

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

MESSAGE FROM THE FOUNDER

Dear Friends of New Triad,

How many people are lucky enough to witness the moment a caterpillar turns into a butterfly and to watch it take wing? This is what an overflowing and enthusiastic audience experienced on March 17th at the Yamaha Piano Salon in Manhattan at the showcase performance of New Triad's first foray into training instrumentalists as well as the singer-pianist teams for which it has become well known.

For years the classical music world has been valiantly working at new ways to entice audiences to its concerts. Some vocal recital organizations favor supertitles, many performances feature multi-media projections of evocative images and almost every organization sends out a battalion of outreach programs to stave off the cuts in arts funding in the schools.

All of these efforts are worthy. But are they really drawing new audiences to classical music? Are they really getting at the essence of what is lacking? Is classical music in our times bound to be a caterpillar inching along the ground never to experience transformation?

Four years ago, New Triad came into existence because its eventual founders were asking hard questions about what was turning audiences away. Granted, we were no longer a country full of first-generation Americans whose parents brought classical culture with them from Europe. Given that, we knew it was important to look to ourselves for answers. We had discussed how the overemphasis both on technical perfection and on the overly self-absorbed personas classical musicians have traditionally been encouraged to adopt were at odds with the public's clear desire

for a closer identification with the performing experience, as evidenced today by the popularity of such reality shows as *American Idol*.

While keeping the integrity of the art intact, New Triad is working to transform the very essence of performing relationships; to help artists relate more personally to their art, to form more mutually supportive musical partnerships and to strive towards a natural, vital connection with audiences from the moment they enter the theater.

The butterflies that emerged on March 17th at the Yamaha Piano salon in New York were the lovely result of the way in which each of the three already outstanding musical artists took their music to a more meaningful level by defining for themselves and for their audience what the pieces meant to them on a profoundly personal level. Performing with a greater sense of ease and humanity, often these artists expressed their feelings in words, at other times in gestures and movement and sometimes in the timing of the silences.

Their New Triad training included a wide variety of courses such as *Introduction to New Triad, Speaking with Your Audience, Communicative Mastery, Dynamics of Collaboration, Dramatic Analysis and Interpretation, Connecting Through Body Awareness* and *Dramatic Presentation*. The shift in intent was evident to those in attendance after having watched a short piece at the beginning of the recital of moments filmed earlier that same week prior to any training with the extraordinary New Triad faculty.

Thank you Julia Mintzer, soprano, Stefan Milenkovich, violinist and Konstantin Soukhovetski, pianist, for helping us inaugurate this new phase of New Triad's development.

With great excitement,



Dr. Arlene Shrut
Founder and Artistic Director

BREAKTHROUGH



Julia Mintzer, soprano



Konstantin Soukhovetski, pianist



Stefan Milenkovich, violinist



GETTING TO KNOW YOU NEW TRIAD FACULTY



Debra Wiley-Hart
*Dramatic Analysis, Interpretation,
Performance Preparation Coach*

FEATURED ARTICLE

For those of us who love classical music, it is ironic that most concerts do not move people. Evenings at the opera, even when well sung, can seem lackluster. Often, audiences at classical music events seem to expect only to be lulled by the pretty sounds — so it comes as no surprise that they are only half-awake. It is my belief that it is the artist's job to wake them up! Stirring the audience, in every sense of the word, can only occur after the artists themselves have been awakened to the art of interpretation and enlightened in the clear communication of their ideas.

It is certainly true that musicians have much to learn and integrate without having to add this new information. But if singers and instrumentalists do not learn to personally relate to the different dramatic situations they present, they will not be fully expressive performers who can effectively communicate to their audiences. Without adding this next piece of the puzzle, I fear our audiences will continue to dwindle, and may eventually die out.

In March of 2006, New Triad launched a week-long interdisciplinary artist training seminar, bringing this approach to instrumentalists, as well as to the singer-pianist teams in the art song world for which New Triad has become known. My teaching contribution was two consecutive classes: (i) Dramatic Analysis and Interpretation; and (ii) Individual Performance Preparation Coaching. To interpret any piece of music, we introduced a series of core principles.

With “program” music (which follows a story line), we analyzed the text to identify the character: who was speaking and from what perspective or point of view. We defined the

character's want or need and explored physically active ways the performer could express that want or need — behaviorally — while singing or playing the music. Even with “absolute” music (non-story), there is usually a clear progression of feelings or events that can be identified within the music, and which the performer can learn to express. Once the performers understood the basics of Dramatic Analysis and Interpretation, we moved on to the individual coaching in Performance Preparation.

In Performance Preparation, we gave the performers individually designed sensory/imagery exercises to help connect their interpretation to their own experience. We played with ways to create a “fourth wall” while performing and how to “break” it during an introduction. This “pre-acting” class for singers and instrumentalists incorporated concepts of three great American acting teachers of the twentieth century, all of whom excerpted and expanded upon different ideas of Konstantin Stanislavsky, father of modern acting technique. The class included aspects of (i) Stella Adler's work with imagination and actions; (ii) Sanford Meisner's emphasis on working with the partner; and (iii) Lee Strasberg's use of sense memory and substitution.

When technically proficient musicians are given the encouragement, and more importantly, the tools to interpret their music, it is amazing how energized and vital they become. The performers who participated in the New Triad seminar, all members of The Juilliard School community, were exceptionally talented, bright and open to new ideas. They embraced the new concepts and worked diligently to incorporate them in written homework, relaxation exercises and physicalization. As they worked toward freeing their impulses rather than “getting it right,” the expression in the music happened between the notes, not simply on them. How exciting it was to see/hear them *experiencing* the music, seemingly for the first time, rather than just “performing” it. As they learned to express their music through their own experiences and needs — rather than seeking approval from outside — they started to enjoy the process of communication on a new level.

It is my contention that we do not go to the recital hall to simply hear a piece of music — we go to be moved by someone's *interpretation* of that music! This is how the audience goes on a journey along with the performer; the performer finds something new each time, even in the same music. As artists, we must stir the audience by first awakening ourselves. We point the way, and “teach” the audience by example.

Our relaxation, concentration, sense of truth and belief in what we are doing encourages audiences to believe us.

Since music has theatrical components, it should be held to the same standards as theater. Theater assumes that the audience will suspend its disbelief in the hope of being drawn into a story with which it can identify. The very reason people attend the theater is to be swept into a different world from the one they inhabit daily. By studying Dramatic Analysis and Interpretation along with Performance Preparation, the musical artist can do that, too! This is more than just an option for performers — I believe that as artists, expression and communication is the core of the job. If musicians learn to incorporate this, they may win back their audiences and classical music might just become fashionable again. How thrilling that would be!

Biography

A teacher of acting and a singing voice specialist, Debra Wiley-Hart has been a singer-actor for most of her life. Her performing experience encompasses theater, opera, musical theater, film, cabaret and solo recital. She studied with many famous teachers and directors of our time, including Lee Strasberg, Wesley Balk and August Everding, and has worked with professional companies across several disciplines as a featured performer. She has been on the voice and acting faculty of many accredited institutions, including the Lee Strasberg Theatre and Film Institute (10 years), Montclair State University, Marymount Manhattan College, the Harlem School of the Arts, and has been guest faculty at Disney Theatrical Productions, the Mannes College of Music and The Juilliard School. She has been included three times in Who's Who Among America's Teachers. Ms. Wiley-Hart is currently resident voice teacher and head of acting at ABC Film & Video in Manhattan, where she teaches Voice, Acting, Interpretation, and Performance Preparation.



**Interview with
Konstantin Soukhovetski**
by Kate Nesbit

Before Yamaha Pilot Week

KN: How did you hear about New Triad?

KS: I heard about New Triad from Derek Mithaug (from Juilliard's Career Development Office) who suggested that I meet with Arlene and talk about participating (in the Audience Engagement Pilot).

KN: What are you expecting from the program?

KS: I thought it was a brilliant idea as I have always believed that music making is a profound and transcendental form of acting where we are telling the story with the means of music, not words. I have done some acting in Russia years ago and I think it had a great impact on my performance as a pianist – so I jumped at the opportunity to deepen and expand my understanding of the merging of the two: music and drama.

KN: What kind of training and/or experience do you have with audience interaction?

KS: The speaking to the audience is very important. I do that all the time – but more like an ad lib than a planned out speech. It would be great to try to organize my thoughts more and follow a coherent system as to what and how to extract the essence of what to say. I think it would be great to actually verbalize all the concepts that I have already been applying to my playing – but I never particularly put it down, so to speak, in a rule book. One can never learn too much!

KN: Since you are essentially going to be wearing two hats, those of solo performer and of collaborator, tell me about the kind of experience that you have had working with singers.

KS: I love voice – I had worked with singers for a couple of years when I came to Juilliard seven years ago. I have discovered a whole new world of repertory, new concepts that are applicable to piano playing (breathing, phrasing, etc.). So, when the need for a pianist to play for Julia arose, I thought it would be a great experience, plus she sings beautifully and I love the songs. I think also that watching a singer work will be very illuminating for me as a pianist – and collaborator – to peek behind what is going on the stage when a singer sings. And as singing had words and this is closer to the dramatic arts than the more abstract piano, it is very interesting to me.



Konstantin Soukhovetski



After Yamaha Pilot Week

KN: How does the New Triad type of training differ from school programs or other independent training?

KS: Well, drastically. There is nothing like it offered in the conservatories or any of the music programs that I know of. I think it ought to be, it is invaluable for a musician to be able to step outside of the shell of just practicing and memorizing music and to be aware of how they look and what they do. Body language transmits to the audience before and after the performance as well as during it. You know, a singer might say “Music begins with the silence...”, a dancer “The stillness before the motion...” All that applies to performing instrumental music as well. Most of the time, musicians spend their time practicing, practicing, practicing so that a recital will be technically capable but then their bow will look like they're throwing up or something else that they're completely not aware of. And you see all the time in schools or competitions, just before they go on, they'll be told “Oh, by the way, you look awful, don't do that, tidy up.” So that when they go out on stage they look like they swallowed a broomstick... that's not the solution.

KN: Do you have a different attitude now towards accompanying versus collaborating? What do you think the differences are?

KS: The wonderful thing about working with singers is that you get to steal their phrasing, which can be invaluable for a pianist. What we did with New Triad was particularly remarkable because I've never been that involved in the whole performance (with a singer)...with the two of us, the poetry and the acting, that was wonderful, I liked that very much.

KN: But I assume that the relationship with the singer is different now.

KS: It is. It is the singer's attitude that is altered as well as yours. When some of that performing energy is pointed to the pianist, it makes all the difference. What makes the New Triad experience so unique and I think necessary for any duo is that sharing of energy.

KN: Do you feel that after this week's training, that it is something that you could carry into an entire recital?

KS: Absolutely. I enjoyed tremendously the entire week of training and I thought it was extraordinary. There are times when a New Triad recital would be a perfect fit in every way and times when some elements of it would be appropriate, but I think it has to be part of the toolbox of a musician, so to speak, because usually it is not. I think that most of the students at Juilliard or any other conservatory, for that matter, would agree with me that it would be extremely interesting to them, invaluable to them, and that they would always find something that would make their performances better. New Triad is not something you have to convert to as an extreme form of belief – making it a part of your life simply enriches your artistic capabilities and options.



AUDIENCE ENGAGEMENT PILOT

Participant Feedback

Stefan:

Did the program live up to your expectations?

Yes. I was very happy with the experience. It was wonderful to meet and work with faculty that are committed to art and dedicated to reaching people with music, as well as exploring each artist's individual talents and potential for connecting with their audience.

How will you approach your performing differently after the program?

Well. I'll try to be more aware of the energetic and thematic connection between the works in my programs. Also, I will work on more openness in my presentation, as well as my playing. It was great to experience in such a closed and "safe" environment how we touch and move our audience with each note that we play. This is something that should be used on a larger scale in every performance.

How was your approach to collaborative partnerships changed with this experience?

It certainly made me realize how much of a human element is there is collaborating with other artists. The music is, then, the result of a chemistry between people that is then transmitted to the auditorium. I learned so much this week, it's amazing. Everybody, all the instrumentalists, should do this. All the students should have this experience...

Julia:

How would you compare this to other training programs and what you have received in your college curriculum?

Compared to the work we did in this short time here, I feel that much of our (college) training merely skims the surface.

How would you describe this program to someone else?

As the way art song recital should be. Some people had ideas of New Triad as some kind of crazy performance art, but all it is really doing is giving full opportunity for the theatricality and drama inherent in art song to be fully expressed.

How was your approach to collaborative partnerships changed with this experience?

I will see the piano part as part of the story, part of the scene, that can adapt and change roles, but that I must actively respond to throughout the piece. I will discuss that role with the pianist so that we can find the interaction together.

WONDERFUL! I NEED MORE!

Comments from the Yamaha Showcase

"I especially liked what the violinist shared about the meaning behind the Sarabande and how it evolved over the years, and his comments about the various pieces."

Audience Member

"I think it was very strong charismatically. I just have a very fresh impression, I have to think more about it. But, the way I feel emotionally? It pulled the right strings, it does play on some different feelings and I think it's very hypnotizing."

Audience Member

"I think that conservatories tend to focus on technical capability and stylistic integrity, how to craft a piece and on the ability to perform it. The New Triad approach tries to first identify who you are in relation to the piece. It actually starts with the selection of repertoire and what types of music you choose to play and why you choose to play them. Then it helps you from the other end, taking your personality into the pieces to make them your own."

Adam Marks, Pianist & New Triad Faculty
"Speaking With The Audience"

▲ ▲ ▲

WELCOME

to our two newest
Core Curriculum
faculty members,



Jocelyn Rasmussen
Communicative Mastery

▲ ▲ ▲



Rachel Schwartz
Speaking Freely

▲ ▲ ▲

For their biographies,
please see our website
www.newtriad.org

National Arts Club
February 17, 2006

Having seen soprano Jennifer Beattie perform once before with New Triad, I was very much looking forward to this special performance at the National Arts Club *and* curious to see her collaborate with her new “partner in crime”: pianist Adam Marks, of whom I had only heard.

What a wonderful evening this turned out to be! In the true spirit of New Triad’s collaborative approach to performance, these two young artists held us all in their spell – not only with their accomplished rendition of songs and poetry depicting the four Seasons of Life, but also with their strong stage presence and obvious joy of performing together. Their apparent rapport, youthful and lively, yet mature and sophisticated delivery, made it easy for us in the audience to truly experience and believe the ups and downs, the big and the small emotions of each season of life – making the performance a truly satisfying and enjoyable artistic experience.

I could not help noticing yet another time what great effects can be achieved, how much depth and enjoyment can be added to the audience’s experience, when the performing artists do not solely rely on the craftsmanship in their original, chosen form of expression, but also incorporate the additional means of poetry and theatrical performance to express and portray the topic they have chosen to explore.

To anybody who has not yet had the opportunity to experience the results of New Triad’s unique approach of providing interdisciplinary training to its artists, and is therefore not yet sure or convinced of its value – I recommend you treat yourself to an evening with these wonderful performers. Do as I did: Follow your curiosity and allow these young artists to expertly take you on an interesting artistic journey - through the emotions of the Seasons of Life.

*Gaby Sappington, President
Opening Doors Coaching, Inc.*



*Jennifer Beattie, soprano
Adam Marks, pianist*



*Steven L. Gross
Michael Markowitz*



*Gaby Sappington
Lisa Miller*



New Triad presented “The Measure of Our Years” on Feb. 17, the first in a series of what the organization calls “theater recital works.” What distinguished the evening from the typical *liederabend* was not only the theme—the songs were organized according to the four seasons—but the format, which aimed to fuse music, movement and acting into a quasi-dramatic evening. The National Arts Club on Gramercy Park was an appropriate, salon-like setting for the program.

Soprano Jennifer Beattie and pianist Adam Marks developed the program with a creative team that included a stage director, a music director, a movement coach and an acting coach. Ms. Beattie has a light, secure voice that amicably handled songs, which ranged from Schubert and Schumann to Bernstein, Libby Larsen and Lee Hoiby. Her diction was precise and she sang with ease.

Bits of spoken poetry highlighted the changes of season, a nice touch. New Triad’s approach to breaking down the barriers between the performers and the audience seemed to work on some levels by moving about and taking different positions, including sitting on a chair and sharing the piano bench with Mr. Marks, Ms. Beattie conveyed a refreshing feeling of physical freedom, overcoming some of the stiffness that plagues traditional song recitals. The staging enhanced the English songs, pointing up subtext and adding to the depth of expression.

Mr. Marks provided solid and subtle backing to Ms. Beattie. His comfort in a variety of musical styles was evident and he seemed at ease when it was his turn to recite poetry. New Triad’s approach clearly shows promise. Its concept—intimate, well-conceived, thoughtfully performed and thematically relevant salon sessions—may prove to be a shot in the arm for a struggling art form. Let’s hope the National Arts Club continues to host these recitals.

*Steven L. Gross, Conductor
Michael Markowitz*

Northern Arizona University

Northern Arizona University was proud to host Dr. Arlene Shrut as a guest speaker and master class teacher to our vocal and piano accompanying studios.

Dr. Shrut led the class with an introductory speech explaining the premise behind New Triad and their approach to expanding traditional Western art music to be more in touch with modern audiences. By understanding the influence of technology on music in our 'post-cultural' age, New Triad strives to revive the connection between art, the audience and the partnership amongst performers. The most natural and immediate response for this being the adoption of 'theatrical recitals', or bringing the audience closer to the meaning of the music by tying together the repertoire thematically. The idea of a unifying structure was a theme in Dr. Shrut's succeeding master class lecture, and she was met with enthusiasm from all of the attending students.

During the multiple performance master class Dr. Shrut emphasized the importance of text analysis, especially in grammatical rendering. Freshman Vocal Performance major, Hesham Elnagar said, "I really enjoyed what Dr. Shrut had to tell us. I'm excited to go and study my texts because I know it will make a difference in the music." By understanding the full context of libretto she showed the power of interpretation that vocalists and pianists can benefit from. "One song is equal to one complete thought," she teaches. The piano studio was delighted to hear of New Triad's emphasis of a new method in accompanying: a collaborative effort between both the pianist and the vocalist.

Vocalist Huey Shan Pang summed up the entire experience of what New Triad had to offer us: "I'm so grateful to have had a chance to be coached by Arlene Shrut in the master class. She is amazing! With her broad knowledge in music, creative inspiration and humor, Arlene Shrut inspires and helps musicians in order to achieve a deeper and more attractive way to talk to the audience. That was great! Also, she touches every inch of the poetic lyric and reveals its deeper meanings and digs out the messages of the poets. Everyone who attended her master class was amazed by her!"

David E. Holle II
Senior Piano Performance Major

New Triad Theater Recital Works™ "Measure of Our Years"

Virginia NATS Conference
Shenandoah University
March 4, 2006

The performance principles represented by New Triad's recital *The Measure of our Years* and master classes have the potential to revive the art song recital. No longer is the singer the main event but rather the human experience as expressed in song and understood by anyone. As tears were running down my face, I peeked around and saw that I was not the only teary one. This recital was about life and all its experiences. What could be more interesting, engaging and accessible to anyone?

The first set entitled **Spring's Awakening** was about childhood and its joys. As our performers bounded on stage looking like 10 year olds they opened with Schumann's exuberant *Er ist's* and moved on to other childish adventures. Our soprano, Jennifer Beattie, used a large portion of the stage projecting the personality, posture and expression of a child.

The next set **Tasting the Summer** expressed the growing hormonal intensity of puberty and all the longings that young love can entail. First awakening was expressed in the sensually understated *La Flûte de Pan* by Debussy. Schönberg's *Arie aus dem Spiegel von Arcadien* contrasted with a more aggressive and lighter sensuality and *Au bord de l'eau* balanced both with Fauré's typically reserved style. Jennifer engaged her pianist, Adam Marks, who responded as an integral part of the drama being portrayed and not just her accompanist. At times she sang directly to him as if he were her lover, draping her wrap over his shoulder or sitting on the bench while he played. Libby Larsen's *Greenwich Village* brought us to the more earthy American territory of a young woman's surprising realization that young men actually find her attractive. "I was at once the battle ground for excitement, shock and confusion." Her sister's comment to their mother "she'll grow out of this stage" brought us a touch of humorous, sibling rivalry.

Harvesting Autumn was the first set after intermission and the reality that comes with maturity began to emerge. *The Last Lousy Moments of Love* by William Bolcom expressed with humor that horrible experience of "the other woman." *Adieu* and *Hôtel* by Fauré and Poulenc respectively expressed the aloof and

protective attitude after a failed relationship and the desire for escape through nothingness and ennui. Schubert's *Auf dem wasser zu Singen* revealed how fleeting life is; a concept which often begins to emerge in middle age.

Ageing and the process of dying are not for the faint hearted. The final set **Surviving the Winter** began with Wolf's *Nachtzauber*, and *Goodbye World* by Lee Hoiby brought the program to the perfect conclusion with the challenging us to live life to the fullest while we can.

After the program Jennifer and Adam explained their process in planning the program. Many long hours were spent in the library. They were committed to fearlessly discarding any song that did not fit the total picture resulted in a beautiful musical story about life.

This recital was exquisitely presented by Jennifer Beattie, soprano, and her very responsive collaborative artist, Adam Marks. They were not our "performers" but rather our friends sharing their life experiences with us, the audience. I had heard this same recital about a year ago. As a performer, Jennifer's voice and confidence have grown considerably during that time. Jennifer's lyric soprano voice is colorful and expressive and her natural sense of style is enhanced by Adam Marks' supportive, and equally expressive, playing.

Karen Hoy
Virginia NATS President



Dr. Arlene Shrut
Master Class 2006 Virginia NATS

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Other Feedback

“We definitely want to “revitalize” the way we perceive and conceive the education and performance of Art Song. And your New Triad is the best organization that can help us in the long run.”

*Riko Chandra, President
Voces Intimae*

“Once again, many thanks for your splendid master class at Montclair State University yesterday. It was full of insights about which our students will be speaking for months to come. Thanks, too, for your beautiful playing. A wonderful experience all around.”

*Jeffrey Gall, Professor of Music
Coordinator of Vocal Studies
Department of Music
Montclair State University*



Congratulations to Christina Chirumbola
for winning New Triad’s
“Audience Engagement prize”
at the Keynotes for Music for Mt. Lebanon
Competition on May 20 in Pittsburgh, PA



*Jamil French, New Triad Board
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NEWS FROM THE NEW TRIAD BOARD

Springtime is growth time and New Triad’s Board is doing just that! We are proud to welcome Magnus Roberson, Kate Nesbit and Mary Barker Evans as board members who are showering on us their talents in accounting/finance and non-profit organizations. Each Board member plays a vital role in the governance and direction of New Triad. We continue to seek motivated and resourceful people for the Board of Directors to help further the needs of the organization. Our immediate needs include support for:

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

“We Can’t Make It Happen Without YOU!”

The long days of Summer will soon be upon us and the Board of Directors is already looking forward to its Autumn harvest of exciting projects in the works around the country. The Board of Directors is working closely with New Triad’s artistic team to offer people a unique and memorable experience.

Our mission to bring together Art, Artists, Audience remains as poignant as ever. We salute those of you who have helped us grow and look forward to including others of you in our widening circle of friends.

*Jamil French, Esq.
Director*



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

What Would We Do Without You!?

New Triad's very existence would not be the same without your support. Since the first edition of our newsletter in 2005, this pioneering organization has reached out to benefit an even broader arts community base. The result has been encouragement and growing interest by those in music, theater, education and fine arts.

With gratitude New Triad acknowledges your belief in us and thanks you in advance for your generous donations for our exciting programs and future.

*Susan Lochner, Vice President
New Triad Board*

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POEM FOR YOUR PLEASURE

Lean Your Cheek *Poem by Rumi*

(13th Century Persia)
translated by composer Bruce Adolphe
for his song cycle
"A Thousand Years of Love"

Lean your cheek,
Rest a moment on my drunken cheek
So I may forget the war and cruelty inside me.
You have opened the seven gates of heaven;
Now lay Your hand on my tightened heart.
All I have to offer you is an illusion; my self.
I'm not asking for some sweet pistachio
candy;
But your everlasting love.
Fifty times I have said,
"Heart, cease hunting. Step into this net."

*Spoken by Julia Mintzer (soprano) and
Konstantin Soukhovetski (pianist)
On March 17th at New Triad's
Audience Engagement Pilot Showcase
at Yamaha Piano Salon*



SPECIAL NOTE

**Please go to our website and register
your email address with us. We will send
you our newsletter and notification of
upcoming concerts by email in the future.**

We look forward to hearing from you!



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