

*Our Mission is to pioneer a new theatrical format
for classical music recitals that fully engages audiences.*

UPCOMING EVENTS

Friday, February 17
8:00 p.m.

“The Measure of Our Years”

A New Triad for Collaborative Arts
Theater Recital Works™
Presentation

Jennifer Beattie (soprano) and Adam Marks (pianist) take you on a deeply-moving adventure through a lifetime. This carefully “curated” program of art songs and evocative text spans a world of composers, languages and cultures. Our shared journey reflects wide-eyed childhood through soulful realizations of death and beyond.

This special event marks New Triad’s debut at the National Arts Club. New Triad has offered interdisciplinary training to artists who have, in turn, presented exciting new theatrical recitals since 2003. An Opera News review summed up New Triad’s work with: “a fresh breeze blew into the song recital world...”



Jennifer Beattie, Soprano

A limited number of general admission seats are available for a contribution of \$25 or more to New Triad.

To make reservations, kindly mail your check to New Triad for Collaborative Arts, 350 Fifth Avenue, Suite 3304, New York, NY 10118 by February 6th.



Adam Marks, Pianist

March 13 - 17 **Audience Engagement Pilot**

New Triad is embarking on an exciting next chapter by “going back to the future.” When our group was founded in 2002 we planned to highlight training for instrumentalists and chamber groups as well as the singer-pianist teams we have focused on over the last seasons. The time has come to round out the picture. In a week of classes, coachings and team teaching sessions, we will work with an extraordinary group of young artists, all volunteers from The Juilliard School community. We are dedicated to helping each artist increase his or her emotional and physical comfort in speaking with the audience, while expanding upon the theatrical possibilities for highlighting a certain musical work, thus going beyond the primarily sonic experience of a traditional recital. All sessions will be filmed for future study, as a record of New Triad’s creative process. At the end of the training we will present the performers in a special performance.

Please mark your calendars

and join us for the showcase performance culminating this week of intensive interdisciplinary study. The recital will be held at:

The Piano Salon
Yamaha Artist Services, Inc.
689 Fifth Avenue, 3rd floor
(entrance on 54th Street)

Friday, March 17th
7:00 p.m.
Admission free
Seating limited

Featured artists include:

- Stefan Milenkovich, violinist, international performer serving on The Juilliard School faculty as Itzhak Perlman’s teaching assistant
- Konstantin Soukhovetski, pianist, award-winning graduate student at The Juilliard School who will be making his NY debut on April 20 at Alice Tully Hall as the school’s William Petschek competition winner
- Julia Mintzer, soprano, an undergraduate student at The Juilliard School singing Pamina in the school’s spring production of Mozart’s Die Zauberflöte.

Out-of-town Engagements

Northern Arizona University Master Class
February 27, 2006

Virginia NATS Master Classes and Recital
March 3-4, 2006

March 6 Montclair State Master Class



MESSAGE FROM THE FOUNDER

Dear Friends of New Triad,

As we ring in the New Year, we reflect back on moments that have indelibly shaped our lives. One of my vivid memories is the parental guidance meted out to me as I entered puberty. My parents forbade me to see "The Graduate." Words of advice from my mother still echo loud and clear: "It's one thing to read about it, or hear about it, but you believe it's OK when you see it." Not that these words discouraged me from seeing all I could; I went on to take in films, theater, opera and musicals like a fish to water. When living in Germany, I was haunted by the images of suffering experienced by Klaus Maria Brandauer in "Mephisto" as he grasped the heavy toll exacted in believing that he, as an artist, could remain apolitical. Since the early 90's, I became fascinated by teens describing the newest song by what the SAW, not by what they heard, in the music video. There's no denying the massive power of the visual sense and its pre-eminence today.

But, much of what makes us human transcends the surface, our armor, and our masks. This is one of the dearest gifts of classical music. More interested in meaning than in appearances, I spent most of my life in sound, as did the classical musicians I knew and respected. The time has come for the recital world to embrace the beauty of the visual, indeed multi-sensory, theatrical experience. New Triad is dedicated to combining the transporting aural experience that has so long dominated the classical music world and presenting it in this new format. As we help classical performers become dramatically expressive using both spoken words and music, they are empowered to transform their recitals into complete dramatic performances engaging to the public in our multi-media world.

2005 was a year of marked progress towards bringing New Triad's interdisciplinary approach through training and performances to communities across America.

We were hosted by universities and presenting organizations as far away as the University of Houston, Eastman School of Music, a NATS conference in Columbia (SC), the University of Kentucky at Lexington, Grand Valley State University in Michigan, the Colorado Springs Conservatory, as well as in our New York City home at Manhattan School of Music and Mannes College. In March, New Triad embarks

on an expansion beyond the training of singer-pianist teams to include instrumentalists. Join us in the excitement of new possibilities in 2006 and beyond. To quote an excerpt from the poet Ludwig Uhland's *Frühlingsglaube*, set masterfully to song by Franz Schubert:

Die Welt wird schöner mit jedem Tag,
The world grows more beautiful each day,
Man weiss nicht, was noch werden mag,
We cannot know what is still to come,
Das blühen will nicht enden.
The flowering knows no end.

To growth,

Arlene Shrut



*Revitalizing The Recital Residency
Texas Music Festival
June 2005*

*Left to right: Crausy Ross - pianist,
Johnathon Pape - Stage Director,
Arlene Shrut - Artistic Director,
Andy Dixon - pianist.*

The Legacy Fund

Arlene Shrut and I met at the Eastman School of Music in 1975, where we began collaborating as musical partners and began a life-long friendship. While at Eastman, Arlene began planting the seeds for a vision of performances where singer-pianist teams and chamber musicians were equal partners, designing programs together which would truly touch the lives of those in the audience. My deep respect and admiration for Arlene, the realization of her work and her vision through founding New Triad, led me to support her endeavors in a more concrete way than just making my own monetary contributions.

In June 2005, I initiated a project to raise money for New Triad. I drafted a letter to friends, family, local (North Carolina) musicians and members of the NC NATS (North Carolina National Association of Teachers of Singing) asking for support of the New Triad vision and mission. A goal was set for the end of August 2005. It was met and surpassed, thanks to the generosity of friends, family and colleagues. The donations were collected and deposited into a new fund, aptly entitled The Legacy Fund, for what Arlene is creating truly is a Legacy, one which will inspire for many generations to come. Please continue to support Arlene's pioneering efforts to keep the classical recital alive and meaningful by making a tax-deductible contribution to New Triad through The Legacy Fund. Thank you for your support.

*Ellen Markus, MA, CCC/SLP, DMA
UNC Voice Center
Chapel Hill, NC*

Ellen Markus received her B.A. in Music from the University of California, Berkeley. She then earned her Master of Music and Doctoral of Musical Performance from the Eastman School of Music. After several years of teaching at the university level, Dr. Markus returned to school to earn a Master of Arts in Speech Pathology. She now coordinates The Voice Center at University of North Carolina Hospitals, where she is a Singing Voice Specialist, working with singers who have vocal fold injuries, in addition to other patients.



Texas Music Festival
June 2005

Frauenliebe und Leben
New Perspective on Performance

In early June, I had the privilege of participating in a four-day workshop class presented by New Triad, an organization dedicated to the revitalizing of the art song recital through innovative presentational techniques.

I took Schumann's *Frauenliebe und Leben*, hoping to gain some insight from the presenters, Dr. Arlene Shrut (musical coach) and Johnathon Pape (director). We talked about the idea of elevating the role of the pianist, so much so that she is actually a character in the story (in this case, a good friend, or one of my Schwestern. We came up with subtext for each of us, as if carrying on a conversation with each other through the music, and conventional "blocking" went out the window. I was all over the stage, including behind the piano; even on the piano bench! It created such a beautiful context and was intriguing and compelling.

It was a great experience, and one that was life-changing as well.

Lynelle Rowley, Soprano



Lynelle Rowley, Soprano
photo from lynellerowley.com

News from
Manhattan School of Music
November 2005

On November 9, 2005 Arlene Shrut, founder and director of New Triad, presented a master class at Manhattan School of Music in Greenfield Hall. The class consisted of three parts:

- An introduction and brief explanation of New Triad with respect to the 'Macro/Micro/Grid Class' as applied to singer/pianist duos working on art song literature
- A demonstration working session with two duo teams
- A New Triad drama-recital.

The class was attended by an enthusiastic audience consisting of faculty members, students and visitors, many of whom were experiencing the New Triad organic approach to creating a synthesized product of the poetry, music, drama, emotion and performance for the first time. Ms. Shrut's explanation of the New Triad Collaborative Art was extremely clear and well presented. The working session that followed included singer-pianist duos David Kelleher Flight-Reiko Fukuyama and Mariane Lemieux-Ji Eun Moon. This portion of the class provided the audience as well as the participants some insight into the architecture of the poetry and music.

The third part of the afternoon class was the presentation of the 'finished product' or the result of the 'Macro/Micro/Grid' together with all the other aspects of producing a formal drama-recital. The presentation itself was immediately captivating and uncommonly clear and simple; every aspect of the performance had meaning that contributed to the success of the recital. Perhaps the most fascinating part of this performance for this audience member was the intensity and commitment of the pianists. There is such an obvious transformation that takes place in the pianist from 'accompanist' to 'participant' that has to be witnessed to be believed. This new role of the pianist of course only heightens the intensity of the singer's performance to the point of total engagement of the audience.

This particular recital of twelve art songs and a reading lasted a full sixty minutes but seemed to be over in much less than half that time! This is the way performance needs to be. I look forward to New Triad's extension of this paradigm to the instrumental chamber music recital.

John Forconi
Chair, Accompanying Department

At a recent New Triad master class I had the pleasure of experiencing art songs come to new life. Inspired by Arlene Shrut's insightful text-driven observations, young singers responded immediately to a fresh understanding of how they internalize and interpret a poem. With this awakening awareness of their very personal reactions to the written word came the ability to communicate a song more deeply to those of us in the audience by striking the common chords of emotion, of experience, of remembrance. Observing this connection of poetry to artist to audience gave me the opportunity to witness the vision of New Triad in action.

The recital that followed the class was pure joy, moving seamlessly from composer to composer, from era to era, from language to language, from style to style. Using additional poetry and subtle staging, the singers' and pianists' program took us on a thematic journey that captivated and, ultimately, moved us.

Kudos to New Triad for its unique approach... and thanks for an unforgettable evening!

Virginia Perry Lamb,
MSM Accompanying Faculty,
Undergraduate Accompanying course

The concepts you introduced with the Macro/Micro Grid really worked to deepen our understanding and interpretation of vocal music.

As a newcomer to New York City, it is wonderful to hear about an organization dedicated to the revival of the arts song form. The songs were not only performed, but given life. It raised my own standards about how I should perform.

Mariane Lemieux
Soprano, Masters Student



Interview with Jennifer Beattie

by Kate Nesbit

KN: When did you decide on music as a profession?

JB: That actually was a constant battle for me. My parents are neuroscientists and I've always had both music and science available to me. I ended up doing a double major in music and psychology in college at The Ohio State University. I'm still involved in science; it's my day job. I'm a lab technician in a neuroscience lab.

KN: That is so different from waiting on tables...When did you decide to go to a music conservatory?

JB: I studied with Maitland Peters in NYC during one summer and decided to apply to Manhattan School of Music kind of on a whim. That was also the summer I met Arlene (Shrut). I went to Manhattan for my Master's degree and worked a lot and studied American music with Paul Sperry for a year. I did a lot of outreach program work as well; I wrote an opera called American Opera Idol to introduce kids to opera.

KN: I understand you're very comfortable with breaking the 4th wall and talking to the audience. Have you always been able to do that?

JB: God, no! I remember my first recital in college, I was totally petrified. I was so scared to come out and see my entire dorm sitting in the front row. I really didn't get over it until the end of college when I was working on a musical revue. It was one of those "aha" moments when I realized it was a lot more fun if you engaged the audience.

KN: How did you become involved with New Triad?

JB: Arlene was the coach on my Master's recital with Mee-Kyung Chang at Manhattan School that was the year they were doing the pilot program and Arlene thought after working with us on the recital (we packed all the required stuff in the first half and did the second half as a thematic American song recital) that Mee-Kyung and I might be interested in New Triad. We went to the auditions with one of our thematic sets and were awarded the fellowship.

KN: During that period of time (2003-2004) how often did you work with the people in the program?

JB: Two nights a week from 6 – 10. There were a whole variety of programs, like a psychology of partnership course.

KN: That must have dovetailed nicely with your psych training.

JB: Definitely, and it really helped Mee-Kyung and I get to know each other! We took a lot of classes before we even started staging any of the works that ended up in the recital. That was probably where I got really comfortable being on stage.

KN: Were there any classes that stood out as different from education that you had received before?

JB: Definitely the psychology course. And learning movement (with Alyssa Dodson) not just to move gracefully but to embody the music and the emotional situation that you're trying to portray. Meagan Miller's class as well, talking about the real level of depth that should be there in your performing. I don't think they do as much of that in conservatory.

KN: How have the classes influenced your work with recital and other genre since then?

JB: I think that this was a road that I had desperately wanted to be on, but hadn't been given "permission" to do so. The level of risk-taking and also the level of truth-telling that I've been able to embrace I don't think you are always able to learn at conservatory. The period of training when twice a week we were in front of other performers doing outrageous things designed to allow us to open ourselves up and communicate things to an audience was very enlightening.

KN: Could you describe the differences in process you went through in preparing your program "The Measure of Our Years" with 2 different pianists?

JB: For one thing, Mee-Kyung and I were starting the program from scratch. It was a lengthy process, but a very exciting one, a very freeing experience for both of us. We performed the show for about a year before Mee-Kyung left. Adam is a very different person, very outspoken, he's very animated, very comfortable talking onstage. He's actually doing his doctoral thesis on "the vocalizing pianist." It was tough to take the program that we had "birthed" and integrate someone else, but Adam and I were able to step back and discuss what these poems meant to us. We basically reconfigured the recital to be Adam's and my journey, which is a totally different experience.

KN: I would think that would make it easier, in a way, to have the program be new for you each time.

JB: I still can't get over that, I've done it a number of times and it continually surprises me that it has such a life of its own.

KN: What do you feel are the primary things to be gained from the New Triad approach to recitals and collaboration?

JB: Actually one thing that I'm spoiled by is the collaborative thing now. Adam and I split fees down the middle, we support each other's work, we know each other's work. We're concerned that each has equal consideration. It's one of the big reasons to send young singer/pianist teams to New Triad; without the training you'd never believe the depth and level of collaboration that is possible.

KN: What's been your experience talking with pianists other than Adam and Mee-Kyung? Do you find that you're communicating with them differently than you would have before?

JB: The really great thing about the New Triad experience for me is that it's taught me to communicate with other musicians in a much clearer way. By hearing coachings with your pianist you have a better idea of the piano as an instrument and how to share with the pianist what you're going for, and have better knowledge of what they're going through. I tend to create collaborations with pianists very quickly and easily now because I have such a high level of respect for what they do. Truly invaluable when trying to make a career.



Kate Nesbit received her B.A. in Music from Oberlin College, followed by two years in Stuttgart, Germany studying at the Hochschule für Musik. She then earned her MM and DMA from the Eastman School of Music, where she became a friend and musical collaborator of New Triad founder, Arlene Shrut. After years of performing as a soprano, she expanded her professional activities as manager of a mystery bookstore in Greenwich Village, reasoning that the two paths were compatible. Art, after all, is one of the Great Mysteries.

WELCOME

to our newest core curriculum
faculty member, Adam Marks

Speaking With Your Audience

Originally from California, pianist Adam Marks is an active soloist and chamber musician. He began his piano studies at the age of four, but has explored countless areas of interest including theatre, science, and the medical professions. After earning a B.A. from Brandeis University, Adam continued his studies at the Manhattan School of Music in the Masters Program. His past teachers include Anthony DeMare, Donn-Alexandre Feder, Evan Hirsch, Sally Pinkas, and Lois Banke. Adam has also performed in master classes with such renowned artists as Ursula Oppens, Bruce Brubaker, Sara Davis Buechner, Marc Ponthus, and Aleck Karis. Currently, Adam is a candidate for the Ph.D. in Piano Performance at New York University with his forthcoming dissertation, *Unleashing the Voice: Interdisciplinary Influences and Interpretive Techniques of Literature for the Vocalizing Pianist*.

In the fall of 2003, Adam made his Carnegie Hall debut in both Zankel and Weill Halls, performing the music of Aaron Copland under the baton and tutelage of Michael Tilson Thomas. Other recent performances include concertos with the National Repertory Orchestra and the Brandeis/Wellesley Symphony Orchestra, and collaborations with New World Symphony, New World Symphony Percussion Consort, and the Manhattan School of Music Orchestra. Last year, his work with performance artist Connie Beckley culminated in a two-week run of *From: A Masque in Seven Inventions* at the Here Center for the Arts.

Adam's multi-faceted involvement with the New Triad for Collaborative Arts includes roles as both teacher and performer. As a faculty member, he teaches audience engagement and coaches upcoming recital programs. As a performer, he appears both as a soloist and as a collaborator with soprano Jennifer Beattie.

In addition to his ensemble work, Adam is an active solo recitalist. With engagements in the New York area and beyond, Adam consistently demonstrates his commitment to new works by both emerging and established composers.



Imagine exploring a museum filled with masterworks. While each one is special, it can be difficult to connect with a specific work. It is easy to become overwhelmed and lost in things

that seem to exist regardless of your opinion or participation. If you are engaged in a discussion about a painting, however, you notice more. Your eye finds more detail, more expression, and as part of the experience, you make the painting your own. Whether you like the work or not, you establish a relationship with it, a connection that stays with you as you leave the space.

I believe it is our responsibility as performers to provide this meaningful link for our musical audience. Classical concerts can sometimes feel cold or disengaged to even the most evolved listener. In an age of ubiquitous recordings, how can we engage our audience and differentiate our live performances? Speak. Not just *to* your audience, but *with* your audience. Welcoming your audience into your performance means more than saying hi at the beginning of the program. It means making classical music relevant and exciting. By engaging the audience through speech, we welcome them into our performance space, and begin to forge a relationship between the listeners and the music.

In *Speaking With Your Audience*, I help performers find their own, unique stage presence. The joy of modern performance is that people want to experience not only the music being played, but also the personalities on stage. My course helps to separate New Triad performances from others, promoting individuality and persona.

We work so hard to craft our interpretations, yet often place the responsibility on the listeners to understand what took us weeks, months, even years to construct. Sharing our own experiences, reflections, and thoughts helps the audience get inside our minds, thus sharing the experience of the performance.

Breaking the fourth wall means being more vulnerable as a performer, but it opens up new possibilities and experiences. Reading audience reactions will provide the necessary feedback to keep your presentations fresh and contemporary. Witnessing the joy you inspire will help you find greater conviction in your musical decisions. Creating the sustainable performance means making connections with a live audience. After all, without active listeners, what is a concert? *Speaking With Your Audience* is designed to not only help you grab your listeners' attention, but also to clarify your own intention, honing in on the perfectly-crafted performance.



Mannes College of Music November 2005

New Triad has, for the third time, provided a wonderful learning experience for the students at the Mannes College of Music. This past November, Alyssa Dodson shared her expertise with movement and body awareness as it relates to performing art song repertoire. Ms. Dodson's insight was invaluable to the participants.

The progress was very evident as Ms. Dodson assisted the students in uncovering the meaning of the poem. Then she was able to guide the physical expression in a way that assisted the vocal production. The performers were committed and less inhibited. They were able to communicate effectively and with ease.

The students and faculty are grateful to Ms. Dodson and the New Triad for making this master class possible. We look forward to continuing these events and working with New Triad again in the near future!

Beth Roberts, Vocal Chair



GETTING TO KNOW YOU: NEW TRIAD FACULTY



Alyssa Dodson **Connecting through Body** **Awareness/Stage Department**

As a professional dancer, Alyssa Dodson has performed with many distinguished dance companies. They include the Martha Graham Dance Company, Pilobolus, The Pascal Rioult Dance Theatre, The Mark Morris Dance Group, and the Metropolitan Opera Ballet. Ms. Dodson has worked as an assistant choreographer for Pilobolus's version of the Nutcracker commissioned by the Ballet du Rhin of Mulhouse, France. Ms. Dodson has been on the staff of Tanglewood since 1999 teaching yoga, movement and placement to singers, instrumentalists and conductors. In December of 2002, Ms. Dodson taught the singers of the Metropolitan Opera Lindemann Young Artist program. As a dance teacher, Ms. Dodson has taught the Martha Graham Technique at NYU Dance Education Department, Cap 21, Interlochen Center for the Arts, and participated in numerous master classes worldwide.



Drawing from new resources to enhance the imagination and therefore interpretation of art song and other forms of chamber music is a dynamic creative process. The most available resource for dramatic inspiration each performer has is his or her body. When an artist becomes more aware of his or her body by focusing on the senses, many difficult dramatic questions can be answered quite simply.

For example, smell may evoke memory, sight creates pictures, touch enhances texture, hearing evokes time, and taste adds to the sensuality of song. All these human experiences: memory, pictures, texture, and sensuality, among many others, are the stuff of communicative performance. The simple fact of tuning into each sense can enhance the audience's experience.

New Triad was invited to teach a Master Class in Movement and physical presence at Mannes College of Music this fall. Beth Roberts, Chair of the Vocal Department, hosted us. The participants were students of the vocal program generously accompanied by Pei Wen Chen of the Mannes coaching faculty. Together we dove into an exploration of art song through physical expression.

I lead the singers and Pei Wen Chen through a series of exercises designed to both relax the tensions throughout their shoulders, arms, hips, and legs and to engage their core supportive musculature through their torsos. We then turned our attention to the five senses and began exploring our awareness of each sense. First we tuned into the sense and then tracked how our bodies reacted to the sense, whether it tensed in anticipation of it or relaxed into it. After monitoring the physical response we explored our mental reaction and therefore relationship to the sense. Finally we tried to extend the awareness from internal to external for as performers each singer and pianist must find ways of engaging and being present within the song but not at the expense of excluding their stage partner or audience.

We found it easy to be focused in exercises like these when no artistic demand was made. We understood that the more challenging work would begin when the music was added. Our class question became: How to practically use this new information while performing? How would this awareness enhance song?

As each singer and I went through the poetry of the song, it became clear that each song contained so many references to the senses that all the singers had to do was feel them as they sang. We first played with focusing on one overall sense that felt like a baseline of the poem. Then we tried finding different values and textures of the sense within the development of the song. As we worked this way we began to notice that each singer engaged thoroughly in the moment.

Each became more present and interesting to us as an audience. Eventually the singers began to comment that some of their technical problems worked themselves out as they focused on their physical presence. It was exciting to discover yet another tool to help them both enrich their experience and to use as a back door way to develop their technique.

The class felt very positive and useful. The singers were excited to explore the poetry and therefore the music using these tools. We discussed how important it is for art song performers to engage their bodies as the resource of communication to the audience. For example, an opera singer has the costumes, sets, lights, and story line all to help define and support their character. In art song there is nothing but the two musicians the piano and the music. The particular beauty of the song is in its pure simplicity; through the music and voice can the artists draw different worlds, settings, and emotions. Nothing is superfluous. When performed directly with this "felt-sense" the duo creates an immediate more intimate connection with their audience. It brings the human element back into song without being melodramatic and sentimental.



A SPECIAL THANK YOU TO OUR ANGELS

Contributions 2005 New Triad (received as of December 29, 2005)

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NEWS FROM THE NEW TRIAD BOARD

New Triad has much to look forward to in 2006-2007 and opportunities abound!

Reflections on the founding, growth and development of the New Triad Curriculum and New Triad Theatre Recital Works™ as we enter our fourth year, reveal one over-riding fact:

We Can't Do It Without You!

New Triad's immediate needs include support for:

Expansion of the Board of Directors
Infrastructure
Program Development
A Part-time Executive Director

It is an ongoing to privilege to work with an organization where daily challenges are met with creativity and generated into positive, forward motion.

**Please join me in working to
reach out to new audiences.
To volunteer please contact us at:
New Triad (212) 971-9782**

The success of the last three years of New Triad could not have been accomplished without the help, hard work and creative insight of so many people throughout the tri-state area and the entire United States, along with the internationally-renowned faculty led by Artistic Director, Arlene Shrut.

Our deep thanks to those of you who have taken the time to make contributions to New Triad in the past and, hopefully, in the future. We anticipate that, through our upcoming expansion this season, participants will share with their audiences even more while keeping in mind all they have learned as they further their careers and bring their art to the world.

*Susan Lochner
Secretary and Acting Treasurer*



YOU NEED NEW TRIAD, AND NEW TRIAD NEEDS YOU!

Your contribution, at this critical time in New Triad's development, is crucial to ensure the on-going memorable experiences that occur in the lives of every participant, teacher, staff and audience member alike.

New Triad's dedication to creating this unique learning and performing experience can only continue if our infrastructure and programs are supported.

*For Everyone, Yours Can Truly Be
The Gift That Keeps Giving!*

Please cut this page on dotted line
& send your generous donation to:

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350 Fifth Avenue, Suite 3304
New York, NY 10118-0069

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Meryl Sher

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POEM FOR YOUR PLEASURE

The Human Seasons by John Keats

*FOUR Seasons fill the measure of the year;
There are four seasons in the mind of man:*

*He has his lusty Spring, when fancy clear
Takes in all beauty with an easy span:*

He has his Summer, when luxuriously

*Spring's honey'd cud of youthful thought
he loves
To ruminate, and by such dreaming high*

Is nearest unto heaven: quiet coves

*His soul has in its Autumn, when his wings
He furleth close; contented so to look
On mists in idleness-to let fair things
Pass by unheeded as a threshold brook:*

*He has his Winter too of pale misfeature,
Or else he would forego his mortal nature.*



SPECIAL NOTE

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**We will send you our newsletter and
occasional notification of upcoming concerts
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We look forward to hearing from you!

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School of Music, University of Houston

John Forconi - Chairman of the Accompanying
Department, Manhattan School of Music

Margo Garrett - Collaborative Piano Faculty
at the Juilliard School and U of MN, Director
of Vocal Programs, Steans Institute for Young
Artists, the Ravinia Festival

Steven Gross - International opera and music
theater conductor. Former Music Director,
Theater des Westerns, Berlin

Dimitri Hvorostovsky - International Opera
and Recital Singer

Mark Kaczmarczyk - Former Head of Opera
Program, University of Oregon, and Founder
Detroit Oratorio Society

Jane Marsh - International Opera and Recital
Singer. Winner gold medal Tchaikovsky
Competition

Joan Morris - Cabaret artist and faculty
member, University of Michigan

Peter Oundjian - Conductor and Artistic
Director, The Caramoor Festival

Mark Riggleman - Former Director, 92nd Street
Y School of Music

Marylís Sevilla-Gonzaga - Writer for Opera
News, Playbill, Dance Magazine and others

Paul Sperry - Director Joy in Singing, Faculty
member The Juilliard School and Manhattan
School of Music

Arnold Steinhardt - First Violinist Guarneri
String Quartet

