radio station hopefully leading to a national program.

"Dorothy dear, with all of Europe being blown to bits, this seems no time to be bothering about little things, but here I am writing to you," begins Alice Mary's May 13th letter to her friend. Indeed, Europe does seem to be on the brink of utter destruction.

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Alice Mary ends her letter to Dorothy with plans for next year and a worry that is shared by many—*"And a report to the children of the country on what was done with their pennies—in very concrete terms, making the children who were helped very real—could be a splendid feature of our publicity next year (in case the Nazis haven't gobbled the world by that time.)"*

As if to mark the end of an era, Emma Goldman died and the Heterodoxy Club has come to an end. Many of its members are passing on, and the prices of food and meeting places have become prohibitive.

Edwine, who is now 56, is busy with her teaching career. On January 17th, she gave a talk at her studio at 11 Charlton Street, above the Little Red Schoolhouse Kindergarten. It was called "Pleasure at the Piano for Player and Listener," a "demonstration of teaching based on rhythmic body-coordination." Edwine delivered a similar address to the Piano Teachers' Congress on June 6th. She began her speech by saying: *"I shall speak to you as a hedonist—a follower of the pleasure principle. I have come through sad experience—ten years of player's cramp—to the conclusion that without physical ease you can only 'work' the piano, not play it."*

In October 1940, President Franklin D. Roosevelt, campaigning in Boston, said, "While I am talking to you mothers and fathers, I give you one more assurance. I have said this before, but I shall say it again and again: Your boys are not going to be sent into any foreign wars." He easily won re-election.

1941

As Hitler tightens his grip on Europe, and Roosevelt develops more creative ways to help England without actually going to war, Edwine

has been giving lectures.

On January 25th, she spoke on "The Piano as a Means of Education"; on May 10th and 16th, she presented two Bach programs, one by children and one by adults; and in September, she held fifteen lecture-recitals on "Beethoven and His 32 Piano Sonatas."

Harry, 59, is working at the Museum of Modern Art under Edwine's brother-in-law Kenneth Macgowan. He brainstorms ideas for film scripts. Kenneth, a film producer who now works in the office of the Coordinator of Inter-American Affairs (CIAA), creates propaganda films for Latin and South American countries. The goal of the CIAA is to support Roosevelt's "good neighbor" policy and "further the spirit of cooperation between the Americas in the interest of hemisphere defense." Some of the information that Harry digs up provides Alice Mary with material for her National Council of Women radio scripts.

Alice Mary's sister, Florence Weed, in East Montpelier, Vermont, writes that she has enjoyed visiting her friend, Agatha Illis, not far from her in Riverton, Vermont. There is a Hungarian refugee staying there who is a famous composer, but he is miserable, both from sickness and from missing his homeland. His name is Béla Bartók.

On Sunday evening, December 7th, as Edwine's student, Bernard Gabriel, was

THE MODERN PIANO SCHOOL
EDWINE, BEIRNE AND ASSOCIATES
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LEAH HEMMELSTEIN
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	ANNE WILKINSON

Photograph by Bruce Galley

A brochure for the Modern Piano School. Note "Friends" Edward and Jo Hopper.

of the adamant music school 1940-1943



Edwine's students (from left to right)
Clara Freedman, Bernard Gabriel,
Leah Malament, and Freda Rosenblatt

preparing to play a benefit concert for the scholarship fund of the Modern Piano School, we heard on the radio that Japan had attacked our naval base at Pearl Harbor. It appears that a lack of coordination of military intelligence failed to prevent this terrible tragedy. The next day, Japan wiped out General MacArthur's small air force in the Philippines, even as President Roosevelt was declaring war on Japan. And now, four days later, we have just heard that Hitler has declared war on the United States and the United States has declared war on Germany. Christmas is just a few days away, but we wonder how joyous it will be.

1942

The war is not going well. German U-Boats are sinking 100 Allied ships every month, MacArthur's men are starving on Bataan, and Australia is bracing for invasion.

Edwine's Beethoven Sonata lecture series was repeated between February and May. Her flyer reads, "The recitals are designed for music-lovers with or without musical training, and their chief aim is familiarity with the music itself. The series has been approved for alertness credit by the New York State Education Department. The fee for the ten sessions is \$10."

On March 1st, to benefit the Red Cross, the Modern Piano School presented Freda Rosenblatt, now 42, in an afternoon of piano music. On May 24th, Edwine's students threw a surprise party for her. They gave her a vacation fund, "which will enable her to have a summer of relaxation, change and concentrated work on the Beethoven Sonata she is to play at her studio next year." In the invitation to Edwine's students, Leah Malament wrote, "There will be tributes, toasts, music and dancing until all hours... We know of the many 'scholarships' she gives and of the practical help and the delightful companionship that she throws in with all instruction as though it were nothing at all." Stephen Jatovsky, another of Edwine's students, played a June 6th concert at the studio of Abby Whiteside, finishing with his own compositions and an improvisation.

In July, German spies were discovered living in New York City. They had been dropped off by U-boats in the midnight fog off Amagansett on Long Island; some were also landed in Florida. Trained to drive trains and blow up tracks, they planned to blow up stores, factories, transportation terminals, and bridges. They had all lived in the United States for years before and spoke good English, so were able to easily blend in.

As the feeling of vulnerability and fear grows, it seems less possible for Edwine to think of taking a vacation this summer. She is reluctant to leave her students, fearing for their safety.

Alice Mary writes:

"We read newspapers, watch newsreels, our anxiety growing. How can we go our various holiday ways fearful that verbal hoodlumism directed at our talented student-musicians could take a rougher turn? ... Edwine's students are followed after practice evenings at her down-town New York studio by mysterious strangers calling out their anti-Semitic insults—'Damn Jew', followed by improvised profanities and obscenities."

Hidden in the back pages of the newspapers, we read that Hitler has slaughtered two million Jews. One wonders why no attempt is made to bomb the railways that bring Jews to the concentration camps and why we do not allow those Jews who have been rescued to come to this country to avoid certain death in Europe.



Edwine with her parents in front of the parsonage in 1942

Alice Mary described their predicament to her sister Florence Weed, who suggested they consider the old parsonage in Adamant. Edwine and Alice Mary viewed the parsonage with an architect, to determine if it could be used as a summer music school.

Alice Mary writes: *[The building was] "exposed to winds and rains, clapboards askew, shingles awry, chimney fallen, roofline crooked, foundation crumbling... It would cost thousands of dollars to restore it, the architect said, and it would be risky to stay in now—even for a single night... Standing near the big city advisor was Fred Drouen, a neighborhood carpenter and character. He was almost a total illiterate, but it turned out, a rural Vermont genius. You had to believe him when he said: 'I can make that Parsonage as good as new. It will cost something but you don't have to pay all at once. I can get Walt Smith to help. We can start tomorrow.'"*

Despite exclamations that they were crazy, both from the locals and from Edwine's father who came up to see it for himself, they decided to go ahead.

In August, four students arrived in Vermont—Sylvia Leikoff, Marion Rabkin, Clara Freedman, and Beth Sandler. As Alice Mary put it, the first students "had to go public." Students had to raise money by giving concerts where the "begging bowl" would be passed, teaching local children, and arranging fundraisers. It was a collaborative effort, with local churchwomen exchanging pies and cakes for music. It was no mean feat for either, as the students did not have the best pianos on which to perform and the ladies had little or no sugar because of war-time rationing.

Clara borrowed a bike from the Weeds. Coming back one day from the quarries, her bike flew over a rock and she was thrown, breaking her arm. After a few days, as her arm became discolored and infected, she had to return to New York.

In October, Kenneth Macgowan left his position at the CIAA office to produce a film called "Mr. Bullfinch Takes a Walk" for 20th Century Fox. And Edwine, Alice Mary, and Harry left Greenwich Village and moved to Apartment 7D, 162 West 54th Street.

echoes of the future: continued

1943

In March, Wallace Harrison, confidante of Nelson Rockefeller and head of the CIAA office, visited New York to check on the contract between the Museum of Modern Art's film library and the government. Investigations on the backgrounds of CIAA personnel, including Harry, are underway. They are looking for leftists, particularly collaborators of Salvador Dali, whose film, "The Age of Gold," was recently suppressed by U.S. Customs inspectors.

The war continues to slog on, but it is finally starting to turn around. U.S. Marines hold fast to their first foothold in the Pacific, gained fighting the Japanese at Guadalcanal, the Soviets are reversing Nazi gains, and Italy has surrendered.

Alice Mary has just told us of an exciting opportunity this summer. There will be "A Music Center in the Green Mountains" from July 26 through August 28th at the Weed Farm. Dr. Ferand, a Hungarian who escaped the Nazis, will be the teacher. She wrote: "There will be [group] and individual

instruction in composition, improvisation, keyboard harmony, theory, form and style and general musicianship. Students who wish to combine piano lessons with Dr. Ferand's work may join Edwine Behre's piano classes, a short distance from Weed Farm."

In August, the students returned, with several new faces among them, including Edwine's longtime students Emma Dressler and Freda Rosenblatt. Freda and her husband Abe stayed at the Weed Farm, as did some other students. The Friday night concert on August 13th was dedicated to the music of birds. In the first half, piano music featuring the cuckoo was played by Gertrude Oppenheim and Fred Freedman. Edwine, Sigward Lethman, and Lucille Mennen played music by Couperin to Granados that featured the sound of nightingales. Larks were in selections played by Virginia Romain and Marian Rabkin. After the intermission, music with other bird calls was performed by Frances Weinstein, Emma and Freda.

Harry's having troubles with his new boss. He wrote to us in November, complaining

that his job had changed from writing scripts to reviewing films. "I've had just about a life-long training in writing and idea jobs. I'm not conceited, but that experience and training ought to make me very useful writing scripts. producing fast, hard-punching, dramatic copy—copy that has sold merchandise and ideas, has entertained readers and raised money."

Emma tells us that she and her family are leaving New York and moving to California. She has had a tough time this year, as her son has been sick and they need to live in a warmer climate. It has been a tough year for people all around the globe, as the war against Germany and Japan has extended to almost every continent and ocean. And still the war is not over. Will the New Year bring an end to fascism? Will it bring another summer of music to the hills of Adamant? ■



Portrait of Edwine by Carole Hauselika, 1943.



WCTV's Lynne Goodson with Frank Suchomel



2002 Traditional Session participants



2002 Master Class participants with Menahem Pressler



Walter Parker of VPR (at left), Frank Suchomel (fourth from right) and the group of 2002 Participants who played at VPR's studios.

phillips experimental theater

Michael John Suchomel

Strawberry Tarts

The 2002 QuarryWorks Season proved that happy endings are found within an arm's reach of a simple small pea or a strawberry tart. (More on the food items below!)

MY FAIR LADY, our season opener, transported the audience from ancient Egypt to turn-of-the-century London. The actors were to present Verdi's *Bel Canto* Opera AIDA but the camels for the triumphal march were mistakenly shipped to Wales and the pyramids disappeared. Being ever resourceful, the company of actors forged ahead with the musical version of Shaw's PYGMALION. Henry Higgins and Eliza Doolittle learned to communicate and compromise in a language that revealed their hopes and frustrations. It made for an interesting ending—at each performance the audience voted whether Eliza should “end up” with Higgins or her ardent suitor Freddy. Audience members stood up for their favorite and the cast was ready to present whichever ending was voted on. If you live in Vermont, you would say it was like town meeting day where everyone had a chance to stand up and be counted.

THE PRINCESS AND THE PEA closed our season, displaying the delights of Commedia del'Arte style acting and staging. A ragtag ensemble of actors wandered on stage and prepared to retell the classic fairy tale with new twists and turns. As with all fairy tales it concluded happily ever after, to the audience's laughter and applause. We were also pleased that Vermont Public Radio produced a segment for broadcast on this production for listeners throughout the state.

Thanks again to casts and crews for working so hard and pleasing so many people presenting first-rate professional productions. A new production coordinator for QuarryWorks is working away on our 2003 Season. His name is Tom Stevens and he has appeared in several QuarryWorks productions. This past year Tom helped the Adamant Music School celebrate its 60th Anniversary at Weill Recital Hall in Carnegie Hall as a reader-performer in its benefit concert. Tom will be writing future columns about QuarryWorks.

Now... about the strawberry tarts. The Adamant Music School's chef, Richard Goss, heard that MY FAIR LADY had a scene in which high tea is served. As Eliza Doolittle repeats her vowels, Henry Higgins and Colonel Pickering munch away on... well... real strawberry tarts that Richard made fresh for each performance. It's one more thing that

makes QuarryWorks special. Everyone works together to make our productions unique—from the lighting, set design and construction, costuming, grounds and building care, and all the other activities and contributions of people, both seen and unseen, right down to the strawberry tarts. ■



The cast of *My Fair Lady*, costumed for Aida, wait outside the theater.



The “Rain in Spain” exuberantly sung and danced by Eliza (Karen Machia), Pickering (Bob Gillespie), and Higgins (David Schütz).

the chef's table

Richard Goss, Chef, Adamant Music School

If you come to the receptions following our concerts on Wednesdays and Fridays during the Traditional Session, you will most likely get to taste these brownies—the chocolate chips put them just over the top on the chocolate meter.

BROWNIES

½ cup butter
4 oz. unsweetened chocolate
4 eggs (room temperature)
¼ t salt
2 cups sugar

1 t. vanilla
1 cup all-purpose flour
¾ cup semi-sweet chocolate chips or pieces
(I use Ghirardelli)

In a double boiler melt the butter and unsweetened chocolate, and then cool. In mixing bowl, beat the eggs with salt until light and foamy. Add sugar gradually until creamed and then mix in vanilla. Add to this the melted chocolate and butter, mixing only for a couple of strokes. Fold in flour. Just before flour is completely incorporated, add chocolate chips and mix until uniform in color.

Pour into greased 9"x13" pan and bake at 350° for about 25-30 minutes. Brownies should not jiggle at all and should spring back when touched. Do not overbake.