

The Adamanter

THE ADAMANT MUSIC SCHOOL NEWSLETTER

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From the President

Dear Members and Friends:

It is hard to believe but we are celebrating our 75th Anniversary this year. We were born in 1942 when Edwine Behre and her close friends, Alice Mary Kimball and Harry Godfrey rented a broken down building in Adamant, Vermont and Edwine invited several of her associates to Adamant for four weeks. Most of her friends and associates were Jewish and this was the period during the war when there was a lot of antisemitism in New York. Six people showed up and stayed the four weeks. The costs were minimal. The food cost was \$25 a week or \$100 for four weeks and the tuition was only \$75.00 for the same period.

A couple of years later, Edwine, Alice Mary and Harry bought the building for the grand sum of \$2,000 which had been given to them by Jay G. Puterbaugh and a period of renovation began and has been continuing for the last 73 years. Seven years later, (1951) one of the participants who was a lawyer suggested we become a corporation and we agreed on the spot with the name Behre Piano Associates, Inc. As I recall I was one among five or six of the original incorporators and am happy to report that there are still two of the incorporators alive and that I am one of them.

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The other living incorporator is Peggy Ann Bryant (now Mastrude) and she and I have been extremely close friends ever since.

In 1959 I applied for Exemption as a 501 (c) (3) organization for the Behre Piano Associates, Inc. and after a lot of correspondence with the Internal Revenue Service it was granted and we have been exempt from federal income taxes ever since and contributions to us are deductible.

Edwine Behre was elected president and remained as president until her death in 1979 at which time I was elected president and have held that post ever since.

During my term many individuals have given generously to the Behre Piano Associates, Inc. and consequently we now own approximately thirty-five buildings, including five faculty-participant residences where we can easily house up to forty individuals, approximately twenty-six wonderful practice studios all of which have at least one grand piano, many with two, a concert hall, Waterside Hall, a beautiful park named Adamant Green, a building we call The Common where we house our master teachers, a truck, an automobile and two buildings that we use as offices and all of this is on almost two hundred acres of land.

It should be obvious to all who know me that I love the school and want very much for it to survive well beyond my lifetime. I take great pride in letting everyone know that the school believes that all of us are worthy. We do not care about race, ethnicity, religion, sexual orientation, age, and everyone is expected to treat anyone else as equals in all respects.

Janet Yanuklis and her friends have conceived of a periodical that they wish to present on the internet. They have my blessings in all respect and I would like to express my genuine appreciation to Janet Yanuklis and her friends Alex Last and Steve Wasko for their interest in presenting information to our friends on the internet.

Sincerely,

Frank Suchomel, President

Our Sustaining Member Program

Our school is extremely fortunate that we have world class teachers, the best students, fabulous pianos, an extremely dedicated staff, and a beautiful campus. Over 75 years, many caring musicians and patrons of the arts have also made a financial contribution—the school would not be here without these substantial donations. If you are not already a Donor or Sustaining Member, please consider joining us! Donations of any size of very welcome and greatly appreciated! We are a 501 (c) (3) non-profit organization—all donations are fully tax deductible. Click on GIVING on the website, adamant.org or phone our Business Manager, Jean Palmisano at 802-223-3347.

Janet Yanuklis

Upcoming Concert, Weill Recital Hall

Adamant Music School will soon present its 66th concert in the structure now known as Weill Recital Hall in the Carnegie Hall building on 57th Street and 7th Avenue. We began giving these concerts there back in 1951 when it was called Carnegie Recital Hall and have been giving a concert there each year since that time. When we began giving the concerts there almost all of the artists were local people—that is people who live in the New York Metropolitan Area. As a consequence we had good attendance.

With the growth of the school over the many years the artist performers in many cases are no longer local and as a consequence the attendance has dropped off to where personally I worry. Of course the cost of the hall has also increased each year too and we are being forced to seriously consider changing the venue for these concerts.

This year's concert is scheduled for Sunday afternoon March 19, 2017 at 2:00 p.m. and the performers are all spectacular. Thank goodness, some of them are local and should help with the attendance. If any of you have an idea of how to increase attendance I would be happy if you let me know. One suggestion was to issue free tickets. We have always promoted this concert as a fund raising event so clearly just giving tickets away does not help with fund raising. Expensive advertisements also don't help. We have reduced the price of the tickets for seniors and students.

Please share with me any ideas you have for promoting attendance at this worthwhile and important concert event. Sincerely,

Frank Suchomel, President



Summer 2017 Master Class Schedule—Treasured Traditions and Creative Change

This summer four Master Classes have been scheduled. Much to our delight, Menahem Pressler and John O’Conor are planning to return, to inspire us and lift us to new musical levels. Two new Master Classes are planned—much loved Adamant faculty members Franklin Larey (also the Traditional Session Coordinator), and Esther Wang will teach a Master Class together; highly esteemed Zelma Bodzin will teach at Adamant for the first time.

2017 MASTER CLASSES

1. John O’Conor June 27 to July 1
2. Franklin Larey and Esther Wang July 6 to July 10
3. Menahem Pressler August 8 to August 12
4. Zelma Bodzin August 17 to August 21

2017 TRADITIONAL SESSION

July 15 to August 5, 2017

This three-week session includes a daily lesson Monday through Friday, and many performing opportunities. Franklin Larey, Seta Tanyel, and Matthew Manwarren are there the entire session. This year’s “artist-in-residence” will be world famous pianist Andre Laplante.

Applications are being accepted now! You can apply online or download an application at adamant.org.

ADDITIONAL INFORMATION

1. Tuition can be paid using a credit card (3.5% processing fee). Tuition is not due until you accept your offer of admission. There is no fee to apply.
2. If you attend consecutive sessions, you may stay at the school in between and enjoy the Vermont scenery, practice on the pianos, shop at the co-op and in general have a mini vacation. There is no charge for these in between days, but people may show their appreciation by making an optional donation to the school.
3. Faculty biographies are available on adamant.org
4. For the Traditional Session, there is a limited amount of needs-based financial assistance available. If you would like to apply for this, please do so as soon as possible.

Janet Yanuklis

New Master Classes for 2017

This coming summer, there are two new master classes planned

1. July 6 to July 10, 2017~ Franklin Larey and Esther Wang will jointly teach a Master Class from July 6 to July 10. Franklin and Esther have been with the school for many years, at the Traditional Session. Dr. Larey was a Fulbright Scholar and received the Fulbright Researcher Award, and is on the faculty of the University of Cape Town. Well known throughout the world as a performer and professor of music, the school is very fortunate that he will also teach a master class, as well as teaching and directing the Traditional Session. Hear him on YouTube~Brahms Ballade Op. 10 #1, Op. 117 #2 and Scarlatti Sonata in D. Major, K. 492/L.14

Dr. Wang is on the faculties of Gustavus Adolphus College and the Interlochen Arts Summer Camp. She is an active soloist and collaborator, and adjudicator. An expert on J. S. Bach, she performs and lectures on J. S. Bach's Well-Tempered Clavier as a member of The Bach Four, and has recorded solo and chamber works by Jan Radzynski on the Centaur label. Her teaching will be a wonderful addition to our Master Classes.

2. August 17-21, 2017~ Zelma Bodzin is scheduled to teach a Master Class for the first time at Adamant Music School. Among her students at her private studio are several of the school's participants. She received her bachelor's degree from the Eastman School of Music and continued her education at the Hochschule fur Musik. She studied with some of the foremost musicians of our time, including Rosalyn Tureck and Wilhelm Kempff. She is on the faculties of Mannes College/New School, and Aaron Copland School at Queens College.



2016 John O'Connor Master Class – An Auditor's Perspective

I had the privilege of participating as an auditor to this summer's John O'Connor Master Class, which began on Tuesday, June 28 and concluded on Saturday evening, July 2, with a performers' concert at Waterside Hall. Gifted pianists of all ages participated in the five-day master class, which featured piano solos not only from traditional composers such as Mozart, Beethoven and

Chopin, but works by Albeniz, Janacek and a two piano rendition of Shostakovich's Piano Concerto No. 2.

Summer rainstorms did not discourage public attendance, and there was a full audience for both evening concerts on Friday, July 1 and Saturday, July 2.



Performers as young as 15 years old came from places as far away as Miami, FL and Toronto, ON, to participate in the master classes. Dr. O’Conor provided invaluable insights on performance and interpretation of the works of each pianist’s repertoire.

I cannot overemphasize the value of these master classes. The master class is one of the most important methods for encouraging pianists to understand the music they are playing and convey that understanding to their audiences. In the process of navigating the treacherous technical difficulties of a Beethoven piano sonata or a Chopin Scherzo, performers have limited opportunities to hear their music the way their audience hears it.

John O’Conor expertly, and with good humor, provided each of the exceptional pianists at this summer’s master class not only new and useful perspectives on their playing but also guidance on faithfully communicating the composer’s message while engaging their audiences.

Many of the artists were still young with hopes of making a career for themselves in piano performance; many proud parents attended at least some of the master classes and concerts. A reception after the final concert on Saturday evening gave the performers’ families the chance to meet John O’Conor and the Adamant staff.

I believe that this master class was a career-building milestone for the younger pianists who attended and an excellent networking opportunity for older performers and auditors. As an auditor I gained important insight into many aspects of piano performance that will benefit my own piano studies and I feel that the experience was well worth my investment of time and money.

In 2017, the John O’Conor master class is scheduled for June 27 to July 1 at the Adamant Music School. The deadline for applications as either performer or auditor is February 28, 2017. Performers are required to send a CD of a recent recital with three contrasting pieces. For more information concerning applications, please go to adamant.org and select the box entitled “Apply Now”.

Stephen J. Wasko