

THE ADAMANTER

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Welcome from Our Artistic/Executive Director

Hello Fellow Adamanters! It is indeed an honor to serve as the Artistic/Executive Director of the Adamant Music School. The Board and I have worked intensively to plan for the 2022 summer sessions. As you can imagine, there are numerous details to ponder, especially since our leadership has changed and considering that we were closed for two summers.

I am appreciative of our Board of Directors, who have worked tirelessly and with great dedication to bring Adamant back. The hours they have dedicated working behind the scenes are untold.

Adamant's future is bright! We are committed to the vision and legacy of Edwine Behre, who formed the school in 1942. We are appreciative of those who have contributed to the school in so many ways that cannot be measured over the years. We are excited about our future and leaving a legacy that will continue for future generations. As your Artistic/Executive Director, it is my goal to work with the Board to build on the past and present a vision for our future.

*It's time to register for our summer classes.
The deadline is April 1, 2022. Go to page 4 for
application information*



We have a wonderful summer session planned. I hope you will consider being a part of our extraordinary community this summer, either as a performer or auditor. Plan to be inspired by the artistry of our faculty and performers and come experience the camaraderie of all who participate in our programs in this idyllic setting. I hope to see you at Adamant this summer!

Matthew Manwarren

Christopher Elton, Piano Masterclass Artist, July 6 – 10, 2022

With this issue, we begin a series of interviews with the Adamant Music Faculty. First is Christopher Elton, Professor Emeritus of The Royal Academy of Music in London. He is in demand as a teacher, competition jurist and masterclass teacher. Many of his students have achieved international fame, including Jose Fegali, Freddy Kempff, and Benjamin Grosvenor. The Adamanter recently caught up with this world-renowned artist-teacher and posed a few questions.

The Adamanter (TA): Mr. Elton, please tell us about your recent musical activities.

CE: Last Spring, I had a wonderful experience on the jury for the live final two rounds of the Rubinstein International Piano Masters Competition in Tel Aviv. We were all so thrilled to be there - not only for the fine level of music making, but also realising that after two years of pandemic restrictions, we actually COULD do such things again and travel and share such a musical experience.

TA: What about other competitions? I know you have judged Leeds, Dublin International, Ettlingen International, and were on the main jury of the 2017 Cliburn Competition.

CE: This year I am on the preselection jury of 2022 Cliburn Competition. In March I will be in Fort Worth to hear 72 pianists (reduced from 388) play a live final preselection performance, after which the number will be further reduced to only 30 for the main competition in June. It is thrilling that there is so much talent around and depressing to realize that only a small number of these pianists can have the careers that their abilities deserve.

TA: As a jurist, how do you pick a winner?

CE: I do not listen for a performance that conforms to my pre-conceived idea of any particular work. It is most of all a question of who I WANT to hear again. In choosing a major winner, it would be someone I would actually travel to in order to hear them in concert.



TA: What are you looking for when auditioning a new student?

While the student's actual level of pianism and intellectual/artistic maturity are important, I also need to explore how open-minded they are and how much they seem not merely to act in accordance with suggestions, but how much they genuinely "participate" and regard this lesson as a shared experience.

TA: What makes for a good masterclass?

CE: The masterclass IS very different from ongoing regular teaching. My hope is for the student to leave with a clear idea of what idea I am suggesting, then to think about it and try it out, finally making their own decision as to whether they actually "like" the idea or not. Recommendations are possible and can be strong, but not as the ONLY approach to take. There are always alternatives.

TA: The Adamant Music School is looking forward to your July 6-13 Masterclass this summer. We encourage performers and auditors alike to register now for this amazing opportunity.

CE: I am so happy to be returning after a two-year pause. Adamant is for me such a very special place - both for the music making and for its unique atmosphere and environment.

Elaine Greenfield, Traditional Session Teacher, July 16 – August 6, 2002

The Adamanter recently spoke with Elaine Greenfield, Master Teacher, performer and recording artist. She is a direct link to Edwine Behre, founder of the Adamant Music School, with whom she studied for many years in both Vermont and New York.

TA: How did your career at Adamant begin?

EG: I began teaching at the Traditional Session in 1973 and have been doing so nearly every year since. In those first years, Edwine loved to call me a “teacher in training,” even though I was already a professionally trained teacher and musician.

TA: Each Traditional Session teacher works daily with a class of 4-6 students. How do you run your class?

EG: In the first class of each Traditional Session, students outline for me their musical background; what they believe their strengths and weaknesses are as pianists/people/musicians; what their goals are for the session; their repertoire; what their teachers “at home” might expect them to cover.

This takes up the entire first class and teaching begins the second day. We decide what the emphasis will be for each student each week, deciding when and if something is ready to perform in one of the recitals. In my class, all students play every day and are required to contribute to the teaching by giving constructive comments to each other.

In addition to repertoire performance, we have a topic of discussion such as practice techniques, memorization, phrasing, pedaling, etc. I also include a special project, for example, identifying themes of all the Beethoven Sonatas. We also do sight reading at the end of each class, including duet playing. Each student is asked to research one of their pieces, preparing a presentation for the class during the last week of the session.



TA: What is your teaching philosophy?

EG: First of all, it is student informed—meeting them where they are. Then, in all my teaching, the score is the blueprint and gives complete insight into the composer’s musical intent. **Sound and Physical Ease** in its production is a primary focus, realizing that being able to produce an infinitesimal variety of sounds easily and quickly, is necessary for realizing the musical concepts which the score demands. Therefore, I work with each student to perform music with **Meaning**, with physical ease. The overall judge is the **EAR!!!** If they learn nothing else, they learn that the most important element right there at their disposal is **informed LISTENING!!!**

TA: I understand you have a new recording coming out.

EG: Yes, “Ravel Compared” will be released by Parma Records on April 1. It is a two-disc set featuring repertoire performed on an *Erard* piano like that which Ravel used, and the same repertoire played on a modern piano. My goal was to create on our present day instrument the sound that Ravel would have heard when composing on his *Erard*.

TA: Thank you, Elaine. Readers may wish to visit elainegreenfield.com for a delightful “Guess the Composer” audio quiz.

Roberta Rust, Traditional Session Teacher, July 16 – August 6, 2002

*We are honored to have **Dr. Roberta Rust**, Artist Faculty-Piano/Professor and head of the piano department at the Lynn University Conservatory of Music in Boca Raton, Florida on the Adamant Music School faculty for the Traditional Session. She is the recipient of the “Deanne and Gerald Gitner & Family Excellence in Teaching Award” at the conservatory. We recently asked Dr. Rust a few questions about her life and career.*

TA: We are so delighted that you will be with us this summer. When did you first know you wanted to become a piano performer and teacher?

RR: At age 12.



TA: Please sketch the path of how you got from there to here, and what your current studio of students looks like.

RR: I pursued education in piano performance at the Peabody Conservatory, the University of Texas at Austin (BM), the Mozarteum in Salzburg, Austria, the Manhattan School of Music (MM) and the University of Miami (DMA). I began my performance and recording career at age 16 when I was named winner of the Houston Symphony Concerto competition while a student of William Chaisson - who was himself a pupil of Adamant Founding Teacher, Edwine Behre. My current piano studio at the Lynn University Conservatory of Music in Boca Raton, Florida consists of an international group of pianists who play at an inspired and high level.

TA: What do you love most about teaching?

RR: Engaging with great art music and helping students find their special and unique voice as interpreters of classical music.

TA: How do you effect change in a student who is technically proficient, but lacks an emotional connection to the music?

RR: I make them sing the music and conduct it away from the piano. I also encourage them to create extra-musical imagery in their imagination that derives from the music, and I observe their emotional/intellectual/psychological personalities to try and fully unleash their musical potential.

Let me say that I am deeply honored to be invited to serve on the Adamant Music School faculty. I first heard about Adamant when I was in high-school studying with Bill Chaisson (Edwine Behre's student) - he spoke glowingly of the Adamant experience. He passed away over 10 years ago, but I would so love to tell him I'm going there to teach - he would be thrilled and very proud.

TA: Thank you! Our readers can find out more about you at www.robetarust.com.



Meet Chelsea van Vliet

We welcome Chelsea van Vliet as the new Office Administrator for the Adamant Music School. Chelsea has a wide-ranging skill set, bringing a wealth of experience to her new position. Although she grew up in Vermont and spent time in Arizona as a youth, she was drawn to the eastern seaboard where she earned an MA in Education at Clark University in Worcester, MA, and went on to manage and own an upscale consignment shop and a vintage specialty business in Boston.



Most recently, she was the Administrative Coordinator for The Advent School in Boston, representing the school as first point of contact for families and the greater Boston community. Leading the Health & Safety branch of the school, she successfully helped the school navigate the COVID-19 challenge.

Chelsea is someone who loves to garden and who enjoys the great outdoors. For this reason, she felt the call to return home to Adamant, where she enjoys the beauty of rural Vermont while feeling the freedom to pursue her creative interests. She is excited to be on staff at the Adamant Music School as we reopen this summer. Her warm personality, excellent office management skills and creative spirit will be an asset to our community.

Thank You!

A big SHOUT-OUT to these folks who give ongoing help to the Adamant Music School

Andy Christiansen—for the website, the archives and liaison to the community

Eric Ryea—for input on the buildings & grounds and liaison to the community

Steve Wasko—for laying out the newsletter and prepping it for publication

Your expert assistance is so much appreciated!

Eon Malan, Graphic Designer

Did you notice the new Adamant Music School logo? And the striking graphic design of our posters and updated website? All these are the work of Eon Malan, award-winning organist, church musician AND graphic designer from Hamilton, New Zealand.

After being very active in the world of church music in his native country and doing extensive organ concertizing, Eon was selected for an international study exchange program in 2019 and completed advanced studies at the University of North Carolina at Charlotte. Eon will be relocating to Charlotte, North Carolina later this year where he has accepted the position of Director of Music & Organist at Park Road Baptist Church.



Apart from his musical activities, Eon has studied photography and graphic design at Pretoria Technikon. He works closely with many musicians and institutions to provide a full digital marketing solution. The Adamant Music School is grateful for the creative work he has done for us. For more information, check Eon out at eonmalan.com.



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