

THE ADAMANTER

In This Issue:

- *Profiles for Jeffrey Cohen/Lucie Robert and Deirdre O'Donohue, pp 2-4*
- *Campus Improvements p. 4*
- *Adamant Summer Sessions and Application Information, p. 5*

Message from Our Artistic/Executive Director

In a little over two months, our first session at Adamant will begin with the John O'Connor Masterclass. As I write this, the deadline for the O'Connor and Elton Masterclasses and the Traditional Session has passed. I am pleased to announce that we are at full capacity for the O'Connor and Elton Masterclasses and for the Traditional Session. Also, we still have quite a bit of room for auditors in the masterclasses.

If you are interested in coming to Adamant as an auditor, you will have the opportunity to attend classes without the pressure of performing, you will hear great music, you will have unlimited practice time on our beautiful campus, and you may perform in the Auditor's Recital, if you wish. Please consider joining our community this summer!

New this year are two extraordinary opportunities: the Jeffrey Cohen/Lucie Robert Masterclass Aug. 9-13, and the Angela Cheng/Alvin Chow Masterclass Aug. 18-22. If you are interested in chamber music for violin and piano, or simply wish to have a solo piano masterclass, register for the Cohen/Robert class. Their musical partnership brings years of teaching experience and a delightful chemistry to the masterclass setting.



Angela Cheng and Alvin Chow are no strangers to Adamant, having served on our faculty in previous years. They bring tremendous artistry to our school. Incidentally, Jeffrey, Angela and Alvin are all former students of Menahem Pressler, a long-time masterclass artist teacher at Adamant. We are thrilled to continue the great legacy of Mr. Pressler through his former students who will contribute much to the school for the next generation of musicians.

Excitement abounds as we anticipate our re-opening this summer. Come be a part of this wonderful community of musicians.

Matthew Manwarren

Jeffrey Cohen and Lucie Robert, Artists for Piano/Violin Session, August 9 – 13

An exciting new opportunity awaits this summer, as internationally known artists Jeffrey Cohen (piano) and Lucie Robert (violin) offer a masterclass for solo pianists and piano/violin duos. Both musicians have long been a part of the New York City music scene and have received enthusiastic praise for their performances and teaching.

The Adamanter (TA): Please tell us how you met, when you began performing together, and what your teaching and performing schedule looks like in 2022.

We first met at the only decent coffee shop at the time in Bloomington, Indiana right across the street from the music school at Indiana University. It was love at first sight. The year was 1980...Playing together came to us naturally and after a few years we had management and regularly performed all over the world. We have both been members of the Artist-Faculty at the Manhattan School of Music for over 30 years and teach 6 days a week - lots of students! In addition to performing at several music festivals, upcoming events include both of us giving master classes at the Liszt Academy in Budapest, Lucie will be judging the Sibelius International Violin Competition in Helsinki, and I will be judging the Olga Kern International Piano Competition in Albuquerque.



TA: Offering a masterclass for both solo pianists and piano/violin duos is something new at Adamant. Please tell us how it will work.

We are very excited about offering this opportunity for pianists to explore both worlds of solo and duo repertoire during our week of master classes at Adamant. Certainly, the study of each discipline informs the other and helps give greater dimension to one's musical growth - after all, a pianist cannot help but be influenced in their solo playing by working with a violinist and creating a sound on the piano that blends with a string sound. Of course, we have given joint master classes before, and this format is extremely informative, dynamic, and entertaining for the audience - especially when we happen to disagree on a

particular idea (the string vs pianist viewpoint) and then we work out our differences. After all, isn't this process the essence of chamber music? Thinking deeply about interpretation (ideas, character, phrasing, ensemble details) and then coming together as one? After all the hard work and preparation, performing chamber music can be one of the most uplifting and deeply satisfying musical experiences.

TA: On a practical level, what will happen?

Chamber pianists who enroll without a violin partner will have rehearsal time with our staff violinist, and the two together will receive coaching from Lucie before the master class. It will be the same for preformed piano/violin duos. Solo pianists will have a one-hour lesson in the afternoon master class.

TA: What chamber repertoire do you suggest for a pianist who has never performed with a violinist?

We look forward to working with all different levels of duos, whether established groups or first-time sonata players. For the less experienced pianists we would suggest the following works that would serve as a good starting point: Mozart violin sonatas K. 301, K. 304, K.376; Schubert 3 Sonatinas, Op. 137; Beethoven Violin Sonatas Nos.1,4,5,8; Brahms Sonata No. 2 and the Scherzo from the FAE sonata; Dvorak Sonatine Op. 100; Hindemith Sonata in E major. Of course, these are just suggestions - pianists are welcome to bring any repertoire of their choosing, and a first-class violinist will be provided by the camp to work with those pianists who do not bring a duo partner.

TA: Thank you. We look forward to meeting you in person at the masterclass Aug. 9-13. Performers and auditors are urged to apply now to secure their place in the class.

Deirdre O'Donohue, Traditional Session Teacher, July 16 – August 6, 2002

The Adamanter recently had a phone conversation with Dr. Deirdre O'Donohue, a member of the piano and piano studies faculties at New York University and the Manhattan School of Music, as well as Traditional Faculty member at the Adamant Music School. Deirdre recalled her first time at Adamant:

One of the most joyous and stimulating summers of my life was the first year (1999) I was invited to teach at Adamant by Sandra Rogers Heikel. She was the Director both of the Traditional Session and the Masterclasses at that time and she was outstanding in every way. Sandra coordinated faculty, students, staff, concerts, and audiences with fairness, integrity, musical thinking, grace, and elegance.



After Sandra left, I was asked to coordinate the Masterclasses, one of which was the extraordinary session with Menahem Pressler. Since John O'Connor and I met and had become friends in Vienna, Austria, I recommended to the Board that he be Artist-in-Residence during the Traditional Session. With his stunning success I then asked if he would do a masterclass week and, thankfully, John agreed to do so.

When asked about her musical education, she replied:

After graduating from Mount Holyoke College in South Hadley, MA in 1965, I made perhaps the best decision of my life. I decided to go to Vienna, Austria to pursue my musical and piano studies in depth, which meant learning German, living in the environment in which Beethoven, Schubert, Brahms, Mahler, Schoenberg, and others had lived and,

above all, studying with some of the best professors in Western Europe at that time.

I was fortunate to be accepted into the Piano Performance program at what was then called Akademie für Musik und Darstellende Kunst, now known as Universität. Before Vienna, my musical education was stimulating, but lacked discipline. Once in Vienna at the Akademie, my first professor demanded pedagogical rigor with the mastery of all major and minor scales, arpeggios, all two and three-part Bach Inventions, Cramer Études, Pischna and Hanon exercises (also in transposition), most of the Chopin Etudes, Op. 10 and 25, along with Bach Preludes and Fugues...all this while my friends and colleagues were playing thrilling repertoire of Beethoven, Brahms, and Liszt!

After this useful year building a pianistic background, I studied with two influential professors: the wonderfully knowledgeable Frau Professor Greta Hinterhofer, a pupil of Leschetizky, (and teacher of Malcolm Bilson) and a young, charismatic, musician/pianist and professor named Dieter Weber. He was an inspiration. So many students of his are now renowned musicians and music educators throughout the world, such as John O'Connor, an incredible pianist and inspiring teacher. Dieter Weber's wife, Seta Tanyel, a brilliant Turkish-Armenian pianist became a lifelong friend who, like John O'Connor, I later recommended to Adamant where she continues to teach at the Traditional Session.

After returning to the U.S. and settling in New York City, Deirdre earned a PhD in Piano Performance at New York University where she studied with the Russian pianist Alexander Edelman, a student of Heinrich Neuhaus. When asked about teaching at the Traditional Session, she related the following:

At Adamant, in the Traditional Session amazing growth occurs. In this non-competitive environment where one plays every day in a small masterclass group in the morning and, if desired, one-on-one in the afternoon, and concerts in the evening, each person can explore musical, stylistic, and technical issues, share approaches and solutions with others and be guided by faculty. With this daily follow-thru new approaches begin to grow and, very often, with breathtaking and liberating results. To be part of these life affirming transformations is one of the most joyous moments in my life.



Campus Improvements

Adamant wants to ensure a structurally and environmentally safe learning environment for their guests and performers. To that end, work has started on the renovation to the basements and foundations of Barney Hall and Henry House. We hired Twin State Basements, a local foundation repair company, for the project and commissioned a structural engineer as our representative to make weekly oversight visits. Through their collaborative efforts, significant progress in the planning and renovation process is taking place, despite recent weather delays. Warmer weather and rain should thaw things out quickly and accelerate the improvements to completion. More on this major campus improvement in the May issue!





SUMMER 2022 SESSIONS

Matthew Manwarren, Artistic/Executive Director

June 27 - July 1

John O'Connor

Piano

Masterclass

July 6 - 10

Christopher Elton

Piano

Masterclass

July 16 - August 6

3-week

Traditional Session

with

Elaine Greenfield

Franklin Larey

Deirdre O'Donohue

Roberta Rust

Jose Ramos Santana

Victor Rosenbaum,

Artist-in-Residence

August 9 - 13

Jeffrey Cohen

& Lucie Robert

Piano Solo

Piano/Violin Duo

August 18 - 22

Angela Cheng

& Alvin Chow

Piano

Masterclass

visit www.adamant.org for application and tuition information

The Adamant Music School was founded in 1942 in the unincorporated village of Adamant, Vermont and promotes non-competitive piano study in an atmosphere of cooperative living.



We are a wonderful, small, unpretentious, cooperative, supportive school for pianists.

This is all we want to be.

Edwine Behre, Founding Teacher