



## MESSAGE FROM THE FOUNDER

Dear Friends of New Triad,

Do you remember the end of Samuel Barber's Knoxville Summer of 1915? Those beautiful words of James Agee describe a child whose family will never tell her "who I am."

That has been the story of New Triad over the last five years. As we have grown from an idea, to an organization, from grass roots seminars to exciting new nationwide collaborations, we have much to celebrate in terms of honing our identity while expanding the community we serve.

I welcome you to enjoy the travelogue in this newsletter. Follow where New Triad has been invited over the last months to share communication skills not offered in traditional music schools or festival curricula. Enjoy hearing about young artists and established professionals being guided by New Triad specialists in creating performances that are more expressive in visual and emotional ways as well as upholding the greatest ideals in music making. I look forward to the next five years and thank you for taking the journey with New Triad.

To the new growth that spring offers,

Dr. Arlene Shrut  
Founder and Artistic Director

## Upcoming Performances

**May 1, 6 PM**

Paul Hall at The Juilliard School  
"Walpurgisnacht"  
featuring Julian Mintzer/soprano,  
Carol Wong, pianist  
Admission is free

**May 6, 5:30 PM**

VIM Tribeca Series at Icosahedron  
Gallery  
27 North Moore Street, NYC  
"The Place You Never Left"  
featuring Adam Marks/pianist  
Tickets \$25/ \$10 students and seniors

**June 10, 5:30 PM**

Fifth Avenue Studio  
303 Fifth Avenue at 31st Street, 10th fl.  
"Theory of Threes"  
featuring Fifth House Ensemble  
Tickets \$25/\$10 students and seniors

Log onto [www.newtriad.org](http://www.newtriad.org) for  
details.

Hope to see you there!!



## Beinecke Concert at Yale

March 1, 2007



Jennifer Beattie, soprano

Adam Marks, pianist

Photo by Mateusz Zechowski,  
Studio TEO Recording Services

## \$40,000 Program Grant Launches a New Trio of New Triad Recitals

In November of 2006, New Triad was honored to receive a generous anonymous donation exceeding \$40,000. This very special donor has seen first-hand what is needed to empower classical musicians and stepped forward to make New Triad performances possible. This gift enables the creation of:

"The Place You Never Left"  
(featuring pianist, Adam Marks)

"Theory of Threes"  
(featuring Fifth House Ensemble  
members)  
Melissa Ngan Snoza, flute  
Jennifer Woodrum, clarinet  
Herine Coetzee, cello

"Pick Your Passion"  
(featuring Meagan Miller, soprano  
& Spencer Myer, pianist)

"The Measure of Our Years" in a  
re-worked format (featuring Jennifer  
Beattie, soprano & Adam Marks,  
pianist, which just bowed at Beinecke  
Library at Yale on March 1st.



## GETTING TO KNOW YOU NEW TRIAD CORE CONSULTANT



Ellen Rievman

### FEATURED ARTICLE

“I never know what to do with my hands.” “The piano introduction to my piece is too long.” “I love to close my eyes when I perform.” “I wouldn’t dare look directly at anyone in the audience.” What do these remarks all have in common? They identify an artist who is not in a relationship with his audience, a performer who is delivering a monologue, rather than engaging in a dialogue. How can this impact the wisdom of maintaining traditional classical music performance practices?

Last March I had an opportunity to coach two artists, violinist and pianist, at Juilliard in New Triad’s “Audience Engagement Project.” How unusual, you might think, to ask these artists to be in a relationship with their audiences; they seem to be such solitary performers. The truth is, though, relationships are the essence of being on stage, the pathway to being

innovative, and to open this vista for the performer is to watch creativity in action. “What relationships exist?” you may ask. If you consider that in theatre, the experience of the audience is more important than that of the performer, you begin to understand. The performer has a relationship with himself, with the audience, with a colleague on stage, with the stage itself, with the material being performed. And that’s only the beginning. It’s lonely on stage if you’re up there all alone.

Imagine what would happen if the artist had such a relationship with the music that she knew exactly what she hoped to cause in her audience. Imagine how her specificity and clarity would land on the audience and allow them to engage their own memory banks. Imagine how the performer would have to investigate the audience to see how her words or ideas were landing; imagine the energy and reciprocity created by this interest. It’s vulnerable for the performer to make this invitation; it needs to be practiced and individualized, but it offers great rewards. The audience always knows when they have been included and have traveled a special journey with the artist on stage. It is for that journey that we go to the theatre; it is why live music-making can never be replaced.

What I am asking you to imagine is precisely what New Triad is committed to facilitating. In the workshop at Juilliard, the instrumentalists were awestruck by the permission to engage and what it brought to their performances. For the pianist in particular, who faces into the wing, rather than looking out into the audience, the experience to use his imagination to really SEE whatever he looked at, was a revelation. It kept him more immediate, more energized, and the audience was a part of this.

I had the pleasure of directing a “Recital Theater Workshop” for New Triad this past November in Manhattan. How could we continue incorporating these concepts of relationship when singing

poetry in a foreign language? Add to that the knowledge that most singers in their training (1) have been told specifically to NEVER look directly at the audience, but to look over their heads (a place I affectionately call “Singerland”); (2) have rarely put a song recital together based on anything but the obligatory inclusion of several languages; (3) have never considered that their ideas about the poetry and music could have relevance; (4) have never considered themselves in a real relationship with their collaborative pianists or their audiences. It’s easy to understand how much potential remains untapped.

I wanted an invitation extended to the audience whenever a team got up to perform; all the coaching was then directed at helping teams uncover their ideas about the songs. They worked beautifully, giving themselves incredible permission. The performance was moving and the connection among performers, music and audience was palpable. In a few weeks, thanks to the fertile energy of Arlene, I will have the pleasure of leading a workshop I have designed for the River City Brass Band: “Polishing the Brass.” It will be, of course, about creativity and how it can be uncovered and reinvigorated, leading to new successes and inspiration.



*Ellen facilitating  
River City Brass Band workshop*

Getting back to those performers and the statements I mentioned at the beginning of the article... When you know what you want to say, you rarely have a problem with your hands, and in a warm relationship, time flies. Closing your eyes would become unthinkable in the middle of a conversation. And as for not looking directly at anyone, that would be positively rude. Clearly the vision of New Triad is making a difference at a perfect moment in the history of music-making-- just when audiences are ready to experience something new.

### *Biography*

Ellen Rievman has a performing career spanning nearly three decades. For twenty-four years, as a member of the Metropolitan Opera ballet, she performed in over 100 productions alongside some of our greatest opera stars. Since leaving the Met in 1995, she has worked with singers to coach the drama, explore the text, and to incorporate these skills with gesture, movement, stagecraft, and physical eloquence.

A partial list of Ellen's accomplishments include teaching Master Classes for Apprentice Artists of the Santa Fe Opera, Sarasota Opera, National Opera Company, National Association of Teachers of Singing (NATS) National and Regional Conventions, Metropolitan Opera Guild, Manhattan School of Music, the Juilliard School, Mannes College of Music, Utah Festival Opera, UNC Greensboro, Lighthouse for the Blind, and New York Singing Teachers' Association (NYSTA) National Symposium. She also sits on the board of NYSTA. Ellen functioned as a consultant and coach to the Richard Tucker Foundation, assisting participants in the Foundation's annual competition. As a director, she has staged scenes, directed cabaret acts and recitals, produced and directed opera evenings of such contemporary composers as Seymour Barab, William

Mayer and Philip Hagemann. She has also directed concerts for, among others, NYSTA and the Baroque Aria Ensemble at Manhattan School of Music. Ellen coaches privately and also presents ongoing classes and workshops in audition preparation, dramatic presentation, song/aria interpretation and performance. She is an Associate at TAI Resources, The Actors Institute, in New York City.



### *Recital Theater Workshop* *Fall 2006*

"Love, Longing, and Loss" was the theme of New Triad's workshop showcase held on November 14th to a rapt audience. The outstanding singer pianist teams included: Amber Daniel/ soprano and Mary Bopp/ Pianist, Nacole Palmer/soprano and Kimball Gallagher/pianist, Laura Farmer/soprano and Kyung-A Yoo/ Pianist, Nani Kang/mezzo soprano and Jeeyoung Hong, and Siobhan Kolker/ soprano and Kyung-A Yoo. The five-week seminar focused on drama, movement, musical collaboration, poetry and speech guided by various members of the New Triad consulting team. The showcase performance was directed brilliantly by Ellen Rievman.



*Nani Kang, mezzo-soprano  
and Jeeyoung Hong, pianist.*



*Nacole Palmer, soprano  
and Kimball Gallagher, pianist*



*Siobhan Kolker, soprano  
and Kyung-A Yoo, pianist*



**Eastern New York  
Chapter of NATS  
Fall Workshop**

Oct 28, 2006

*"Keys to Revitalizing the  
Art Song Recital"*

The morning consisted of an informational workshop for voice teachers in which Dr. Arlene Shrut, New Triad's Founder and Artistic Director, vividly described her strong desire to create classical music performances that are "heart to heart." By nurturing young artists to relate to their audiences in ways that move beyond a "sound world" into a more visual and timely place, audiences can see as well as hear in order to feel. She then offered a timeline of New Triad's development and described the engaging and vital skills that New Triad consultants provide for musicians. To cap off the morning session, we saw New Triad's terrific promotional DVD entitled "Audience Engagement Program." Watching three supremely-gifted Juilliard musicians transform into focused communicators through music, work and action was a very inspiring way to end the morning session.

After lunch, Arlene accompanied and coached seven local singers ranging from high school to college age. Exploring things we often take for granted including the word implications and symbolism, phrase lengths, breaths, and punctuation marks enhanced each student's connection to the meaning of the text, phrases became more compact and audience members responded more emotionally to what was happening on stage.

We wish New Triad continued success as they endeavor to enlighten and strengthen the recital format in today's challenging world.

*Anne Turner  
Secretary, Eastern Region NY Chapter:  
National Association of Teachers of Singing  
Senior Artist-in-Residence, Voice  
Skidmore College*

**College Music Society  
National Convention,  
San Antonio**

September 2006



*Community Engagement 101 Panel*

*From Left to Right:*

*Derek Mithaug, Career Development Director,*

*The Juilliard School,*

*Dr. Arlene Shrut, Artistic Director, New Triad,*

*Dr. Michael Millar, Faculty, Cal Polytechnic,*

*Dr. Jennifer Hayghe, Faculty, Ithaca College*



**Penn State University**

November 2006

Penn State University was delighted to host Arlene Shrut's New Triad Masterclass as a part of the 2006 Allegheny Mountain Chapter/NATS Fall Conference and Auditions.

Through an introductory lecture explaining the Macro/Micro/Grid ideas of New Triad, and through her master class, the audience discovered a new means of approaching art song. Although the voice department at Penn State was already accustomed to using a text-based approach to art song, the New Triad approach brought much more detail to text analysis. Dr. Shrut focused on many of the grammatical aspects of the poetry, bringing a new micro level of interpretation to the singers and pianists.

Dr. Shrut's goal of unifying art, artists and audience, emphasizes the collaborative relationship between singer and pianist. During the master

class, Dr. Shrut directed specific questions to both the singer and the pianist in order to help them and the audience gain insight into the poetry and music. Her approach places the pianist on the same plane as the singer. This equality of performers creates a collaborative relationship in which both artists have an equal voice in which to convey the text and music.

Each of the artists performed in a more natural manner after working with Dr. Shrut. Justin Fyala, a senior voice performance major, brought a new freedom and humor to his singing. Meghan Curry found a new energy for her performance of Schubert's Der Musensohn, and Danya Katok refined her performance with a more specific sense of the direction of each idea. The singer/pianist teams created new connections with the audience and were able to fully engage the listeners through their performances.

On the evening previous to the master class, Dr. Shrut and Professor Jennifer Trost presented a recital of German and American songs in which we were able to see the Micro/Macro principles in action. Both Professor Trost and Dr. Shrut were absolutely committed to conveying the poetry, and demonstrated the New Triad ideas in performance.

*Lindsay Isaac,  
Masters degree student in Voice  
Penn State University.*

## **Yale Residency**

*November 2006 - March 2007*

We had the distinct privilege to engage New Triad artists Jennifer Beattie, soprano, and Adam Marks, piano, here at Yale University's Department of Music for a mini-residency in conjunction with the curricular objectives of Yale College's Composition Seminar.

The mini-residency consisted of three parts. First, was a lecture demonstration in November 2006 at Yale for the members of the Composition Seminar during which Jennifer Beattie and Adam Marks lectured on composing songs for soprano and piano.

Second, song writing assignments for the student composers were designed by their teachers in conjunction with the students' interests. The students then composed the songs from November 2006 through January 2007.

Third, our New Triad mini-residency culminated with several presentations of the new songs, including: a New York preview concert on February 22, 2007 at The Piano Salon at Yamaha Artists Services, Inc.; a workshop rehearsal with the students here at Yale on February 28, 2007; and, a New Triad drama-recital March 1, 2007 at the Beinecke Rare Book and Manuscript Library, also here at Yale. On the second half of the concert, Jennifer and Adam delighted our audience with their "The Measure of Our Years" program.

The members of the Yale College Composition seminar were very enthusiastic about New Triad's mini-residency. They composed a total of twelve songs, all of which Jennifer and Adam critiqued and rehearsed for the composers, and then recorded and performed. Eight of the songs were premiered on the March 1st concert. The participating Yale College composers were Jacob First, Santana Haight, Rex Isenberg, Lee Case Klippel, Andrew Ly, Zachary Sandler, Daniel Schlosberg, and Austin Woerner. The participating faculty were Professors Kathryn Alexander and Michael Klingbeil, and Ms. Missy Mazzoli, our teaching assistant.

*Kathryn Alexander, Faculty Director,  
Yale College Composition Seminar*



*Adam Marks  
Working with Yale College composers*

## **Polishing the Brass Workshop**

*February 2007*



*From Front to Back: David Cutler, pianist,  
Lance LaDuke, Euphonium,  
Denis Colwell, Music Director RCBB*



"The weekend with the people of NEW TRIAD FOR COLLABORATIVE ARTS gave the members of the River City Brass Band valuable techniques for addressing long-standing communication problems, and went a long way toward bringing everyone onto the same page. The new energy in the organization is palpable."

*Denis Colwell, Music Director  
River City Brass Band*



*New Triad Facilitator, Ellen Rievman  
Leading Group Exercise  
Photos by Techniques Photography*



# FEEDBACK

## US and beyond

“I found teaching quite fun and much is credited to you and the unforgettable “New Triad” courses and performances. I would like to thank you again for the privilege and opportunities you gave me. I also try to perform as much chances as given, and I hope to have more concerts for New Triads if I can.”

*Mee-Kyung Chang*

*New Triad artist and*

*Professor in Collaborative Piano, Korea*

“I must tell YOU what a pleasure it was to have you visit Calvin. Your work was so very excellent and welcomed by our students...absolutely JUST what they need. Thanks so much for your energy, attitude, engagement, excellence, and kindness.

It was a great joy to watch and listen to you and them! I look forward to your soon return!!

*Keith Brautigam,*

*Head of the Voice Department,*

*Calvin College*

“New Triad was just what we needed around here. What a shot in the arm for all of us! My students are all re-examining their poems, working on opposites and sub-dividing sustained notes. I can’t tell you how nice it is to get beyond the mundane work of enforcing note learning. Your residency brought perspective to our students when they learned how much more there is to realize in a piece than just learning notes and rhythms. As always your energy and grace make the process seem like a gift rather than a task. Thank you, thank you!”

*Dr. Kathryn Stieler*

*Voice Faculty*

*Grand Valley State University*

“Those of us who are always teaching and “giving” really need to have the input from those working beyond our normal scope to inspire us and give us new ways of thinking about music making. You did that in a powerful way, and I am most grateful, both personally and for our NATS chapter.”

*Susan Harwood, President*

*Eastern NY NATS*



## Recital Theater Workshop Fall 2006

“New Triad offers an innovative, creative approach to art song recitals the team helps develop interesting programs that engage the audience directly and challenge the artists to step beyond his/her comfort zone. This approach is beneficial to both veterans and novice performers.”

*Laura Farmer, soprano*

“If you are looking for a program to develop your artistry as a performer, this is the one.”

*Kyung-A Yoo, pianist*

“So much valuable information... a holistic approach to music, it was superior to most of my college experience. The knowledge could be used in other musical genres in addition to art song.”

*Mary Bopp, pianist*

“... great educators.. positive... affirming.. inspiring...lots of permission.”

*Kimball Gallagher, pianist*



## Chamber Music America National Convention Education Residency Institute

*January 11, 2007*

New Triad was invited to facilitate CMA’s annual one-day workshop for chamber music professionals designed to enhance their community engagement skills. The morning session, led by Debra Wiley-Hart, included a very informative lecture and group exercises aimed at personally connecting with the musical score in powerful and emotional ways. The lively afternoon session, led by Adam Marks, helped break down the preparation process leading to effective speaking with audiences as part of the performing experience.

Following are some comments offered by the ERI participants:

“This needs to be a regular part of every performance class and was never offered in schooling. Overall, it is sorely needed at all levels and ages of performers, including all genres: chamber music, symphony, opera – all genres.”

*Jill Marderness, bassoonist*

*Arizona Opera Orchestra & Bay View Music*

*Festival,*

*member Quintessence (chamber ensemble)*

“A program that tries to connect you to all your senses, therefore to the music and to the audience.”

*Hinrich Alpers, 2nd Laureate*

*Honens International Piano Competition 2006*



## POEM FOR YOUR PLEASURE

### **THE KEY** (Gerald M. Ginsburg)

\*A few kind words can save a life,  
Can save a heart from breaking.  
We fear to show emotion  
Because we have the notion  
That it's weak, not brave,  
Not chic, and save  
Our feelings for our pets,  
Our plants to which we coo  
To make them grow  
When all we need to do is show  
Each other  
A little warmth,  
A little love.  
Compassion is not  
Out of fashion  
To those who understand  
The need to hear at morn,  
"It's good that you were born."

\* the cup of human kindness

Printed by permission of the author  
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Dedicated to Dr. Edward Greaney  
and Mahon Bishop who inspired it.



## SPECIAL NOTE

**Please go to our web site and  
register your e-mail address with us.  
We will send you our newsletter  
and notification of upcoming concerts  
by e-mail in the future.**

We look forward to hearing from you!



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## YOU NEED NEW TRIAD, AND NEW TRIAD NEEDS YOU!

### **What Would We Do Without You!?**

The ball is rolling! New Triad has received its first large (\$40,000) individual donor give, and with these funds we have sponsorship for our 2007 performing season.

The significance of this is that, with a successful programming season underway, we have the track record to write credible major grant applications and solicit donations from large corporations – the monies that are essential to the growth of an arts organization, but yet are so difficult to obtain.

Now more than ever, your donations, no matter how large or small, named or anonymous, will speed the pace toward new and expanded workshop, recital, school, and artist-in-residence programming. Come join the ever growing community of believers in the concept of the New Triad; Art, Artists, and Audience!

Mary Evans  
New Triad Board



### **Pinsational!**

#### **New Triad now has Logo Pins**

These fashionable jewelry items in sterling silver, pewter and gold-tone are each designed using Troy Finamore's New Triad logo and manufactured under the supervision of New Triad marketing consultant Alexander Todd. They are notable accessories and great conversation starters!

*To purchase a pin for yourself or  
as a special gift item*

*Contact Alexander Todd at  
artandbusdevelop@earthlink.net*

Susan Lochner  
Marketing Committee Chairman  
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- Please call me to discuss New Triad volunteer opportunities or corporate performances.

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The Gift That Keeps Giving!

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(received Jan 1 – Dec 16, 2006)

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