

*We are passionately committed to revolutionizing song recitals
through the power of collaboration.*

*We train performers to combine music with poetry and drama
creating a compelling and sustainable art form.*



Alene Shand

tion, went through a course that helped them analyze poetry, become aware of the dynamics of partnership and teach them how to communicate through their bodies. That all were particularly communicative was a compliment to the faculty of the newly-formed New Triad for Collaborative Arts.”

Marylís Sevilla-Gonzaga

Colorado Springs Conservatory

“The New Triad System coming to Colorado Springs has given our singers and accompanists a new edge. In America, the Art Song is a dying breed because it is misunderstood. With New Triad, 5 year olds to 22 year olds at The Colorado Springs Conservatory were exposed to the idea that each song is its own story. Each song is like a short opera with a hero and villain and when the performers have an understanding of this, it is that much more interesting to sing and for the audience to watch. Coaches have been stressing this idea vaguely for years, but never with a system in place like that of Ms. Arlene Shrut.

When I came into my coaching with Ms. Shrut, the first thing we worked on was the text and its relationship to the music. Many coaches I have worked with have focused on the tone quality, the phrasing, and then get to the text at the end of the coaching. Putting emphasis on the understanding of these words is different. I had my translation of the text, but not necessarily an interpretation of the poetry in regards to the music. Ms. Shrut stressed that the piano line and the vocal line were a duet. The words accompaniment and accompanist are misleading because both the written music and the person playing the piano are just as much a part of the story telling as the singer. In listening to what the piano line has to say, I got a new interpretation of the text. Just like being an actor on the stage, it was necessary to listen to and stay connected to my scene partner, my accompanist.

In seeing the recital of all the kids that had worked with Ms. Shrut whom I had known most of my life, the advancement was stunning.”

Julie Silver

Lawrence University,

Alumna of Colorado Springs Conservatory

Classical Singer Magazine

July 2004 Excerpt

“In the Coach of the Year issue, we spotlight a new program that focuses on a critical part of a singer’s musical life, a part that is so often neglected: the integral relationship between singer and pianist. Some pointers on becoming the most dynamic duo possible follow in this article...to create a meaningful performance sure to connect with today’s audience. ...Let’s say it’s 19th century Europe and ...Franz Schubert invites you and few friends over to read some poetry, have some drinks, talk politics, flirt and most important, revel in some German lieder, hot off the press. **Your collaborative musical storytelling engages the guests so fully that they – and you – are left feeling somehow transformed and more alive.**

Fast forward to contemporary America, where art song performance is on a precarious footing, relegated to the fringes of society. ...Dr. Arlene Shrut and New Triad for Collaborative Arts are on a crusade to counteract this trend. The mission is to bring chamber music values to recitals, with a focus on the poetic roots of songs and true drama....”

Laura Schiller, Freelance Writer

Union Club Concert

Oct. 20, 2004

“Coming Home Again”

*with Amanda Crider/mezzo-soprano
and Kyung-A Lee/pianist, Hyunju Song/soprano
and Soyeon Kim/pianist*

“After being greeted at the door I was ushered into a very lovely 19th Century room, and offered a glass of wine. The concert soon began. The singers and pianists were excellent and worked together as teams, complementing each other beautifully. The entire evening was very enjoyable, the performers first rate and the venue smart and elegant. I left with a song in my heart and hope to come back to another New Triad concert in the future”

These are the words of Allan Schiller, former violinist of the NY Philharmonic, who is an active chamber musician including serving as first violinist of the Schiller Quartet. Allan was one of the many enthusiastic guests joining New Triad at a concert sponsored by the Union Club of New York. The concert was an abridged version of New Triad’s inaugural concert from the prior December, originally featuring all four pairs of singers/pianists who graduated from New Triad’s 2003 Song Salon Seminar. This training was a 15 week course teaching artists how to enhance their partnerships and combine poetry, music and drama towards more engaging recitals.

Union Club’s appreciative audience honored the artists with a spontaneous standing ovation. Many requests to bring New Triad to other venues in New York and beyond were voiced.

*Susan Lochner, Secretary
New Triad Board of Directors*



Ohio State recital
Pictured left to right:
Karen Peeler, Jennifer Beattie,
Mee-Kyung Chang, & Arlene Shrut

STUDENT FEEDBACK

Colorado Springs Conservatory Seminar

I learned what it is to sing an art song. It isn't just about producing beautiful music, it is about really diving into a song and learning what it is really, truly about – telling the story. Ms. Shrut did the most amazing job playing everyone's music, and really creating that connection, between accompanist and the singer. What Ms. Shrut teaches is completely different from anything I have ever experienced in my life. I also hope that more students and singers are exposed to this way of performing. A brand new appreciation for music will emerge for both the audience and the artists alike.

Nicole Burbridge, age 18

I learned an entirely new way to think about music. Before I took this class, I only thought of a song as a few pages of notes and rhythms, but Dr. Shrut taught us to sing it as a piece of art and telling a story. She completely transformed the way I sang my art song simply by changing the way I thought.

Katie Kita, age 17

I learned about the different parts of how to study songs and how each helps the song get stronger with new things such as body language and better pronunciation of the German that Dr. Shrut taught me.

Madi Stuart, age 13

I learned how to connect the performer and audience even if there is a language barrier. It was the fastest I had ever related to a song.

Ashley Runingen, age 14

I learned about the importance of storytelling.

Hillary Sheehan, age 14

I came to understand how vital it is to the performance of a song that the vocalist and accompanist meet intensively to not only discuss rhythmic and melodic "tough-spots" but to determine the action occurring during the song and the overall tone of the piece. The color and the intonation of the words made the song clearer contextually and made the images much more vibrant for the audience.

Nisa Ari, age 18

I can't wait to do this again.

Owen Murray, age 9

AUDIENCE FEEDBACK

"The Measure of our Years" Recital

"As someone with minimal exposure to art song, I greatly enjoyed your performance. **The juxtaposition of English and foreign language pieces really gave me a new appreciation for the art form.** The English language songs allowed me to focus upon elements such as cadence and vocal quality, because I did not need to struggle with meaning, while the foreign language pieces allowed me to abandon the search for meaning and focus upon the emotions that could be expressed through voice. All in all, it was an amazing experience."

Greg Pemberton, lawyer

"Bravi on tonight's recital...The program is splendid – the format is refreshing, the variety of text and style is the perfect vehicle to show...the voice and interpretive gifts. The audience was delighted...The art song in this medium – past/present and American/European really comes alive in this wild juxtaposition of vocal form and style."

Professor Josephine Reiter



UPCOMING EVENTS

Feb 7: "Dramatic Analysis and Interpretation in Song Recitals" class.

Mannes College of Music

Feb 25-26: "Macro/Micro/Grid" class and coachings.

Grand Valley University, Michigan

April 1: "Macro/Micro/Grid" and "Expressive Rehearsals" classes .

Mid-Atlantic Regional Convention NATS,

Columbia, South Carolina

"The Measure of our Years" recital

May 4: "Macro/Micro/Grid" class

Sarah Lawrence College and

"Coming Home Again"

May 30: "Macro/Micro/Grid" class

University of Kentucky

Summer Opera Workshop

June 1-4: "Close Encounters:

Vocal Chamber Institute"

Texas Music Festival, Houston

July 12-14: 3-Day Residency

"Revitalizing the Recital"

Colorado Springs Conservatory

For future events, see our website:

www.newtriad.org

A SPECIAL THANK YOU TO OUR ANGELS

Foundations:

\$5000 Seth Sprague Educational and Charitable Foundation

Individuals/Organizations:

\$1500 and over Susan Lochner
Peter Muller
Arlene Shrut

\$1000 Allen Balla
Shirley Fitzpatrick

\$500-999 American Wagner Association
Jacqueline Bresnahan
Jamil French
Shining Sung

\$250-499 Lawrence Otis Graham
Tom Kicki
Neil Semer
Gary Teixeira

\$100-249 Lore Aloro
Anonymous
Herbert Atwood, Jr.
Eunice Diemer
Cantor Peter Halperin
Carol Kaimowitz
Keynotes of Music for Mt. Lebanon
Young Ae & Jang Hee Kim
John Knuppel
Maria Messina Design
Lily Nehman
Janice Papolos
Shirley Shrut
Paul Sperry
Vocal Arts Society

Under \$100 Jane Adler
Caryl Avery & Les Zuke
Lenore Balla
Tim Caffisch
Edith Greene
Cynthia Hoffmann
Carol Kirkpatrick
Jeanne Kostelic
Fran and Bob Pond
Mimi Saltzman
Eunice Siegeltuch
Margaret & Nick Cristiano
James Floyd
Nancy Kandoian
Antonia Lavanne
Charles N.W. Schlangen
Roger Thomas

GETTING TO KNOW YOU



Arlene Shrut

A faculty member of the Juilliard School and the Manhattan School of Music, Arlene is an admired keyboard performer hailed as a “strong and sensitive pianist” by the New York Times. She was honored in 2003 as the inaugural “Coach of the Year” in Classical Singer Magazine. Arlene has collaborated with such vocal artists as Renée Fleming and Thomas Hampson and has recorded on the Dorian, Centaur, Orion, Summit and Albany Records labels. Among her credits is “Songs of Hugo Wolf” (with Daniel Lichti on Dorian CDs), which received a Canadian Grammy nomination. Arlene often serves as official pianist for many of NY’s top vocal events, and has performed in such venues as Weill (Carnegie) Recital Hall, Alice Tully Hall, The National Gallery, The Phillips Collection and the Kennedy Center for the Performing Arts in Washington D.C. She has toured extensively in Europe and across North America.

Arlene created New Triad in an effort to promote a new approach to enhancing collaboration in intimate performing arts forms. In terms of revitalizing the song recital, Arlene is dedicated to unlocking the universal messages in poems set to music, creating dramatically synthesized programs and forging fully collaborative musical partnerships to yield ultimate expression of the art and deeper connection between performers and audience. Over the last twenty years she has been involved with co-producing innovative programs. Among them are New Triad’s “Coming Home” Song Salon, which premiered in December 2003. Others include, “Lieder across the Sundial”, “Women’s Words: An American Songbook”, “Forever: Enduring Poems in American Song”, “Days of a Man”, “Cubism/Synchronism in Song”, and “A Musical Banquet: from Hors d’oeuvres to Espresso”.

In addition to New Triad, Arlene likewise founded the National Association of Accompanists and Coaches, co-founded the Seal Bay Festival in Maine, and personally authored an entire series of multimedia scripts under the name of Classical Concepts. She formerly also served on the faculties of Syracuse University, Mannes College of Music, and The Aspen Music School.

Arlene Shrut earned two solo piano degrees from the Eastman School of Music and a Doctorate in Accompanying from the University of Southern California. In 1981, she received a Fulbright grant to Germany in vocal coaching, and has mentored with the most distinguished teachers of her time. Arlene makes her home on the Upper West Side of New York City.

“Getting to Know You” in this issue focuses on our Founder & Artistic Director. Future newsletters will feature other members of New Triad’s faculty and artist roster.



MUSIC ADVISORY BOARD

Richard Adams

Steven Blier

William Bolcom

Wolfgang Brendel

Katherine Ciesinski

John Forconi

Margo Garrett

Steven Gross

Dimitri Hvorostovsky

Mark Kaczmarczyk

Jane Marsh

Joan Morris

Peter Oundjian

Linda Rein, Esq.

Mark Riggelman

Marylís Sevilla-Gonzaga

Paul Sperry

Arnold Steinhardt



YOU NEED NEW TRIAD, AND NEW TRIAD NEEDS YOU!

You are now the owner of a First Edition—the Premier Issue of the New Triad Newsletter! It reflects both the growth of the organization and its future. We hope that you, along with our current generous and devoted “Angels,” will support our programs and the work we are doing with as generous a donation as possible. New Triad, like all arts organizations, owes its very existence to the financial generosity of its friends and supporters. Thank you from all of us for doing your part in preserving and advancing the treasures of the art song.
*Dr. David L. Kest
Chairman, Marketing & Development*

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

New Triad for Collaborative Arts
350 Fifth Avenue, Suite 3304
New York, NY 10118-0069

Name: _____

Address: _____

City: _____

State: _____ Zip: _____

Phone: _____

Email: _____

If you would like to add your name
or remove your name from our email
distribution list,
please send us a return email to:

newtriad@aol.com



New Triad Newsletter Editor:
Meryl Sher

Newsletter design by
Finamore Design