



# SOUTHAMPTON CULTURAL CENTER

*Newsletter - Summer 2007*

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## IN MEMORY OF MICHAEL TORTORICE

As we conclude another season of the Peconic Youth Orchestra, I am sadly reminded of the terrible loss that our community has suffered with the passing of our dear friend and SCC board member, Michael Tortorice, a giant among men who gave of himself so selflessly, who asked for nothing in return and found satisfaction in simply getting things done.

The magnificent Levitas Center for the Arts is a glowing example of Michael getting things done. Michael served on the board of the SCC for seven years, bringing so much talent, expertise and energy to our organization.

I remember last summer looking over at Michael, while the PYO was rehearsing for the grand opening of the center, he was not only

taking pleasure from watching his talented and dedicated daughters perform but the entire orchestra, he truly cared for each and every child on that stage. When it came time to introduce the center, Michael rushed over to me to remind me of all of the people I needed to thank. Despite the enormity of what he contributed, he was always gracious and appreciative of others who gave and wanted them to be recognized.

There are very few Michael Tortorice's in this world and I am so sad that he is no longer amongst us. However, he will remain with us in spirit forever.

*Debbie Bedrossian*  
**Chairman**

## FROM THE DIRECTOR'S DESK:

It is with great satisfaction that I look back at our first season at the Levitas Center for the Arts. Many wonderful performances, exhibitions and programs took place. It is very rewarding to see the exhilaration and inspiration that both our performers and audiences experience when inside this beautiful venue and the feelings seem contagious. I am all the more thrilled to present an impressive summer schedule that will include prestigious groups in concert, a special exhibition in addition to our year-round art shows, an opera and our renowned Summer String Camp. For added excitement a special star will share the stage for the rest of the summer, a Bösendorfer 280 concert grand piano, aptly called "The Queen", which has been generously provided by Bösendorfer New York. In addition to welcoming you at the Center I am also looking forward to doing the same at Agawam Park and Coopers Beach during our "Concerts in the Park Series".

Kirsten Lonnie  
scc@southamptonculturalcenter.org  
631-287-4377

## *Check our Web Site!*

**For most up-to-date information on events and classes, and directions go to our website:  
[www.southamptonculturalcenter.org](http://www.southamptonculturalcenter.org)  
or e-mail [scc@southamptonculturalcenter.org](mailto:scc@southamptonculturalcenter.org)!**

## *In This Issue*

- Upcoming events
- Summer Concerts in the Park
- The 2007 Piano Recital Series
- New classes and activities

# THE 2006-2007 PIANO RECITAL SERIES

*Liliane Questel*, Founder & Organizer, SCC Board Member

This past year the Cultural Center's Piano Recital Series presented its fourth season, filled with colorful performances by amazing, talented pianists. Due to increased public support, we were able to add a fifth recital. This year's offerings, housed in the wonderful new Levitas Center for the Arts, attracted an even larger audience

In October, we were lucky to have the internationally acclaimed Awadagin Pratt, who served as a mentor and performer at Pianofest during the mid-'90s, return to Southampton to give us another display of his brilliant playing.

He brought us a varied program, which included the Franck Prelude, Fugue and Variations and the Brahms Haendel Variations. His performance was well attended, and he drew high praise from his public. Awadagin is represented by the prestigious CM Artists in New York.

Our November recital featured Michael Berkovsky, a recent alumnus of Pianofest, graduate of the Julliard School and a current doctorate student at the Peabody Conservatory. He offered Beethoven's Waldstein Sonata — only our second Beethoven Sonata over these four years — four Chopin Mazurkas and Rachmaninoff's second Sonata.

In this concert, we did have something of a surprise. I presented him, and spoke briefly about the works he was about to play. He interpreted those pieces beautifully, and then, without even taking a breath he continued into the second half of the program.

To the astonishment of all, the recital went on for another twenty minutes and if some people in the audience were at first puzzled, they quickly understood that Rachmaninoff's biggest solo work for the piano was not an extended Chopin Mazurka! I have to admit that I froze when I realized what was happening, but it was a spectacular performance.

After a well deserved ovation, I ran to the stage, congratulated Michael, and explained to the audience what had happened. I called this incident, "The vanished intermission." The audience laughed, Michael delighted them with an encore. Subsequently, we decided that the concert worked so well without an intermission that we wouldn't have any in the future so that the public can have more time with the artist after the performance.

In December we had our third pianist, the beautiful Bulgarian Anna Stoytcheva. She was a 2000 Pianofest participant, and played an exquisite program, with an especially memorable interpretation of Brahms' Op. 116. Fortunately, there were no surprises this time.

The Series went on in March and April with two current Pianofest participants, both studying with Paul Schenly,

the director of Pianofest. Michelle Cann, just 19 years old, a pianist of Jamaican and Bermudan descent, gave us a lovely program. Her performance was going extremely smoothly, and I was beginning to relax, when I realized that she had skipped Debussy's "L'Isle joyeuse," and was playing her last piece, the Ginastera Sonata, a great, dynamic work. I froze again. As soon as she ended the work, I ran to the stage while she was being warmly applauded, and discreetly asked if she had chosen not to play the Debussy. She looked at me with wide eyes and said: "Oh my God, I didn't play it?" We now had the "vanished intermission" and the "vanished Debussy." With humor, I announced it as an encore and she played it with élan... This was received so enthusiastically that she played an encore by Schubert.

On April 14th, Martin Leung who is twenty years old had a crowd-pleaser program: our third Beethoven Sonata, the Pathétique, and works by Grieg and Chopin. Thankfully, I didn't have any surprises and my heart didn't race. This young man is world-known as the most watched videogame pianist on YouTube, and tours all over the world. You can find him on Google and on his website [www.videogamepianist.com](http://www.videogamepianist.com).

We had announced in his publicity that he would play videogame music on request, and the young Harry Carter asked him to play the music from "Halo," which Martin was happy to do. If I was thinking that some of our followers would leave at that point, I was wrong. Everyone stayed and loved that short, but brilliant piece. I was actually sorry that more youngsters were not present to ask him for other themes; not being an expert videogame player myself, I would not have known what to ask him for. Perhaps "Super Mario," which rang a bell, but it was too late. Martin played a virtuoso Liszt Etude as an encore and was loved by the public.

What a season! Beautiful music, wonderful performances and these little extras that add spice to a successful series.

Our fifth season will be called "Rising Stars Piano Recital Series". It begins September 29th with the Russian pianist Vassily Primakov, a 2002 winner of Young Concert Artists in New York. Vassily is an amazing pianist and musician, and we are looking forward to what is sure to be a memorable evening of Beethoven and Chopin.

In closing, I would like to personally thank our sponsors Annaliese Soros, my husband Arthur Canario, Pierre and Amy Abitbol, Kathleen Kapnick, Paul Schenly, Christine Colligan, David and Karen Fleiss, the Avram Family, Jim Jeffrey, our co-sponsors Roger Samet, Vittoria Robert, Elisabetta Scarampi, Corinne Cléjean Kerz, our donors Kerstin Rhodie, Adrienne Woodduck, Petra Bachstein, Ana Daniel and Claude DeBeaumont; and our volunteers Adrienne Woodduck, Regine Boucard and Joan Levine. They are the people who make the Series possible.

# CLASS SCHEDULE

*For information, call 631 287-4377*

## **Peconic Youth Orchestra**

September 2007 - June 2008

A symphonic ensemble comprised of students from all areas of Eastern Suffolk. Players for the PYO must be in the sixth grade and playing NYSSMA Level 4 and above. Rehearsals begin September 20 and take place throughout the school calendar at the Southampton Cultural Center.

Thursdays, 6:00 - 8:00 PM

## **Prelude Ensemble**

September 2007 - June 2008

This group is targeted towards younger musicians early in their orchestral development. Students with basic sight reading abilities are welcome to take on the exciting challenges and rewards of playing in a string orchestra. Thursdays, 4:45 - 5:45 PM

## **Kendo**

Children and adults study the art of traditional Japanese fencing to develop the physical capability for fighting as well as the moral and spiritual aspects that may be applied in coping with real life.

Mondays and Wednesdays, 6:30 - 8:00 PM

## **Individual Music Lessons**

Contact us for further information. We currently offer instruction for the violin, cello, and piano.

## **Instructed Life Drawing Classes**

Artist and teacher Linda Capello focuses on anatomy, proportion foreshortening, mass and line quality in this class. Thursdays, 10:00 AM - 12:00 PM

## **English as a Second Language**

May 15 - August 23

Beginners: Tuesday and Thursday 6:00 - 9:00 PM

Intermediate: Mon, Tue, and Thurs, 6:00 - 8:00 PM

Advanced: Mon, Tue, and Thurs 8:00 - 10:00 PM

Tuition: \$650 (can be paid in three installments)

For more information please call Jackie Vignoli (Spanish speaker) at 516-380-6913.

## **Herstory**

Writers Workshop for women interested in exploring the memoir form. For more information visit [www.herstorywriters.org](http://www.herstorywriters.org) or call 631 725-4697.

Thursdays, 7:00 - 9:00 PM

## **Folk Dance**

This program includes circle dances from Israel, Greece, Eastern Europe and features great and inspiring music. These thrilling dances provide great aerobic exercise! Meri Wallace, a graduate of the Rubin Academy of Dance in Jerusalem and a teacher of 20 years at Stern College, the 92nd Street Y and her own private studio teaches the program.

Mondays, 7:30 - 9:00 PM

## **Martial Arts/Self Defense Classes**

This program combines 'traditional' martial arts structure and discipline, with a fluid modern day self defense mindset geared toward safety, awareness, and self preservation in today's world. Students train as martial artists, developing their physical, mental, and spiritual strength. Designed for men and women, everyone 14 and over is welcome (younger children may be approved on an individual basis).

Tuesdays 5:30 PM, Thursdays 6:30 PM.

For information please contact: Jeff Thayer at 631 287-5156

## **Writing Workshop**

Join Eileen Obser, a leader of popular writing workshops on Long Island for this lively and supportive workshop for beginning and advanced writers, that will cover fiction and non-fiction. Helpful readings, class discussions and critiquing, editing advice, plus marketing ideas.

Tuesdays, June 5 - 26, July 10 - 31, August 7 - 28, 6:30 - 8:30 PM

Tuition: \$90 for 4 sessions

## **So You Have Always Wanted To Sing**

A master class format designed to get singers of any level on their feet. Students enjoy a friendly and relaxed environment in which they are both audience and participants. Emphasis is on both breathing and performance technique. No audition required, but students must bring a song they want to sing at the first class. All ages (16 and up) are welcome.

June 12, 19, 26, July 10, 17, and 24 (no class on July 3), 7:30 - 9:00 PM

Tuition: \$120

## *Southampton String Festival for violin, viola, cello, bass & piano players*

This program provides all levels of instruction to string students, offering lessons, orchestra, Suzuki group classes, chamber music, theory, composition, and technique classes during an intense two-week period. Students will explore new repertoire through hands-on participation and gain invaluable Suzuki and performing experience while working with their peers and highly trained professional musicians. Come have fun while learning!

July 9 - 20, 9:00 AM - 12:30 PM weekdays

Tuition: \$395

# SCULPTURE IN SOUTHAMPTON

June 24 – August 17, 2007 • Opening Reception June 23, 2007



In a retrospective exhibit at the Southampton Cultural Center's new Levitas Center for the Arts, sculptor Don Saco will be showing over fifty figurative and abstract works in cast bronze and welded steel spanning a period of nearly as many years. Art critic Eric Ernst wrote that his metal sculpture "conjures a sense of motion and exuberance through the rhythmic interplay of geometric form and a dynamic use of negative space." The abstract sculptures, some mounted on steel I-beams, measure three to five feet in height, but are suggestive of sculptures of a monumental scale.

The smaller bronzes are described in an exhibition catalog as "reflecting a sculptor's familiarity with and love of the human figure reminiscent of Rodin. Themes are diverse and whether contemporary, religious or mythical, they reflect universal truths and forces within."

Born in New York in 1929, Don Saco completed his undergraduate studies at Brooklyn College and received early training in sculpture, graphics, and anatomy at the Art Students' League and the Sculpture Center in New York City. He learned bronze casting at foundries in Rome, Italy, where he lived for several years and where he was given his first one-man show in 1963.

In 1975, after thirteen one-man shows in the US and abroad, Mr. Saco suspended work on sculpture to complete post-graduate studies in psychology and earn his doctorate in clinical psychology. For the next 25 years he pursued a career as a

behavioral therapist. In addition to a private practice, he held a faculty appointment as clinical instructor in psychiatry at NYU Medical Center in New York City.

Following a deep personal loss, Mr. Saco gave up his practice, severed ties with New York and moved to Water Mill in 2003. It was in the winter of that year that he mobilized himself, turned his garage into a studio, and returned to sculpture. After a twenty-five year hiatus he discovered with his first piece that the human form had given way to a freer form of expression, one that did not demand anatomical correctness, but sought only to be expressive, unbound, soaring, lyrical in form and not burdened by volume. A transition from figurative to abstract had obviously occurred. Unplanned, it was the gradual and evolving consequence of the forces of time and life experience.

Some of the venues that have exhibited Mr. Saco's sculptures include the University of Notre Dame, IND; National Academy of Design, NYC; National Sculpture Society, NYC; Corcoran Gallery of Art, Washington, DC; Asia Bijutsu Kyokai, Tokyo; Elaine Benson Gallery, Bridgehampton; Galleria l'88, Rome, Italy and Sculpture Center, NYC.

## Spring Orchestra Concerts



The Peconic Youth Orchestra will hold its annual spring concert under the baton of Boris Jourawleff on Sunday, June 10th at 3:00 PM with works by Haendel, Newbold, Meyer, Stamitz and Zimmer.

Maestro Jourawleff's adult group of musicians, the Hampton Chamber Orchestra, will give a performance featuring violin prodigy Jessica Tortorice with works by Vivaldi, Dvorak and Gershwin on Saturday, June 9th at 7:00 PM.

# A BÖSENDORFER TO CHANGE MY LIFE

*Josephine Reiter*, Professor Emerita and Music Consultant

The Bösendorfer is a music lover's dream. This instrument touches the mind and heart of everyone involved: the pianist playing, other musicians performing or singing with it, the audience who is listening and the proud owners or donors who share this master piece of piano making with others. I have always wanted to have a Bösendorfer as an integral part of my life; and a year ago, shortly after I moved from Massachusetts to Manhattan, my own dream came true.

My old grand piano, a gift from my parents and the instrument that had taken me through several degree recitals, years of chamber music-making, and many professional song and choral programs needed extensive repair, a sad fact that my ear had affirmed already for quite a while. The question was to either invest into the restoration or apply these funds to the acquisition of a new piano.

Having experienced the Bösendorfer sound on several trips to Vienna, the world capital of music, I had longed to own a Bösendorfer piano for quite some time. Performing on other major brands throughout my active career, I found none to speak and sing so articulately and exquisitely and with a sound that can be so delicate and then so powerful as the Bösendorfer. So I made an executive decision on the spot to own a Bösendorfer, which coincided with the 1st Anniversary of the Bösendorfer New York showroom—what wonderful timing, what an exceptional find!

An accomplished concert pianist had referred me to Gerhard Feldmann, the owner of Bösendorfer New York. Mr. Feldmann, a piano-maker by training, who basically grew up at Bösendorfer in Vienna, is a concert technician of world renown. He has a huge following among piano owners in New York City and across the country; and his expertise has led him as far as Australia, New Zealand and many cities in Asia. Gerhard is a Renaissance man, extremely knowledgeable and deeply involved with pianos and an instinctive musician. How pleased I was to have him assist me in the selection of my Bösendorfer.

This instrument that now graces my living room is such a pure delight.

It produces just the right sound for whatever piece of music I may be working on, rehearsing, or simply reading through for my personal pleasure. The time passes so quickly when I sit down on the padded concert bench and begin to play. My Bösendorfer is sensitive, loyal, faithful, and always ready to reveal the music that my fingers seek to create. This piano is

a member of my family, a dear friend and companion and a source for rejuvenation.

Each day I begin with playing selected preludes and fugues from The Well-Tempered Clavier, Books I and II, ones that I know and others that need more work. Then I proceed to study whatever compositions I may be teaching or the chamber pieces that I may be working on with other artists in the area. I truly am playing better than ever before because of this piano. Each encounter is full of pleasure and enrichment—this instrument gives so much back! Musicians are eager to come to read through sonatas and trios as soon as they know that the sound of a Bösendorfer will be in the air.

Moreover, I have begun recruiting young artists in the degree performance programs at The Juilliard School and Manhattan School of Music to join with me in the Form and Style @ Bösendorfer New York lecture recitals. The Bösendorfer makes even the audition itself enjoyable. On occasion I have offered my Bösendorfer for a dress rehearsal when one of these budding virtuosos needs a venue prior to a formal public recital or competition.

Developing and promoting young artists has been at the core of Bösendorfer's philosophy for the past 175 years. Bösendorfer New York is very active in continuing that tradition with its Artist Salon, the Performance Platform and the Form and Style series of lecture recitals. Now the Southampton Cultural Center too has a strong history in the development of emerging performing artists, promoting the humanities and arts in many ways and reaching out to the local community. How exciting it would be if these two were to join forces—imagine how many more lives might be touched and enriched by the sound of a Bösendorfer.

## *Special Guest Appearance*

Not part of the 2006-2007 Piano Recital series, but as a result of many requests over a period of time, Ms. Questel performed a recital herself at the Center on May 5th. It was a "star-studded" evening since she shared the stage with another luminary, a Bösendorfer 280 concert grand, generously provided by Bösendorfer New York. The pro bono performance featured a tribute to fellow board member Michael Tortorice, a lively Haydn Sonata, some of Rachmaninoff's beloved Preludes and Schumann's "Faschingsschwank aus Wien", a most befitting work for the Viennese piano.



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## SUMMER 2007 EVENTS

### *Levitas Center for the Arts*

<b>Sat, June 9</b>	7 PM	Hampton Chamber Orchestra
<b>Sun, June 10</b>	3 PM	PYO Spring Conert
<b>Sat, June 23</b>	5 PM	Don Saco Exhibition – Opening Reception
<i>The exhibition will be open to the public through August 17</i>		
<b>Mon, June 25</b>	5 PM	Pianofest
<b>Mon, July 2</b>	5 PM	Pianofest
<b>Mon, July 9</b>	5 PM	Pianofest
<b>Thurs, July 19</b>	7:30 PM	Bard/Music Festival of the Hamptons
<b>Fri, July 20</b>	TBA	Southampton String Festival Concert
<b>Sun, July 22</b>	3:30 PM	Bard/Music Festival of the Hamptons
<b>Sat, Sept 8</b>	7:30 PM	Opera of the Hamptons “La Traviata”
<b>Sat, Sept. 29</b>	7 PM	Rising Stars Piano Recital Series presents Vassily Primakov

### *Concerts in the Park Series*

All concerts start at 6:30 PM

<b>Sun, July 1</b>	Coopers Beach	Jerry Costanzo Big Band Swing/Big Band Raindate: Monday, July 2nd
<b>Wed, July 11</b>	Agawam Park	Mac Talla Mor Celtic Fun <i>Presented by Southampton Publick House</i>
<b>Wed, July 18</b>	Coopers Beach	Nu-Cullers Motown
<b>Wed, July 25</b>	Agawam Park	NYU Etude/Trio Ensemble Classical (Teenagers/Young Adults) <i>This concert will be held at the Levitas Center in case of rain</i> <i>Presented anonymously by Friends of Music</i>
<b>Wed, August 1</b>	Coopers Beach	Precisions Classic Rock
<b>Wed, August 8</b>	Agawam Park	Hampton Chamber Orchestra “Hamptons Pops”
<b>Wed, August 15</b>	Agawam Park	Isotope Stompers Dixie
<b>Wed, August 22</b>	Coopers Beach	Lone Sharks Swinging Rock & Roll
<b>Wed, August 29</b>	Agawam Park	Vivian and the Merrymakers Steel Band



*Please check our website  
 for the most up-to-date listing of events!*  
[www.southamptonculturalcenter.org](http://www.southamptonculturalcenter.org)