

*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.*

## MESSAGE FROM THE FOUNDER

Dear Friends of New Triad,

Lately, as founder of this exciting and vibrant organization, I notice my jaw is dropping on a constant basis. Like laughter, doctors say this is a very good thing.

At New Triad we knew that:

- ▲ Our interdisciplinary training for singer-pianist teams paves the way for a new genre of song recital.
- ▲ These recitals feature performing artists in true chamber music partnerships.
- ▲ Powerful connections are created between art, artists and audience when singers and pianists become equal actors in songs artfully juxtaposed to tell a compelling story.

What I couldn't have anticipated was the overwhelming passionate, positive response and feedback on the part of audiences, educators and performers that we have experienced this season. We hear that the New Triad "recipe" is an important and viable solution for creating sustainable recital art that is responsive to our times.

New Triad has been invited and privileged to be re-engaged at many venues in the U.S. during these first few years of our existence. We are in the process of expanding training and performance programs across America and beyond. We look forward to your joining our journey of progress as New Triad grows over the next months and years. **Your enthusiasm and love for the arts as they combine and enrich one another are the "ingredients" that nourish us today and for the years ahead.**

*Joy in Song,*



Arlene Shrut

## "WHAT PEOPLE ARE SAYING ABOUT NEW TRIAD..."

"Heartiest congratulations on the founding of New Triad and making it highly functional so very soon! A wonderful job!

Needless to say, I applaud and support your efforts on behalf of the beleaguered song recital. Ever since Newt Gingrich truncated the Foundation for the Arts, musicians have been talking about doing something, but you actually DID it. Making sure that it was inextricably linked with performance was a very wise decision. The type of organization you decided upon was at once both extremely practical and inspirational. It is for that reason that I believe your program will have longevity."

*Shirlee Emmons Baldwin*

*Board Member*

*American Academy of Teachers of Singing*



Moores Opera House

"I love the art song, but don't care much for seeing them performed - especially in a recital setting, Talk about boring! Leave it to New Triad to give me hope. The recent recital I witnessed was fabulous and very entertaining. I actually felt like I was a part of the show! **Thank you, Arlene, for taking something that has been dying a slow death and giving it new life and vision.**"

*Colin Rowley, audience member*

*June 4th Close Encounters recital at*

*Moores Opera House, University of Houston*

## Texas Music Festival

June 2005

New Triad's collaboration with Dr. Katherine Ciesinski's *Close Encounters* as part of Texas Music Festival 2005 in Houston was a **phenomenal success**. New Triad's approach in combining poetry, music and drama, is above and beyond expectation for art song recitals. The truly gifted young emerging pianists and singers handpicked by Dr. Ciesinski were transformed in a matter of four days of brilliant collaboration, into **first-rate interpreters of art songs**. The interpreters were not just the singers, but also the pianists. Consequently, an artistic symbiosis occurred between the singers and pianists.

Dr. Shrut's superb direction and interpretation in voice and piano combined with Mr. Pape's highly imaginative drama direction resulted in a deeper exploration of dramatic art songs interpretation. Furthermore, the young artists learned from these masters about the sense of risk-taking in exploring their intellectual and emotional scapes; in unleashing their utmost potentials; and in connecting the audience with this art-form.

I feel very fortunate for having had the opportunity to witness the process of creating, preparing and presenting the art song recital in this new innovative approach.

*Riko Chandra*

*President*

*Voces Intimae*

*See more from  
Texas Music Festival  
Inside → → →*



## The Measure of our Years

Song Salon – February 23

Jennifer Beattie, soprano

Mee-Kyung Chang, piano

The salon song recital is alive and well in mid-town Manhattan. This fact was beautifully demonstrated earlier this year when soprano Jennifer Beattie collaborated with pianist Mee-Kyung Chang, in the elegant home of Willie and Katiw Grovés, to a responsive audience. The program of song featured a variety of style and form from the fluid *Auf dem Wasser zu Singen* through the French repertoire of Fauré, Debussy and Poulenc to the contemporary song of William Bolcom and Libby Larsen. With the words of John Keats as the thread running through the four seasons contextual frame of the program, Jennifer and Mee-Kyung “connected” with the audience in an informal milieu.

Both artists are very good: Jennifer exudes a lively enthusiasm and sensitivity for a wide range of the song literature with Mee-Kyung as her partner in the very challenging piano supports. Goethe said, “*Chamber music is a conversation among intelligent friends.*”

If so, then the two artists in this salon recital were having some very interesting discussion indeed, e.g., as in Charles Ives setting of his own words in *The Circus Band*, the introspective Fauré setting of Sully-Prudhomme’s *Au bord de l’eau*, and the cynical *At the Last Lousy Moments of Love* by Bolcom on a text by Arnold Weinstein. Moreover, this conversation seemed to carry over into the audience to involve the listeners.

**May New Triad continue to breathe new life into the art song recital, thereby promoting a new generation of talented performing artists and building a new audience base.**

*Josephine Reiter, Esq.  
Professor Emerita and Music Consultant*

Jennifer Beattie, soprano  
Mee-Kyung Chang, piano



## Song Salon – April 14

What a lovely and inspiring evening! Kudos to Arlene Shrut and her team for their vision of combining music, poetry and drama to make music come so alive! Soprano, Jennifer Beattie and Mee-Kyung Chang, Pianist delivered a lively and expertly performed series of songs depicting the Cycles of Life – interspersed with poetry that not only added meaning but also fittingly linked the selection of songs together. **Never in all my years of attending recitals and enjoying classical music performances have I seen music presented in this engaging and captivating way!**

Experiencing the recital in the intimate setting of the tastefully decorated home of Dr. & Mrs. Sidney Cohen added an extra level of pleasure to the event. I thought to myself: “**This must be how this music was intended to be heard and enjoyed!**” No stuffiness or cultural snobbism – just pure love for and enjoyment of the art of expression and sharing!

I know from my own past professional experience as *Director of International Marketing at Sony Classical* what a challenge it can be - although highly rewarding - to keep the art of classical song performance alive, and to find ways to make it relevant and enticing for new and younger audiences. New Triad’s approach of “creating innovative collaborations connecting artists and audiences” seems to me a very promising and powerful way of achieving those goals. Best of luck and continued success to Arlene, her team and the artists!

*Gaby Sappington  
President  
Opening Doors, Inc*

## Song Salon – May 1

As a psychologist and Juilliard School graduate in piano, I wish to express my appreciation and admiration for the Shining Sung salon recital I attended on May 1, 2005. The talent of the performers was obvious. The emotional and musical collaboration between Jennifer Beattie and Mee-Kyung Chang, as well as the level of engagement with their audience, created a uniquely enjoyable experience.

In its multifaceted approach to the art of song, I believe New Triad has found a valuable way to enhance artistic communication. I wish you much continued and deserved success in the future.”

*Jeffrey Hutterer, Ph.D*

## A Salon for “Silken, Skilled” Song

An ad for the New York Mets used to promise, “Baseball as it oughtta be!” One incomparable spring evening, in the elegant setting of an art-filled apartment on Manhattan’s tony Upper East Side, it was art song as it ought to be. On May 1, a select company of thirty or so connoisseurs gathered salon-style, sipping wine and enjoying hors d’oeuvres in an intimate celebration of the commensurately intimate “Measure of Our Years” program. If there could be an ideal audience for the genre, from an interdisciplinary and multicultural perspective, this was the group. Among the writers, art and music lovers were veterans of New York concert halls as well as recent arrivals from Japan who had come just for the performance. All had been gathered by hostess Shining Sung—a prominent patron of the arts both in Manhattan and her native Taiwan, where the family museum houses one of the most distinguished musical instrument collections in the world. Gracefully indicating the gleaming Steinway in a corner by windows overlooking the East River, Ms. Sung quipped, “I just got this piano for our performers tonight.”

With that, Jennifer Beattie and her accompanist Mee-Kyung Chang took complete control of the room with their tightly knit—both musically and psychologically—exploration of the stage-by-stage ascent and descent of a life span from jaunty youth to ripe maturity. The great New York poet Hart Crane once wrote of “the silken, skilled transmemberment of song,” and seemed to have anticipated this performance. The seamless flow of classical and contemporary pieces, poetry and ideas was the epitome of New Triad’s aim of reaching collaborative heights through that deft combination of skill, communication and inspiration. The very syntax of the songs was so exquisitely curated that it pulled the audience completely into its logic. Wholeness emerged from selections across centuries as well as musical and poetic idioms. Holding it all together was a performance that was both subtle and compelling. The young artists drew deeply upon the emotions in the room, their own and the intently involved audience, to tell their stories. They concluded to a soft intake of collective breath in the room, a sure sign of how surely they hit home.

By the time their teacher Arlene Shrut had risen to congratulate them, no-one present could deny the extraordinary way that an ideal had, for that delightful moment been realized, of “artists bound together on a shared human journey, a partnering that creates meaningful performances for twenty-first century audiences.”

*Charles A. Riley II, PhD*

## Texas Music Festival

Feedback from  
Close Encounters Artists

“What I found most compelling was the three-fold way of looking at connecting art, artists and audience. The preparation is so much more comprehensive than traditional curricula and places a focus on engaging the audience...”

*Dr. Tracy Rhodus,  
Director of Col Canto, Houston Texas  
& DMA in Voice Rice University*

**“It was very different from anything I have received in my college curriculum... I will try to use the new Triad principles every time I perform.”**

*Kisa Parker, Mezzo-Soprano,  
MM Candidate University of Houston*

“I feel so very lucky to have dropped in on this program. There are many times that I play for singers and others, for that matter, and it’s done in a ‘service’ capacity. I get so bored so often. **But that week reaffirmed that the people are out there and there are definitely methods to give the music a beating heart.** I want to make collaborative meetings less about rehearsal and more about exploration.”

*Andrew Dixon, Free-LancePianist  
Houston Symphony Chorus, Choral Society,  
Houston Grand Opera’s Opera-to-Go,  
Boy Choir, Opera in the Heights*

“I will never prepare another recital again without this foundation and ideal in mind. It was a way of refining the tools I have been given into something tangible and new. I have been liberated to explore all possibilities of presentation, and I will not abandon this approach.”

*Lynelle Elaine Rowley, Soprano,  
MM Candidate University of Houston*

**“This was the most in-depth instruction I have ever received in collaborating with a vocalist.** I began to see myself as can equal partner in the process. I can only imagine how helpful an entire semester of applying these ideas would be for...renewed musical emphasis on the text and also a stronger commitment to conveying it. It proved how cohesive, entertaining and meaningful a program can be.”

*Melissa Zindel, Pianist,  
MM Candidate University of Houston*

“This program has really freed up my thoughts on how to put a program together. In my song literature class ...we never really talked about the juxtaposition of songs. This program was

very important in “giving me permission” to do not just a ‘themed recital’ but a drama recital. I also gained a lot from the team teaching. I think working this way with a collaborator is liberating.”

*Gerrod Pagenkopf, Counter-Tenor,  
MM Candidate University of Houston*

“The idea of this program is creating a new form of Art. It was a great experience to work on drama and other different ways to approach a perfect connection between pianist and singer.”

*Sergei Kuznetsov, Featured Pianist,  
Voces Intimae, Dallas, Texas*

How can I thank you enough for coming to Houston and giving us all such a thrilling experience? I have so enjoyed reading the feedback from our 12 participants--YOU DID IT!! You made such an impact on our musical artists and their audiences!! We are already working on our first home-grown New Triad project not even two weeks after our “Close Encounters” sessions. Each year I select a different body of repertoire for this intensive week of study and performance, and little did I dream that you would illuminate German Lieder in such an entertaining and compelling way! From Schubert to Reutter, you brought each song new life just by instructing the performers how to relate to each other and the score as true partners.

You both were so AMAZING in your focus, your marvelous ways of articulating and directing this work, your respect and love for the students and your GREAT IDEAS! The music-making was in a new class for pianists and singers alike! The dramatic element was affecting and horizon-expanding! Adding the story-telling aspect to each half of the program was nothing short of in-genius!!! Our four days were so packed with activity and instruction, yet none of the teams could get enough of spending time together discussing the POETRY! The condensed timetable made the miracles all the more stunning!! BRAVI!

We must do more to bring this level of collaboration to our students, to our treasury of great art songs and to our deserving audiences!!

*Katherine Ciesinski  
Founder and Director of  
“Close Encounters Vocal Chamber Institute”  
at the Texas Music Festival,  
Moore School University of Houston*

## Grand Valley State University

February 2005

“I found that the New Triad workshop had deep and lasting effects on our student singers. Taking the time to understand how words influence and help shape the vocal line was a revelation to many even though it wasn’t a new concept for them. The value of spending time and fully understanding the text is a missing step in most young singers’ learning process. New Triad puts that step back in.”

*Professor Dale Schriemer  
Head of the Voice Department*

“Arlene came to GVSU for a one-day seminar to introduce the concepts of the micro and macro grid. After a brief and compelling introduction to the concept, Arlene lead several students through the intricacies of her approach, bringing the text to life and empowering the students to communicate in an individual way. What started out as a performance of words, transformed into a performance of ideas that were shaped and molded by each student in a unique way. I think even the students were surprised at their ownership of the text and the artistry that was being drawn out of them through the process. The work introduced that weekend continued to carry over into the students’ attitudes toward the rest of their repertoire, creating a revolution in the way we all approach the learning process.”

*Katherine Stieler  
Voice Teacher*

## Sarah Lawrence College Coming Home Again

May 2005

*Kyung-A Lee, Pianist  
Amanda Crider, Mezzo-Soprano  
Soyeon Kim, Pianist, Hyunju Song, Soprano*



## Mid-Atlantic Regional NATS

Convention - April 2005

Macro/Micro/Grid &  
Expressive Rehearsals

During a windy spring weekend at University of South Carolina at Columbia, six singers and their pianists worked closely on bringing the text alive. How is this accomplished? As we all discovered, there are many tools that are necessary and thankfully easy to implement. Singers can fill in the rests with 'missing' text, create a running dialogue with the imaginary person with whom he/she is speaking, be the movie with the camera always rolling, take expressive breaths that contribute to the drama of a phrase. Pianists can bring joy and ecstasy to the music by simply delaying a downbeat. Deeper emotional resources were tapped when a singer sang her song with a less formal presentation, in a much more simplified, accessible manner, bringing tears to her own eyes in the process! Finding a willing listener to be a partner to whom to 'talk/sing', one singer absolutely proved how powerful communication can be.

The Expressive Rehearsals class explored the many means available to pianists and singers as they work together to synthesize the music. As each duo was encouraged to dig a little more deeply into the music, each was asked to describe their version of the story of the song. The accompaniment was played alone allowing the singer to visualize the text as well as absorb the music emotionally and dramatically. Tempi were varied in order to find THE tempo; dynamics were also varied radically to peel away any pretension; the architecture of the songs was explored. Punctuation, both in the vocal lines/text and in the accompaniment was employed to propel the dramatic energy forward.

Everyone on site was clearly inspired by Dr. Shrut's complete involvement and commitment to her work with these potential recitalists, all of whom glowed under her guidance. Many thanks, Arlene, for sharing your expertise with our Mid-Atlantic Regional singers.

*Barbara Ann Peters  
VP NC NATS 2005-2006  
Voice Faculty, University of  
North Carolina at Chapel Hill*

## University of Kentucky May 2005

"I was extremely pleased to be able to welcome Arlene Shrut on behalf of the New Triad Collaborative Arts. Dr. Shrut and our students had an intensive day of classes and private coachings where we all learned how to explore our music through the concept of the macro/micro/grid. It was a very eye-opening experience for all who attended, and the students benefited enormously by gaining a new perspective on themselves as artists. The workshop participants' own comments speak volumes:

"I found the experience unlike any rehearsal I have ever had."

"My rehearsals and practice will be more efficient because of Dr. Shrut."

"She showed me aspects of the music I would have never noticed on my own."

"Her ability to give me solid things that I could add so quickly was a great help."

"The experience challenged me to approach songs and arias in a new way."

"It opens up a whole new way of phrasing and singing arias and lieder."

"I didn't feel attacked or dumb, even if I did something wrong. I learned a lot, and felt like it was turned into a completely new song with a goal."

I will certainly be campaigning for Dr. Shrut to return to our campus and share her wonderful ideas with an even wider audience. By exploring the micro/macro/grid concept, the students are given permission to think outside of their standard frame of reference, creating a highly individual, unique expression of themselves through the music. The world of singing needs much more of this type of training!"

*Stephen Penn, Vocal Coach  
Administrative Director  
Lexington Opera Society  
University of Kentucky*

"There was so much energy and a generosity of spirit in the room- I think the students had a unique and positive experience!"

*Pat Trotter, Newsletter Editor & Board  
Member, Lexington Opera Society*

## Feedback from University of Kentucky Summer Opera Workshop sponsored by the Lexington Opera Society

"Arlene Shrut dissects every phrase and note while allowing you to put everything together, making your performance unique and one of a kind. I found the experience unlike any rehearsal I have ever had."

*Tiffany Morgen of Valdosta, GA*

"It was a new view of music with good integration of voice and accompaniment. I felt my piece was turned into a completely new song with a goal."

*Jenn Gardner of Round Park, TX*

"Her ability to give me solid things that I could add so quickly was a great help. I loved that we worked on musical line, energy of the vocal line and the rhythmic "grid".

*Eldric Bashful of Phoenix, AZ*

"Dr. Shrut was able to bring interesting interpretations to each piece and connect her method to each person."

*Alison Scherrer of Coon Rapids, MN*

"Arlene has a way of explaining techniques that are so clear and easy, but make a word of difference."

*Adrienne Schram of Lexington, KY*

Song Salon - May 1  
Mee-Kyung Chang, piano  
Jennifer Beattie, soprano  
Shining Sung, host



## PHOTO ALBUM

### **New Triad Song Salon**

hosted by Lea and Dr. Sidney Cohen

April 2005



New Triad Founder, Dr. Arlene Shrut flanked by hosts.



Robert Mirshak of Mirshak Artists Management chatting with Alyssa Dodson, movement coach New Triad faculty.



New Triad Board members Susan Lochner and Jamil French, Esq. of Seward and Kissel, LLP



Edwin Lubin, Esq. New Triad Board member conversing with Harvey Seifter of the Arts and Business Counsel during intermission.



Meryl Sher, Marketing and Development Committee, meets Eunice Poulos, Director of Joy in Singing's "Song as a Second Language" program.

## NEW TRIAD IN THE NEWS

### **The Front Row with Dean Dalton KUHF Radio 88.7FM**

**National Public Radio, Houston**

June 2, 2005

Dr. Arlene Shrut stopped by and brought along mezzo-soprano Jennifer Beattie and pianist Mee-Kyung Chang to give listeners a preview of the special evening of art song they would perform in the Moores Opera House. The program, *The Measure of Our Years*, was offered by the Close Encounters Vocal Institute which is also affiliated with the Texas Music Festival.

"Cabaret song at its best is to us today what these art songs would have been to people in the 19th century - to people who would have been writing them and having them performed in their homes at the time."

Listen to the full webcast in the audio/visual section of our new website.

### **Other recent articles:**

▲ *Classical Singer*, July 2004

▲ *Opera News Online*, June 2004,  
Vol. 68, No. 12

**See Full Reviews  
on our Website!**

▲ ▲ ▲

**For Upcoming Events  
See Our Updated Website  
at the end of July**

**[www.newtriad.org](http://www.newtriad.org)**

Enormous kudos to Troy Finamore of Finamore Design for the outstanding creation, construction and inspiration of our new logo and multi-media website. His gifts are an amazing contribution to New Triad and we are touched by his generosity and humanity.

**[www.finamoredesign.com](http://www.finamoredesign.com)**

## GETTING TO KNOW YOU: NEW TRIAD FACULTY

### Johnathon Pape — Dramatic Presentation

The dynamic and eclectic work of Johnathon Pape crosses many borders. He is a director, writer, teacher, coach, and frequent consultant for artistic projects within many disciplines. As a director, his career spans theatre, musical theatre and opera; and he has staged a wide range of productions throughout the United States and abroad. Recent work includes Terrence McNally's *Master Class* for HaBimah, the National Theatre of Israel, the Los Angeles production of Shirley Lauro's *A Piece of My Heart*, Janáček's *The Cunning Little Vixen* for Tulsa Opera, and Sondheim's *Sweeney Todd* for The Skylight in Milwaukee. Mr. Pape has directed the world premiere of *Griffelkin* by Lukas Foss for New York City Opera, the U.S. premiere of Daniel Catán's *La Hija da Rappaccini* in San Diego, and the Los Angeles premiere of Richard Greenberg's *Eastern Standard*. His directorial credits also include such diverse productions as *The Taming of the Shrew*, *Dialogues of the Carmelites*, *Evita*, *La Bohème*, *Tartuffe*, *Ain't Misbehavin'*, *Don Giovanni*, *Trelawney of the "Wells," Street Scene*, and *The Most Happy Fella*.

### Revitalizing the Recital: Texas Style

Breathing new life into the song recital is an exciting and richly rewarding process. When a recital is organized around a thematic idea, repertoire is chosen to fully explore the range of that idea, and the program is structured along a dramatic trajectory, a whole new world opens. As artists are given the skills (and the permission) to employ their full range of dramatic as well as musical expression, including meaningful interaction with each other and the audience, the event becomes a mutually-shared journey of discovery.

New Triad was recently the special guest of the Texas Music Festival's *Close Encounters* program for a four-day intensive residency at the University of Houston. *Close Encounters* is the vocal chamber music division of TMF, and was founded by University of Houston faculty member, mezzo-soprano Katherine Ciesinski, who is an esteemed member of New Triad's Music Advisory Board.

For the participating six singer-pianist partnerships, New Triad was charged with designing the program order and establishing the thematic links. It was our job to take wonderfully diverse material and turn it into a unified program. Arlene and I had lively discussions about possible interpretations of each piece as well as the shape of each set and the recital as a whole.

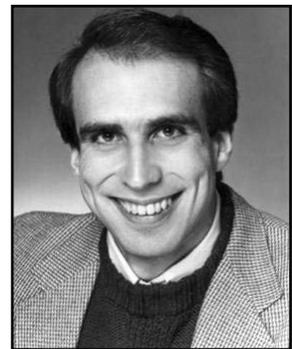
We treated the recital as a double bill of "one-acts" – each with its own dramatic thrust, yet complimentary in juxtaposition. The first act was called "A Matter of Life and Death", exploring our search for meaning and context in both life and death, leading to a greater understanding of the human experience. The second act was called "*The Pathways of Love*," a chronology of a love relationship traced to the point where it transcends from the particular to the eternal. As you can see, these thematic ideas are as intense as the rest of the experience!

The artists' training included lectures, coachings and team-teaching sessions offering both musical and dramatic tools to help them in performance. The workshop participants also had the rare opportunity to witness the concepts that they were learning put into action and directly experience what it is like to be an audience member at a New Triad recital. Jennifer Beattie and Mee-Kyung Chang came to *Close Encounters* to present *The Measure of Our Years*. They performed beautifully and I was thrilled at how much the program has evolved during the six months since they have been performing it around the country. Jen and Mee-Kyung also appeared with Arlene and me on the local NPR affiliate, performing excerpts from the recital and chatting with our well-informed host about the New Triad experience and the future of art song. The morning after the recital we all convened for a round-table discussion about the process of collaboration in creating *The Measure of Our Years*. It was really beneficial for the students to hear from the artists about their experiences as a collaborative team.

By the time Saturday evening's recital arrived, everyone had grown exponentially and they were all very excited to share what they had learned. The recital was held in the beautiful Moores Opera House at the U of H. We made the decision to create a more intimate space for the recital by seating the audience on the stage with the performers. A wonderful acoustical shell system helped to create the intimate setting as well as focus the sound. The close proximity meant that the connection between the artists and the audience was maximized, allowing every nuance to be experienced and appreciated. The audience was extremely responsive during the recital, and afterwards showered the performers (and New Triad) with glowing praise about how delightfully different this recital had been.

My thanks to all the participants for their time, talent, and willingness to "step out of the box". A huge thank you goes to Katherine Ciesinski for bringing us to her wonderful summer program and for all of the creative and organizational support she provided. Likewise, we are all deeply grateful to Allen Balla, the Houston-based Vice-President of New Triad, who was instrumental in making this event happen and worked tirelessly to take care of endless details. And finally, my thanks to Arlene, without whom we wouldn't have New Triad in the first place. It's a joy teaching with Arlene and seeing her passion and vision come to life through this work. All in all, I think we accomplished our mission in Texas, revitalizing not only the recital, but also ourselves in the process.

Johnathon Pape  
Director



## A SPECIAL THANK YOU TO OUR ANGELS

## NEWS FROM THE NEW TRIAD BOARD

<b>Foundations:</b>		Under \$100	Caryl Avery & Les Zuke
<b>Foundations:</b>			Lenore Balla
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\$750	Puffin Foundation		Edith Greene
			Cynthia Hoffmann
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	Peter Muller		Lee & Gretta Mogel
	Arlene Shrut		Fran and Bob Pond
			Mimi Saltzman
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	Shirley Fitzpatrick		James Floyd
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	Shirlee Emmons Baldwin		
	Cantor Peter Halperin	\$100-\$499	Denise Coleman
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	Young Ae & Jang Hee Kim		Shirley Fitzpatrick
	John Knuppel		Bridgette Fleming
	Maria Messina Design		Margo Garrett
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	Shirley Shrut	Under \$100	Gloria Blanco
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	Vocal Arts Society		Antonia Lavanne
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			Marilyn Vondra

Although a believer in how music can add quality to a person's life, my training is not in music and therefore a "self-labeled" odd-man-out regarding the other Board members. Beyond musical associations, all of the New Triad Board have been successful in their own business endeavors for which our backgrounds have nicely blended to provide the multitude of decisions which need to be made to a start-up foundation. Beyond the hard work and advice-giving, we all have the desire to bring something fresh and exciting to those who are seeking it; but, I didn't anticipate that I would necessarily be one of those who got so excited!

Although I have attended New Triad rehearsals and recitals in New York, I was very close to a recent event in Houston, which is where I live. New Triad was invited to participate in the Texas Music Festival with Katherine Ciesinski's *Close Encounters Vocal Institute*, where Dr. Shrut and Johnathon Pape taught a portion of New Triad's "educational process" to six pairs of pianists and vocalists comprised of both young artists studying at the University of Houston and other young professionals. I was able to observe over a four-day period... **recitalists who went beyond changes in technique, and would use words like ...advanced, ...transformed, and even ... metamorphosed. It was so moving to watch people become re-invigorated by their own art in finding more sensibility and meaning within it.** Jennifer Beattie and Mee-Kyung Chang, seasoned New Triadians, joined in at mid-stream to provide the benefits by example, inclusive with an interview and out-takes on Dean Dalton's "The Front Row" broadcast on Houston's NPR radio station. All culminated with an evening's inspiring performance at the Moores School of Music Opera House, with an intimate audience of 100 sharing the stage with the performers.

It was this experience which confirmed (to me!) that **New Triad is truly providing something that is unique, timely, and worthy of our efforts.** Thanks for your past support, and we are hopeful you will continue with us into the future.

*Wm. Allen Balla  
Vice President, New Triad*

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

## *The Gift That Keeps Giving*

All of us affiliated with New Triad are extremely gratified at the welcome so many of you gave our Premier Newsletter. As you can see from the articles in this issue, New Triad's expanding family of supporters is reflected in the activities and events of the past few months and in our future plans. We hope that if you haven't done so already, you will support New Triad's exciting work with as generous a donation as possible. For those who have experienced and enjoyed our programs and have already been so supportive, we would welcome an additional donation. **For everyone, yours can truly be The Gift That Keeps Giving!**

*Dr. David L. Kest  
Chairman, Marketing & Development*

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Printing donated by  
King & Spalding

Newsletter Design by  
Finamore Design

# POEM FOR YOUR PLEASURE

## *Sommertage*

*By Paul Hohenberg*

Nun ziehen Tage über die Welt,  
Gesandt aus blauer Ewigkeit,  
Im Sommerwind verweht die Zeit.

Nun windet nächstens der Herr Sternenkranze  
Mit seliger Hand über Wander- und  
Wunderland.

O Herz, was kann in diesen Tagen dein  
hellstes Wanderlied denn sagen  
Von deiner tiefen, tiefen Lust:

Im Wiesensang verstummt die Brust, nun  
schweigt das Wort, wo Bild um Bild  
Zu dir zieht und dich ganz erfüllt.



## *Summer Days*

Now the days stretch over the world,  
Sent from blue eternity,  
Time blows away in the summer wind.

Now garlands of stars are woven by night  
With a blessed hand over wanderland and  
wonderland.

O heart, what then can your brightest  
wanderer's song  
say about your deep pleasure:

In meadow song the heart and word fall silent  
where image upon image  
Comes and fulfills you.



This poem was set  
by Alban Berg  
in his  
*"Sieben Frühe Lieder"*  
(*"Seven Early Songs"*)

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