



# *the adamant*

Adamant Music School

Vol. IX - Issue 1 September, 2004

vol. *9.1*

2004 addition to the sculpture exhibit

## *from the president*

Frank Suchomel, President



Dear Members & Friends:

The 63rd Traditional Session is now history — and I for one found it wonderful! We didn't have our hoped-for quota of participants, as at the last moment some accepted participants had other obligations or conflicts that would have prevented total participation. We believe very strongly that participants should be in class for the total four

weeks when at all possible.

Nonetheless it was a genuine pleasure for me to go around in the evening (and even during the afternoon) and hear practicing going on in almost all of the various studios. It was so inspiring that consequently even I wound up practicing!

This year we once again performed on Vermont Public Radio and Betty Smith stood in for Walter Parker, who ordinarily would have been the announcer for the program. We also played at the Bundy Gallery in Waitsfield, Vermont, our only off-campus concert. Interestingly enough, Piero Bonamico, a participant at the School quite a few years ago, now directs the Bundy Gallery. It was very nice seeing him again.

This year's faculty consisted of Gwen Beamish, Deirdre O'Donohue, Matthew Manwarren, Eugene Barban, Paul Alberts and Seta Tanyel. All were wonderful and got along well with each other and the participants. Our chef of many years, Richard Goss, was no longer here, but we were able to hire Adam Woogmaster, who did a wonderful job and who was admirably assisted by our sous chef of many years, Doris Phillips. Pat Mayhew did an excellent job as Summer Program Coordinator. In fact, I can't honestly remember a time when everything went as well as it appeared to go this year. I thought it was a great season!

My only complaint was the weather. Gosh, it seemed to rain almost daily and from what I have heard this summer

was the third wettest on record. Despite the weather, the flowers were spectacular and the gardens flourished — and our waterfalls were flowing!

Menahem Pressler conducted his 16th Master Class and we had a record number of fine talents represented there as well. He has already indicated his interest in coming next year and we are attempting to work out the details.

The fact that the School now attracts individuals from around the world has made it somewhat difficult to find talent close to New York City for our Loft Concerts. So this year our first loft concert will be made up of participants from the Pressler Master Class. They will be performing at the October 10, 2004 concert at 34 East 30th Street, New York City. Please make time to join us if you are in the area, since it promises to be an excellent concert.

I'd like to mention here as well the incredibly positive response to our calendars (both 2004 and 2005) that we've received from members and guests alike. Anyone who attended a concert in Waterside Hall this past summer was able to view the lovely photographs of the School's piano collection, which are highlighted in our 2004 calendar. In our 2005 calendar, we take a look at the day-to-day life of the participants attending the four week Traditional Session. Both calendars are available for purchase (just visit our website, [www.adamant.org](http://www.adamant.org), for details).

As always at this time of year, we are busy planning next summer. We'll keep you posted!

Aloha,

Frank Suchomel



---

# *new york concerts 2004-2005*

---

The Sunday concerts are held at 3:00 p.m. at 34 East 30th Street, 8th floor, New York City, New York. Members of Behre Piano Associates are admitted at no charge; non-members are charged a \$5.00 fee (seniors & students are charged \$2.50). The March Concert at Carnegie Hall's Weill Recital Hall is the exception; members and nonmembers alike will be charged an admission fee.

October 10, 2004 Adamant Music School Master Class Participants

February 13, 2005 Matthew Manwarren

March 20, 2005 63rd Anniversary Concert at Weill Recital Hall (Carnegie Hall) at 2:30 p.m.

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



Wind damage from an early Spring storm

---

## *dues time*

---

Participants are given free membership through the June following their session at the School. Any contribution that exceeds the dues requirement makes the contributor an official member of Behre Piano Associates, Inc.

When your contribution has "run out," we will send you a dues notice. Keep in mind that we are a 501(c)3 organization and all contributions are tax-deductible.

We, of course, hope you will renew your membership. We like our members and need them. Our dues have not changed in many years and are listed here:

Single member ..... \$15.00  
Any two members living at  
the same address ..... \$20.00  
Family membership ..... \$25.00

Your dues give you the right to receive *the adamanter* and to attend all Waterside Hall concerts in Adamant as well as all loft concerts in New York over the course of the membership year. The dues should be sent to Behre Piano Associates, Inc. c/o M'Lou Gillespie at P.O. Box 22, Adamant, VT 05640. A membership card will be mailed to you.

Do you have a friend who would be interested in the Adamant Music School? We'd be happy to send them a complimentary copy of our newsletter.

Just call M'Lou at (802) 229-9297.  
*Thank you!*



Waiting for concert to begin at Waterside Hall

---

## *from the kitchen*

---

### **Adam's Crab Salad**

This past season, Adamant welcomed a new chef in the School kitchen. Needless to say, Richard was a tough act to follow but Adam Woogmaster proved up to the task. With a variety of lunch and dinner entrees and creative soups, along with his accommodating attitude, Adam warmed his way into the hearts and discriminating palates of participants, guests and faculty alike. Thank you, Adam.

His crab salad was among the summer's favorites.

Cooked Crab (*fresh or frozen*)  
Mayonnaise  
Rice Wine Vinegar  
Fresh Garlic (*chopped*)  
Capers  
Lime Juice  
Kosher Salt  
Fresh Ground Pepper

Mix together in the ratios that delight you!

# adamant in the news

Tuesday, July 27, 2004

## Adamant faculty pianists substantial

By Jim Lowe  
TIMES ARGUS STAFF  
ADAMANT - Two of the Adamant Music School faculty members proved to be substantial, very individual artists,

### Music review

Sunday at the summer piano school's final faculty recital. Both newcomers to the school, and both with substantial techniques, Paul Alberts performed with warmth and richness, while Seta Tanyel delivered colorful virtuosity.

Alberts, who teaches privately in New York City, delivered a particularly warm and moving performance of Brahms' Three Intermezzos, Opus 117. All three were delivered with a natural lyricism and tenderness, as well as a quiet grandeur.

Tanyel, who was born in Turkey and lives in London, offered some unusual but rewarding virtuosic works by Moszkowski and Scharwenka, both Polish, and the Cuban Joaquin Nin. Particularly Nin's "Dance Marciana," with its Spanish 20th-century spicy flavor, offered real musical excitement in Tanyel's capable hands.

Tanyel opened her part of the program with two Scarlatti sonatas, in d minor and C Major, in

### Adamant Music School

The Adamant Music School presents piano performances by its participant artists through Aug. 13, at its Waterside Hall on Haggatt Road in Adamant, Sundays at 3 p.m. and Wednesdays at 8 p.m. (\$5, \$2.50 for students and seniors), and Fridays at 8 p.m. (free). For more information, call 229-9297, or go online to: [www.adamant.org](http://www.adamant.org).

which she achieved a feeling of joy with an easy rubato. She also delivered substantial performances of two Chopin works - Nocturne, Opus 9, No. 1, and Scherzo, Opus 31, No. 2 - powerfully, as well as tenderly, exhibiting no eccentricities and a natural musicality.

Alberts took a little more time warming up, beginning with Beethoven's Six Bagatelles, Opus 126. Although a little rough in the beginning, the performance eventually achieved the grand poetry of this seldom-played music. Despite a lack of clarity, Alberts' performance of Chopin's *Andante Spianato* and *Grande Polonaise Brillante* was powerful and affecting.

## Adamant theater a worthwhile visit

A small item on Vermont Public Radio last week brought me to Adamant on Sunday afternoon, for a theatrical production worth a drive to New York City. Theater lovers should not miss an excellent presentation of Eugene O'Neill's "Moon for the Misbegotten," now playing at the Quarry Works in Adamant.

The small, extremely adept cast brings this production to life. Original music is performed by the talented Colin McCaffrey. O'Neill's work is dense, soul searching and yes, long. But the poetry of his words, the depth of the emotions of his characters and his unwavering focus on the love and need so integral to the human condition, make this timeless drama an experience not to be missed. Tickets are available on the day of the show at the theater. The Quarry Works is a lovely setting, perfect for a pre-theater picnic.

Jeanne Elias  
Faystone

## Brassy "Hello, Dolly!" Pulls Out All the Stops

by Nat Frothingham  
The big, splashy song-and-dance Broadway musical "Hello, Dolly!" - set in New York in the 1930s - is currently playing at Quarry Works on the grounds of the Adamant Music School.

### REVIEW

"Hello, Dolly!" with book by Michael Sweare and music & lyrics by Jerry Robbins

Charming in the title role, "Hello, Dolly!" went on to win 30 Tony awards. It became one of Broadway's longest-running musicals and was especially made into a successful, multi-million-dollar Hollywood film starring Bette Midler.

"Hello, Dolly!" based on American playwright Thornton Wilder's 1955 comedy, "The Matchmaker" tells the story of Florence Vandergelder, a rich lady and glib schemer from Yonkers, New York who has a matchmaker, Mrs. Lovelace.

to find him a suitable wife. As the story unfolds, it turns out that the beautiful, spirited

and meddlesome Dolly, who is herself a widow, is looking for another husband. And she has her eyes firmly fixed on Mr. Moneybags, that is, Mr. Vandergelder. As things play out, Vandergelder never really has a chance.

Early in the production, in a cleverly written and snappy song, "It Takes a Woman," we find out why Vandergelder also plays up as an enormous production Vandergelder is played convincingly by Jonathan Hens as a glib and mean fellow with a sharp eye for making a buck but with very limited social intelligence.

Hens' what Vandergelder wants in a woman.

*It takes a woman all possessed and pink  
To jolly clean out the stains in the sink  
And it takes an angel with long golden  
locks  
And soft Divadello flutters  
For shopping the ladies...  
And to the victor she'll bow  
And bravely set out the traps for the  
mouse  
She's a joy and treasure for practical  
speaking  
So when can you meet where the  
phantom is looking?*

if Vandergelder is a caricature of a  
... Mrs. Malloy str  
Continued on p.



The Sunday Times Argus Sunday, August 15, 2000

The Sunday Rutland Herald

### region

## Quarry Works delivers in 'A Moon for the Misbegotten'

By JIM LOWE  
Staff Writer  
CALAIS - Eugene O'Neill's "A Moon for the Misbegotten," is a powerful and bitter-sweet romance, and the Quarry Works production being presented at the Adamant Music School goes a long way in showing why it is one of the real masterpieces of theater.

### Theatre review

The 1947 play, set in rural 1923 Connecticut, somewhat reflects O'Neill's own tortured youth. Joe is the only one of Phil Hogan's offspring who will live with him on their ramshackle farm - because she's the only one who can handle him. The old Irish immigrant has been a tycoon and a drunk ever since his wife died, Joe is no saint either, with a reputation for sleeping around but keeping the men in line. In short, even her father is afraid of her.

Joe's one soft spot is for his wealthy - and usually drunk - landlord, Jim Tyrone. Ever since his mother died, Jim has not only let the bottle, but the streets of New York City in search of love - from prostitutes.

When Phil thinks that Jim might sell the farm out from under him, he pushes Joe to "be nice" to him. But not all is as it seems and before it's over, a beautiful - if unhappy - tale of love is told.

This psychologically powerful drama is three hours long, but the Quarry Works production made Friday's performance seem a lot shorter. Directed by Thomas Stevens, it was never dull, and often riveting, funny and touching. Despite this being a real tear-jerker, there is a lot of humor to be had, particularly with this line cut:

Carol Daves delivered a powerful and sympathetic performance as Joe. The executive director of the Barre Opera House, Daves proved quite successful in only possibly revealing Joe's heart of gold underneath all that cynicism.

Ron Longtin is even slower revealing Phil's truth. The head of the theater department at Johnson State College, Longtin delivered a very personal performance, making the circumlocution quirky, slowly reveal-

ing layer upon layer of his difficult life. At first, the portrayal seems a bit odd for those familiar with the play, but his version soon becomes real, convincing and, finally, touching. (Only the final scene between Joe and Phil feels a little too touching for these difficult characters, but this is surprising.)

After a bit of a slow start, Bill Pelton became convincing and sympathetic as Jim. Particularly toward the end, Pelton's characterization becomes gripping and inevitable - just what this drama calls for.

Longtin is a seasoned profes-

sional actor - and it shows - but this production marks easily Daves' and Pelton's most challenging roles, and they both not only proved up to it, they delivered in such a convincing way that it was impossible to lose the theatergoer. In supporting roles, Mark Fusillo as Joe's brother Mike, and Eric Smith as the millionaire T. Sordman Harder, were well-cast and believable.

Attractive original music by singer-songwriter Colin McCaffrey was particularly effective as interludes in setting the scene. Its success as background varied, but it never intruded and sometimes added to the scene's poignancy.

There were a few small blocking problems that marred this otherwise fine production, particularly having characters speaking from the back of the theater so it lessened the power of the dramatic connection. The realistic set by Eric Ryan, costumes by Carol Radek-VenTresen, and lighting by Grant Ovesonen all contributed to the polish of the production.

Quarry Works' production is amazingly powerful for community theater.



The Times Argus ♦ Friday, July 23, 2004

## The Arts

### VERMONT THEATER PREVIEW

Quarry Works will present "The Search for Delicious," by Natalie Babbitt, adapted for the stage by Mark Frattaroli, July 29-Aug. 1 and Aug. 5-8, at the Phillips Experimental Theater on the campus of the Adamant Music School. Performances are Thursday-Saturday evenings at 7:30 p.m., Saturday matinee at 1 p.m., and Sunday matinee at 2 p.m. All performances are free; seating is limited so please arrive early for tickets. For more info, call 229-9297 or visit [www.adamant.org](http://www.adamant.org). Pictured, Maer Gillespie and Ian Bouchett play Ardis and Gaylen.



Quarry Works photo

# echoes of the future: lives of the founders

Andrew Christiansen, Webmaster & Archivist

## Part 20

### Adamanters ponder the future while Americans re-elect "Tricky Dick"

1972

In bittersweet September, the shorter days make us savor the summer just past and forgive the nearly constant rain that fell on us. Despite the dark cloud of the presidential election hanging over the nation, this summer session at Adamant was full of music and hope. It began after supper on Sunday, July 23, with a Co-op meeting to discuss plans and jobs for students and teachers during the first week. School started at 9:00 the next morning with participants gathered at the community hall for the opening audition. While teacher assignments were made, students congregated at the parsonage, meeting old friends and making new ones.

Alice Mary, soon to be 86, is our usual informant, but on the occasion of the School's 30th anniversary, we thought we'd ask one of the local teenage students, Andy Christiansen, to describe the summer session. He said he had an exciting opportunity to study orchestration, music history, and composition with Joe Bloom in the afternoons, after morning piano classes with Freda Rosenblatt, 72, and Emma Dressler, now 69. Classes were held six days each week. He saw Freda on Monday, Wednesday, and Friday and Emma on Tuesday, Thursday, and Saturday, with occasional lessons with Edwine and Elaine Greenfield. Although he learned much from these lessons and the four concerts in which he performed, it was some of the funny moments that Andy remembers best.



Betsy Bloom, Emma Dressler (in the water) Frank Suchomel, and Marlee Glodzik enjoying the waterfall in 1972

The Wednesday night concerts at the Pavilion in Montpelier were special. The first one, on July 26, featured a showdown between Joe Bloom and a disgruntled listener who

didn't appreciate the dissonance in Charles Ives' *Concord Sonata*. At the sound of muttering and rattling paper, Joe would push his glasses up his nose and stare menacingly at the audience trying to locate the culprit. On August 2, Mike Preddy did not return to the stage to acknowledge the thunderous applause at the end of the first half of the program. It seems he had gotten locked outside the stage entrance and couldn't get in. During a Friday night concert at the community hall, Betsy Bloom's performance excited Mark Engler's dog, sitting just outside the screen door on the porch. The dog started howling and thumping its tail in time to the music, with special attention to nuance and phrasing. The highlight for Andy was when he played the Brahms *Intermezzo* on the last Friday night concert. He said:

*"It went very well. Even Dr. Behre's head went down as if she were asleep. If the music is played well, she drops her head and sleeps, but if a mistake is made, she instantly wakes up again."*

Before returning to college, Andy visited Edwine and Alice Mary at the parsonage. Edwine told him that the only way a musician can become famous is if they are an exceptional talent, good looking, and get the backing of a rich patron. It takes a lifetime of sensitive living to become an artist, not a degree from a fancy music conservatory. She said:

*"I hate titles and I believe conservatories can hurt musical growth. That is why I studied individually and refused to go to a prestigious school. I tried it in Boston, but was almost crushed by the system and the competition. I decided that I would have to go into another field because I wasn't as 'good' as the others, until I discovered that I had to make music, that it was a part of me – not because it would make me famous, but because it was fun and I loved it."*

These are humble words from a woman who just received the Vermont Council on the Arts award for "Recognition of Distinguished Service to the Arts in Vermont," who in the Carnegie Recital Hall concert had 17 of her former students play short pieces of their choice at a concert honoring the 30 years of the Adamant Music School she founded; and who, as was noted in countless testimonials from other teachers, transformed so many lives.

The conversation switched to the upcoming election and what a tragedy it will be for the world if Nixon is re-elected. Nixon won the election four years ago by promising to end the Vietnam War "with honor," but the war continues with the U.S. dropping more than a ton of bombs every 60 seconds. Since Nixon

saw on his first day in office secret Pentagon studies that showed that the war could not be won, 26,000 more Americans and one million more Southeast Asians have died. Edwine is shocked that her brother, Charles, supports Nixon because he thinks he would be a safer bet for the economy than Democratic candidate George McGovern. Nixon's historic trips to China and the Soviet Union in February and May obscured the fact that in January, just months after presiding over the first U.S. trade deficit since 1888, Nixon proposed a budget with a deficit of \$25.5 billion, the largest in history.



Elaine Greenfield teaching Vicki Booth around 1973

*Also the fear of terrorism is gripping the United States as the airlines have set up hijacking screens to try to thwart the growing number of hijackings. We were all shocked by the murder of Israeli athletes by terrorists at the Summer Olympics in Munich. Civil liberties are also in danger as the CIA is opening private letters; in Operation Chaos, they maintain secret files on 7,500 Americans and indexes on 300,000 more.*

# of the adamant music school 1972-1975

Also, the fear of terrorism is gripping the United States as the airlines have set up hijacking screens to try to thwart the growing number of hijackings. We were all shocked by the murder of Israeli athletes by terrorists at the Summer Olympics in Munich. Civil liberties are also in danger as the CIA is opening private letters; in Operation Chaos, they maintain secret files on 7,500 Americans and indexes on 300,000 more. In mid-September, we learn that two former White House aides, E. Howard Hunt and G. Gordon Liddy (counsel to Nixon's re-election campaign committee), are among the seven men indicted on charges of conspiring to break into the Democratic National Headquarters in the Watergate complex. It seems Nixon will stop at nothing to get re-elected.

And on November 7, Richard Nixon won in a landslide, winning every state except Massachusetts. Why would the American people seem to not care about the war, civil liberties, or the economy? Perhaps it was because U.S. Secretary of State Henry Kissinger announced from the Paris peace talks, just before the election, that peace was at hand.

By Christmas the peace talks were abandoned. Once the election was over, Kissinger returned to the talks demanding changes — and the North Vietnamese walked out. Nixon unleashed even heavier bombing and declared that he "did not care if the whole world thought he was crazy," because he was determined to frighten the Russians and the Chinese into forcing North Vietnam to settle. Does America care? Only 24 percent polled oppose this "madness" and Congress does nothing.

## 1973

On January 27, a ceasefire went into effect in Vietnam. Congress is growing wary of Nixon and passed a bill forbidding him to bomb Indochina after July 1, but Nixon is ignoring them. Nixon has effectively eliminated opposition to the war by getting rid of the draft and withdrawing American troops from the war zone.

By April, Nixon resumed the bombing of



Edwine sitting on a tree stump on the lawn of the parsonage in 1974



Edwine announcing the program at a concert at Frank's loft in 1974

Laos and Cambodia, although polls showed the American public opposed it two to one. As summer began, John Dean told a Senate Committee that Nixon, Haldeman, and Ehrlichman took part in the cover-up after the Watergate break-in; the Pentagon admitted falsifying Cambodia bombing reports to Congress; and Vice President Agnew is under investigation for bribery, extortion, tax fraud, and conspiracy.

Piano, as always, provided a respite from politics this spring. The "Player's Choice" Carnegie Recital Hall concert took place in March and the Behre Piano Associates presented a second season of the "Study of Solo Piano Sonatas," an intensive course focusing on sonatas by late 19th century composers (born between 1874 and 1895). But, as always, the season at Adamant couldn't start soon enough.

It began on July 29, and the first Wednesday night performance was at the Montpelier Pavilion with music for piano four-hands. The following Wednesday night concerts were performed by Elaine Greenfield, Marlee Glodzik, Student-Artists, and Joe Bloom.

The format was changed last year to include five Wednesday concerts, with the last one occurring after the School had closed. In the announcement of concerts, Alice Mary wrote:

*"For the first time we are undertaking a project aimed at bringing classical music, performed on a professional level by Vermont artists, to local communities in this part of the state. We are eager to meet people interested in bringing such a program to their community."*

Adamanters returning home in September learned that Nixon's conversations were taped in the White House; they also heard of the coup in Chile organized by the U.S. government and corporations. Vice President Spiro Agnew resigned and was replaced by Gerald Ford. As impeachment became a hot topic of discussion, Egypt and Syria attacked Israel to start the Yom Kippur War. The Israelis successfully fought back and encircled the Egyptian

troops; tensions in the region were high and the U.S. got involved to bring an end to hostilities. However, Arab oil producers in OPEC successfully cut off oil to the United States in an attempt to pressure Israel to return to its pre-1967 boundaries. In the U.S., gas prices quickly doubled and then nearly doubled again. Gas stations are closed on Sundays and a 50 mph speed limit has been imposed.

## 1974

Spring starts with some exciting news from Elaine Greenfield — on March 7, she gave birth to a little boy named Bartlett! She will still be at the School as pianist in residence when classes begin on July 29. Joe Bloom and Freda Rosenblatt are absent this year. Freda can't come because of her husband Abe's poor health, so she has been replaced by Elizabeth Voldstad. Chris Frigon, replacing Joe, is teaching basic and advanced theory classes and composition, as well as giving lectures on contemporary music.

As July eases into August, we are treated to wonderful concerts. Fred and Lucille Marantz played the first Wednesday night concert at the Pavilion as duo-pianists. On Sunday, Fred inaugurated a new space for concerts, playing a solo concert at "Waterside Hall," which is Frank's house by the pond. And Edwine appears in a major magazine: last month's issue of the *National Geographic*. The cover article entitled "Vermont — A State of Mind and Mountains," featured a wonderful photograph of Edwine teaching Christine Leinwohl at the Adamant Community Hall.

The second Wednesday concert of the session featured original compositions by members of the Adamant Music School. Deborah Clark, Frank Suchomel, Chris Frigon, and Andy Christiansen wrote and performed their pieces (except for Deborah's piece, which was played by Doris Herwig). Two additional modern composers were added to the program: Deborah McCann and Marlee Glodzik performed pieces by Paul Hindemith and Sergei Prokofiev, respectively.



Alice Mary and Edwine meeting on the Community Hall steps in 1974

# echoes of the future: continued

The Christiansen pieces were of particular interest to Edwine, because they were inspired by politics. Edwine, afraid that Andy would forget to read the Mark Twain quote that went along with his composition, stood up from the audience and whispered loudly, "Don't forget the motto." Andy whispered back that it came before the second piece. Andy's first piece, though not the most musical on the program, brought gasps from the audience (and nearly from the performer too), because the lights kept going out, leaving the audience and stage in complete darkness. The second piece, which contained a dissonant and controversial theme of "God Bless America," was preceded by the quote from Mark Twain, "Ours is a government run by knaves for the benefit of fools." This time the lights didn't go out and the following evening, Richard Nixon resigned as President of the United States.

Frank tells us that plans have been made to keep the School running well into the future. He hopes to retire to Adamant and is considering the possibility of having a two-month session instead of a one-month session. One of Emma's students, Jonathan Bley, has excited us with his playing of Scott Joplin rags and Gershwin Preludes. Elaine played the third Wednesday concert and history repeated itself: just like Mike Preddy at his concert, Elaine got locked out from the stage at intermission and student Bruce Griffin had to come to her rescue. The final evening concerts of the session came on Friday, August 23 and Saturday, August 24, followed by parties at Barney Hall (the Parsonage) and a gathering around the piano to sing Brahms' Waltzes.

Thanksgiving is approaching — what a difference in the political landscape! A year ago, Nixon had just won the presidential election with one of the biggest landslides in history.



Emma Dressler and Frank Suchomel after their performance at "Waterside" on August 31, 1975

Exactly a year later, he has been ousted in disgrace and lies in a hospital with pneumonia after nearly dying from massive internal bleeding from a blood clot in his leg. Gerry Ford, the new president, pardoned Nixon five weeks after his resignation.

## 1975

In April, communist forces completed the conquest of South Vietnam and Cambodia, as the United States hurried to remove its remaining forces. The last 11 marines escaped from the rooftop of the American embassy in Saigon by helicopter. Laos fell to the Communist-led Pathet Lao. The ending in this long conflict has come, but it is not peaceful.

Alice Mary wrote during the summer session:

*"Edwine and I are about to be up-ended by the 'success' of our summer season. We never had so many pupils — about 30 — and all superior, gifted, and (excepting a few) old enough to know better — one talented old girl is over 80! All are frantic to learn and to play. They practice like mad — no problem of discipline — get up early and plunge like fury into their Bach, Beethoven, and all. If only these unusual ones had come to E.B. in such abundant numbers when she was younger and stronger! But then she is healthier now — can do more without tiring — than when she was some years younger."*

Featured performers at the summer session concerts at the Pavilion in Montpelier were Elizabeth Voldstad, Frederick Marantz, Elaine Greenfield, and Jeanne Stark. There were many other concerts, including one by Nadine Deletaille at Frank's house ("Waterside") on Sunday, August 24, and a duo-piano concert the following week by Frank and Emma. Especially delightful was their performance of Satie's *Three Pieces in the Shape of a Pear*.

September was a frightening month. On Monday, September 1, the day after Frank and Emma's concert ended the season, Alice Mary was sick in bed with a 101-degree fever. The next day, Frank took both her and Edwine to the hospital, only to learn that Alice Mary had pneumonia and Edwine, bronchitis. They are 89 and 91, and at their age, such illness is very serious.

When Andy visited them on September 20, Edwine and Alice Mary were out of the hospital and at Heaton House, a nursing home in Montpelier. They were much improved and in good spirits. Edwine's bed was piled high with letters, papers, and books, as she was busy writing instructions to her associates in New York. She resented the nurse having to come in to give her baths, because it interrupted her work. She laughed and told Andy that this was



Edwine, announcing the performers at a Community Hall concert in August, 1975, a few weeks before she was hospitalized

a way-station, either to go back to the outside or to death. After they were released, Edwine returned to New York and Alice Mary stayed at the Weeds' house in East Montpelier.

In October, Fred Freedman, one of the School's first students and a regular participant, passed away at a relatively young age. His memorial service will be on October 26. It makes us stop to ponder the past 33 years, and think about what it is that makes Adamant such a special place — one that connects us one to the other and to all the years that echo from the past.

It is perhaps best expressed by Doris Fowler, a teacher in Barre, Vermont, who wrote to share with Alice Mary what Adamant meant to her.

*"It is 'togetherness' isn't it? Never can tell who is going to bring you an idea. ...There really is a 'spirit' about this place and people... I think it is wonderful too that these 'ordinary' young students from the area feel 'at home' with the bigger talents and all are one big family. At least I feel as though I belong to a family."*

The "family" of Adamanters has been shaken by the recent illness of the School's founders, by Fred's death, and by the thought that our magical time with Edwine and Alice Mary may soon be coming to an end. The challenge will be to make sure the spirit of the School, and the people, remains intact in the future. ■



QuarryWorks' eighth season rang to a close on August 22, when the house lights came up after the final performance of *A Moon for the Misbegotten*. The Phillips Experimental Theater was an

extraordinarily busy place this summer, what with thirty performances of three different plays over six weekends. Prior to *Moon*, *Hello, Dolly!* and *The Search for Delicious* graced our stage, and delighted our growing audience to no end.

Every season, and every show for that matter, is unique, and this one was, too. With the expanded schedule of performances, we had little time between shows to strike sets, set up new ones, refocus lights and set all the cues for lights and sound. We did it, thanks to the pre-planning and pre-building efforts put in by our staff. Eric Ryea, for instance, finished designing and building the set for *A Moon for the Misbegotten* in May. Because it was a sturdy, modular set, Eric was able to disassemble it and store it. Hours after *The Search for Delicious* closed, the new set was in place and actors were rehearsing on it. Similarly, Julie Mueller designed both sets for *Dolly* and *Search*, and did so in a way that made the changeover from one show to the next painless. Without their forethought, we could not have survived this summer of quick changes, and with this experience under our belt, we have already started to plan next year with these technical needs in mind.

Frank and Michael at the theater



Picnicking at QuarryWorks before the show

As I mentioned, our audiences continue to grow. Due to the generosity of the Adamant Community Cultural Foundation, we continue to offer free admission to our shows to the central Vermont community. Of course, it is not just this community that benefits — we had audience members from Connecticut, New York, North Carolina and Florida as well as Montpelier, Burlington, Weybridge, and, yes, Adamant.

QuarryWorks was featured on Vermont Public Radio's "Backstage" program and received excellent notices this year from the local newspapers. We appreciate the good press, because it helps introduce new audiences to QuarryWorks, and encourages people to make their way to Adamant. But more important than great notices is our work creating a great experience for all who are involved with the theater. Our mission is to provide a high quality experience for our artistic teams on each production and, ultimately, for our audience. By striving for excellence in the pursuit of our craft — as actors, designers, and technicians — and bringing our productions to life before an audience, we all benefit. It brought me more

joy to see the faces of all of our personnel, as well as the audience members, after a performance — the joy of a successful collaboration — than any recognition did.

Over the next several issues, I will fill you in on the improvements we have planned for next season. We will continue to grow at our own pace, and will continue to provide the best experience we can to all who visit us up at the quarry. ■



Sheila Collins, Meredith Wheeler, and Susan Evans prepare to make an entrance