JANUARY CULTURAL EVENT
AN ITALIAN IMPRESSIONIST IN PARIS: GIUSEPPE DE NITTIS

SPECIAL VISIT TO THE PHILLIPS COLLECTION: GUIDED TOUR BY RENATO MIRACCO, CURATOR OF THE EXHIBIT
January 10th, 2023 – 2:00pm at The Phillips Collection, 1600 21st Street, NW, Washington, DC

The Phillips Collection, in collaboration with the Pinacoteca Giuseppe De Nittis, the City of Barletta, Italy, and the Puglia Region (Italy), presents the first exhibition in the US devoted to the work of Giuseppe De Nittis (1846-1884), an Italian painter whose career flourished in Impressionist Paris in the 1870s and 1880s. The exhibition is only shown at the Phillips and features approximately 70 artworks.

Although not well known outside of Italy, De Nittis is a central figure to the aesthetic and institutional upheavals of 1870s Paris. His urban scenes of Paris feature innovative arrangements and plein air subjects painted with a detailed realism that depicts a sophisticated and economically booming city—a choice unique to De Nittis’s work. New research is presented in the exhibition about De Nittis's friendships with Edgar Degas and Edouard Manet, and his early collaborations in Naples with a young Gustave Caillebotte. Work from all periods of De Nittis's career is featured along with select works by his most important artist friends in Paris.

The exhibit Curator Renato Miracco will discuss “An Italian Impressionist in Paris: Giuseppe De Nittis” for the ICS visitors (maximum group size is 30 people).

We are proud of Renato Miracco's exhibit success, and for those of you who missed it, we are copying in this issue the review by Philip Kennicott, published by the Washington Post on January 5th. Find this article on the following page.
A FORGOTTEN IMPRESSIONIST IS REDISCOVERED AT THE PHILLIPS COLLECTION

GIUSEPPE DE NITTIS, AN ITALIAN WORKING IN PARIS, DIED YOUNG AND IN DEBT, BUT LEFT A MAGNIFICENT LEGACY OF WORK

Review by Philip Kennicott  (from The Washington Post, January 5th)

The train in Giuseppe De Nittis’s 1869 painting “The Train Passes” is there mostly by implication. A thick plume of white smoke or steam suggests the presence of an engine, and a small, dark form on the horizon seems to be its origin. But the bleak landscape of a few, spindly, leafless trees underscores the real subject: a world transformed by trains, coal and industry, and cities and countries brought into new intimacy by extensive networks of rail, roads and waterways.

De Nittis, whose work is surveyed in the Phillips Collection’s engaging and revelatory exhibition “An Italian Impressionist in Paris: Giuseppe De Nittis,” was born to a prosperous family in Apulia, in the south of Italy. But he also worked in Paris and London, was friends with Manet, Degas and Gustave Caillebotte, and exhibited in the first Impressionist exhibition of 1874 in Paris. He had built a substantial career as a painter before his sudden death from a stroke at age 38 in 1884.

He was enormously talented and highly skilled, with a unique eye and sensibility, yet remains relatively unknown. De Nittis’s early death may have something to do with that. But more likely, his facility as a painter, and his ability to produce both polished salon work and ambitious visual experiments, have made him a difficult artist to define. As one of the catalogue essays for this exhibition observes, he was a “man in the middle.” And art history isn’t kind to anything that smacks of compromise or indecision.

Art museums are well stocked with lesser Impressionists and Post-Impressionists, artists who caught the drift but not the essence of the new painting styles that emerged in Paris in the second half of the 19th century. De Nittis was not that sort of artist. His exploration of color and composition was as distinctive and even radical as any by his better-known friends and colleagues. But he was deeply and unapologetically bourgeois in his basic world view, and elegant dresses, sumptuous fabrics and beautiful faces were as attractive to him as light refracted through clouds, mist or smog.

An exhibition of De Nittis’s work in Paris more than a decade ago used the subtitle “elegant modernity” to describe his work, and it is his relation to elegance that may have limited his posthumous reputation. When he painted nightlife, he didn’t turn to the demimonde of raucous cafes or circus spectacles, but to the soft and flattering light of a sumptuous salon. When he painted the women of Paris, they weren’t bleary eyed from too much booze, or yielding their bodies to the intrusive gaze of male clients and patrons. They were well-dressed, self-possessed and alert to the world around them.

In a late work, from 1884, De Nittis captured his wife and son having breakfast at an outdoor table in a well-manicured garden. The colors have the brightness and glare of Manet, and you may wish you had sunglasses when looking at the sun-drenched grass in the background. But despite that, the atmosphere is one of gentility and calm. The fine dishes and flowers on the table invite the viewer to linger in a pool of perfect shade. The artist will unsettle our sense of color and light, but he won’t disturb breakfast.

In Giuseppe De Nittis’s “Breakfast in the Garden,” 1884, he captured his wife and son having breakfast in a well-manicured garden. (Pinacoteca Giuseppe De Nittis)

There’s no seamy underside to these works, which are both elegant and modern, as if there is no contradiction between the two ideas. For De Nittis, there probably wasn’t. But that doesn’t make him a complacent or bland artist, especially if you view his salon elegance in the larger context of his early landscapes, including that painting of a train passing.

The elusive train and the blasted trees both suggest unseen forces. It isn’t even clear which way the train is going, given what feels like a surge of smoke wafting toward the viewer (carried by wind faster than the advancing train itself, or drifting toward us lazily as the train passes into the background?). Roads that seem to hurdle into the distance were a common theme of De Nittis’s early work, as if he were trying to capture both his ambition — to make art in the capital of the 19th century — and a growing sense of displacement, as transportation networks erased the distance between Naples and Paris, and effaced ideas of home and permanence.

Read the full article here.
THE ITALIAN CULTURAL SOCIETY
BOARD OF DIRECTORS

EXECUTIVE COMMITTEE
Annelise Brody: Chair of the Board
Francesca Casazza: Executive Director & CEO
Chiara Gastaldi: Vice Chair
Bruce Esposito: Treasurer

DIRECTORS
Ellen Coppley: Fundraising
Sara Forden: Events & Communication
Salvatore Romano: Membership, Finance
Melitta Paterni: Cultural Programs & Fundraising
Angela Maggi: Photographer & Events
Donatella Melucci: Events & Scholarship
Phil Contrino: Events & Finance

HONORARY MEMBERS
Luigi De Luca: President Emeritus
Ronald Cappelletti: President Emeritus
Romeo Segnan: Member At Large

ICS STAFF
Francesca Casazza: Executive Director & CEO
Lucy Fonseca: Administrative & Office Manager
Emanuela Ciriotti: Program and Events Manager
Gigi Fulginiti: Editor & Website Manager
Derek Ginos: Social Media Manager
Felicia Toscano: Director of the ICS Music School
Fiorenza Castelli: Workshop and Summer Camp Coordinator

ITALIAN LANGUAGE PROGRAM
Valentina Asciutti, Annelise Brody, Sofia Caligiuri, Brita Caminiti, Fiorenza Castelli, Tarita Coletta, Carlo Ellena, Luigi De Luca, Silvana De Luca, Francesco Da Vela, Cristiano Fabiani, Laura Granata, Kristin Cassola, Laura Loddo, Samantha Mattocci, Tsehay Benyam Mesfin, Nicoletta Nencioni, Stefania Patruno, Mariana Petrova Tacheva, Claudio Pedone, Antonella Salvatore Pellegrino, Camilla Presti, Claudio Tanca, Samantha Vergassola, Giampiero Bugliarello - coro and piano teacher; Caterina Vannucci - violin teacher.

GALA 2022 SPONSORS

PLATINUM: Taylor Agostino Group - Compass Real Estate, Sotheby's International Realty, Generali - Euro assistance

GOLD: Ferrero, Bank of America, Campari, Fincantieri marine Group, Bethesda Travel Center

SILVER: Salvatore Ferragamo

BEVERAGE & FOOD SPONSORS: Ca’Dufera’ wine & Tasting, Cantinieri Imports and Distributing, Inc. in collaboration with Marramiero, Dolci Gelati, Creminelli

BRONZE: Pirelli Tires North America, Your Italian Passport, Pots & Plants, Anxiety Prep


INDIVIDUAL DONORS GALA 2022


WELCOME NEW MEMBERS

Single: Elizabeth Bayard
Couple/Family: Salvador Ditri James Politi

TABLE OF CONTENTS

January Cultural Event .................... 1
Message from the Board .................. 4
Italian Language Program & More ................... 5
I Venerdì dell'ICS! / Fridays at the ICS! ................... 6
Pinacoteca Giuseppe De Nittis .... 7
Carpaccio: Gems from Venice ...... 8
Maryland Lyric Opera ................. 10

We Are Social!

SUPPORT THE ICS

AMAZON SMILE

Follow us on social media!
MESSAGE FROM THE BOARD

Dear Board Members,

The New Year started with a bang! Please join me in congratulating our Executive Director, Francesca Casazza in bringing ICS onto a growth of about 20%. Thanks to Italian language programs started in schools and the contributions of the Italian Ministry of Foreign Affairs, thanks to an amazing Gala at the Embassy of Italy, and to our added classes, we are proudly entering 2023 with full sails ahead. I also wish to extend a heartfelt thank you to our invaluable team of instructors who are the back and bones of our Italian Language Program. They have weathered the pandemic ever ready to do what it takes to keep the classes going. Thanks to their professionalism and hard work we are now offering fully online, hybrid as well as in presence classes to better serve our learning community.

Our cultural events are starting promptly in January and we are honored that our very first event, taking place on Tuesday, January 10th is a guided tour by our former Chair of the Board, Professor Renato Miracco, Art Curator at the Phillips Collection. Professor Miracco is a renowned Art Critic and was formerly the Cultural Attaché of the Italian Embassy in Washington D.C. He was awarded the Order of Merit of the Italian Republic for Cultural Achievement in 2018 and has curated many prestigious exhibits over the many years of his career in places like the Metropolitan Museum of Arts, the Tate Gallery in London etc. You do not wish to miss a visit to the Phillips Collection entitled “An Italian Impressionist in Paris”: Giuseppe De Nittis curated by Professor Miracco. This is the first exhibition in the US devoted to the work of Giuseppe De Nittis (1846-1884), an Italian painter whose career flourished in Paris in the 1870s and 1880s (See article in this issue). Our special guided tour, organized for the ICS’ members, sold out quickly, but the exhibit will last until February 12th.

I am looking forward to welcoming you to ICS for 2023 and wishing you a happy and fulfilling new start of another journey around the sun.

Chair of the ICS Board of Directors

Annalise Brody Morani
Dear ICS Friends,

In 2022 we reached many achievements: we offered new courses and new students and members joined from all over the US; we partnered with new institutions, like Sons and Daughters of Italy, Avalon Theater, AFI Silver Theatre and Cultural Center, and with the Italian Embassy for an enthralling Easter Egg Hunt in Villa Firenze; we hosted an elegant Gala celebrating the Fashion industry and Domenico De Sole’s career; we organized our first guided tour of Sicily with Bethesda Travel and our instructor Annelise Brody Morani. (Soon we will announce our 2023 trips!) Our team is growing and we are ready for new ideas and bigger goals.

Among our New Year’s resolutions are a plethora of classes after school Italian language courses in a number of DC, MD, VA private and public schools, a real piano and other instruments/initiatives for the ICS music school, amazing Cooking Classes and wine tastings, more frequent kids’ workshops with Maestra Fiorenza for parents to enjoy more nights out while their kids learn with us; more art exhibits, trips and initiatives suited to your interests and aspirations. The first surprise will be on January 20th: an Aperitivo Italian Style, to converse in Italian with one or more teachers/ICS staff. Every two weeks, our headquarters will be alive on Friday night, either with the kids’ workshop, or with our students and members (21 and older!) who want to enjoy a drink with us and chat IN ITALIANO! Friday from 6:00 to 7:30pm: Monthly Happy Hour at the ICS!

Our Upcoming Events Webpage mentions our plans until June. If you missed our Festa di Natale, you can watch an excerpt on our YouTube Channel, as well as if you want to watch our past events and videos.

Courses started on Friday, January 6th for children and Sunday, January 8th with a Cooking Class. This week all adult courses will begin. The Winter schedule is online and you are still in time to join. New beginner classes start both in the evening, and in the morning, or on the weekend, online and in person, as well as other levels, from Beginners 2, to Elementary, Intermediate and Advanced levels: “Leggere insieme (B1-C1),” “La letteratura delle corti: Ludovico Ariosto e Torquato Tasso (B2-C2, also for Italian natives),” “The collections of the Barberini Palace in Rome (B1-C1);” “Imparare dai proverbi (B2-C2),” “Parliamo di arte (B2-C2),” “I Promessi Sposi (B2-C2),” “Passeggiate nella grammatica (A1-B1),” Yoga in Italiano, and much more.

In English (and Italian): Courses for travelers and Latin courses. For Cooking classes, please contact us if you would like to host the class in your house, and for you it will be free!

Thank you for being part of our community and for your trust in our organization. Your support and appreciation for our courses and events has been very valuable for us during these past years and we look forward to seeing your involvement continue to grow.

On behalf of our Board of Directors, our staff and our teachers, I wish you all the best for a new year filled with health, love and happiness.

Francesca Casazza
CEO & Executive Director

---

MOVIE NIGHT AT AFI THEATER SILVER SPRING

The ICS, in collaboration with AFI Theater Silver Spring, is pleased to invite you to a special screening of NUOVO CINEMA PARADISO. After the screening, there will be an Italian wine reception and a sweet surprise for all the guests. Tickets will be available for purchase through AFI. See our Events page for more details.

Sunday, February 19th, 5:00 pm at the AFI Silver Theatre and Cultural Center (capacity 400 people)

8633 Colesville Rd, Silver Spring, MD 20910
Every two weeks the ICS headquarters will be alive, either with the kids entertained in Fiorenza’s Workshops/Parents Night Out or with a special APERITIVO, Italian style, which means a drink and some “stuzzichini” (nibbles). Two native teachers or staff will be there, leading Italian conversations in a friendly and festive mood, to kick off the weekend.

Starting on January 20th, from 6:00 - 7:30pm, we invite you to this new tradition at the ICS!

Spread the word!

Gli ultimi workshop serali per i bambini dedicato al Natale e all’Epifania sono stati un successo! quasi 20 bambini hanno visto le immagini delle belle vie italiane illuminate con le tradizionali luminarie, le piazze italiane abbellite con gli abeti decorati in svariati modi, visto i presepi italiani dai più tradizionali ai più originali, fatti con la pasta, il pane, il cioccolato, la neve, il ghiaccio ed addirittura allestiti nell'acqua. Abbiamo creato i bigliettini natalizi da inviare ai nonni e cugini in Italia, abbiamo creato il nostro cappello e barba di Babbo Natale, abbiamo ballato, giocato e mangiato la pizza fatta in casa, ma soprattutto ci siamo divertiti a distribuire lo zucchero a velo sul tradizionale pandoro, per poi tagliarlo a forma di stelle, infine ci siamo leccati i baffi con il torrone! Evviva le tradizioni, evviva le emozioni, evviva lo stare insieme a scuola anche tre ore il venerdì sera. Vi aspettiamo per le prossime avventure! https://italianculturalsociety.org/kids-teens/

By Fiorenza Castelli, Workshop and Summer Camp Coordinator

Now our events are in person + webinar!
"Nomino come mia legataria universale la signorina Marie Prélart Nandot, domiciliata momentaneamente presso di me in via Descombes 3 Parigi. Tutto ciò che vi sarà: immobili, mobili, gioielli, biancheria, libri etc e il poco denaro contante a suo carico di dare al Municipio di Barletta, Italia(...) pregandoli di distribuire nei Musei d'Italia, e anche all'estero, per la migliore gloria del loro compatriota, eccettuata la Francia, conservando ciò che la municipalità di Barletta riterrà opportuno. Conto sul loro onore e il loro patriottismo per curare la fama del loro compatriota ponendo l'espressa condizione che niente sarà giamaai venduto, né con vendita all'asta, né in altro modo".

Revoco ogni testamento anteriore, 3 Novembre 1912.

Léontine Lucile Gruvelle vedova De Nittis

Léontine morì nove mesi dopo la sua redazione, il 13 Agosto 1913. Il Testamento fu aperto nel settembre dello stesso anno ed esprime la sua ferma volontà di lasciare tutte le opere alla città natale del Pittore, vista, probabilmente, la situazione museale francese abbastanza chiusa nonostante la Legion d'Onore concessa a De Nittis dallo Stato francese nel 1878. La notizia del lascito giunse inaspettata presso la locale Amministrazione che fece immediatamente, appello all'Ambasciata a Parigi la quale incaricò l'Avvocato Sicorè per i primi atti burocratici per il trasferimento delle opere.

Per eseguire un primitivo inventario, nel febbraio 1914, fu inviato dal Comune di Barletta il pittore Giuseppe Gabbiani con l'incarico di redigere un inventario e di occuparsi della complicata spedizione. Nel Marzo 1914 il Sindaco Cafiero per dissipare qualsivoglia dubbio circa la dispersione della Collezione dichiarò:

"Vi è la più tenace opposizione a che il Comune si privi di una sola e qualsiasi delle pregiate opere d'arte del nostro De Nittis".

Questa grande ed importante donazione, così audace nel panorama italiano dell'epoca, aveva avuto, comunque, dei precedenti: morto il padre, Jacques De Nittis fu il primo che nel 1900 regalò alla Società Dante Alighieri di Barletta una serie di pubblicazioni da lui redatte. E fu lui che per ricordare il padre donò, poco prima di morire, al Museo Carnavalet di Parigi il quadro “La profumerie Violet”.

Léontine dal suo canto, nel 1909, tre anni dopo la morte del figlio, aveva destinato al Comune di Barletta due quadri del marito catalogati dal bibliotecario Benedetto Paolillo.

Giunta a Barletta la completa Collezione De Nittis, dal 1914 fino al 2005 ebbe varie sedi temporanee ma nel 2006, finalmente, trovò una collocazione definitiva ed appropriata nel restaurato Palazzo della Marra dove oggi potete ammirarla.
The first comprehensive exhibit of Vittore Carpaccio's works outside of Italy is now open to the public at the National Gallery of Art here in Washington, DC! Vittore Carpaccio: Master Storyteller of the Renaissance displays the artist's ability to capture the elegance of Venice during the Renaissance.

A native of the Serenissima, Carpaccio attracts the eye of the viewer with fine details, often featuring marvelous ships and charming canals. While the exhibit contains many of the artist's sketches of human figures and gondolas, one work stands out in particular. “Saint Augustine in His Study” (c. 1502) features the Saint in a luxurious venetian room, typical of an acculturated humanist, adorned with vases, bottles, and an armillary sphere amongst other magnificent objects. He painted the work for the Scuola di San Giorgio degli Schiavoni as a part of nine works narrating the lives of the guild's patron saints. The work showcases Carpaccio's use of vibrant colors to mimic the lively atmosphere of Renaissance Venice.

In fact, many critics claim that some of Carpaccio's best works were commissioned by Venice's various scuole and featured narrative cycles. This exhibition reunites six paintings from The Life of the Virgin Mary, beginning at her birth, continuing through the annunciation, and concluding with dormition. Interestingly, the typical blue dress worn by the figure is switched for a radiant vermillion in Carpaccio's “Virgin Reading” (1505). It is believed that the pale arm and toes in the corner of this painting recall the presence of Baby Jesus laying out in the sun next to Mary. While some art historians believe this is the artist's best depiction of a female figure, Victorian age art critic John Ruskin regards his “Two Women on a Balcony” (C.1492/1494) as the “best picture in the world.”

Don't miss out on the opportunity to view this stunning exhibit at the National Gallery of Art! It will be on display until February 12th before being transferred to the Palazzo Ducale of Venice for yet another exhibition (from March 18th to June 18th).
La prima mostra completa delle opere di Vittore Carpaccio fuori dall'Italia è finalmente aperta al pubblico alla National Gallery of Art qui a Washington, DC! Vittore Carpaccio: Master Storyteller of the Renaissance mostra il grande talento dell'artista che cattura l'eleganza di Venezia rinascimentale con ogni pennellata.

Carpaccio attira l'occhio dello spettatore con dettagli raffinati, spesso raffiguranti navi meravigliose e canali affascinanti. Mentre la mostra contiene degli abbozzi dell'artista (alcune di figure umane e altre di gondole), un'opera si distingue in particolare. “Sant’Agostino nello studio” (c. 1502) presenta il Santo in una sontuosa stanza veneziana, tipica di un colto umanista, adornata con vasi, bottiglie e una sfera armillare tra altri magnifici oggetti. Carpaccio dipinse l'opera per la Scuola di San Giorgio degli Schiavoni come parte di nove opere che narrano la vita dei santi patroni della corporazione. Le opere mettono in mostra l'uso di colori vivaci da parte di Carpaccio per imitare l'atmosfera vivace di Venezia all'epoca.

Molti critici, infatti, affermano che alcune delle migliori opere di Carpaccio furono commissionate dalle varie scuole veneziane e presentavano cicli narrativi. Questa mostra riunisce sei dipinti della Storia della Vergine, iniziando dalla sua nascita, continuando attraverso l'annunciazione e concluendosi con la dormizione. È interessante notare che il tipico abito blu indossato dalla figura viene scambiato per un vestito vermiglio nella "Vergine che legge" di Carpaccio (1505). Si ritiene che il braccio e le dita dei piedi pallidi nell'angolo di questo dipinto richiamano la presenza di Gesù bambino sdraiato al sole accanto a Maria. Mentre alcuni storici dell'arte ritengono che questa sia la migliore rappresentazione dell'artista di una figura femminile, il critico d'arte John Ruskin considera "Due donne su un balcone" (C.1492/1494) il capolavoro del grande artista veneziano.

Non perdere l'occasione di vedere questa splendida mostra presso la National Gallery of Art! Resterà in mostra fino al 12 febbraio e poi verrà esibita al Palazzo Ducale di Venezia dal 18 marzo al 18 giugno.
Verdi’s final masterpiece, *Falstaff* is more than just the composer’s successful “comic” opera, but it is also a profound meditation on humanity from an artist reflecting back on his life and career. Shakespeare’s iconic characters come to vivid life as Verdi’s sublime music reminds us that “tutto nel mondo è burla”—all the world’s a joke!

Ruses rule in this bawdy comedy of seduction and sly revenge... but he who laughs last laughs best!

**VERDI’S Falstaff**

Verdi’s final masterpiece, *Falstaff* is more than just the composer’s successful “comic” opera, but it is also a profound meditation on humanity from an artist reflecting back on his life and career. Shakespeare’s iconic characters come to vivid life as Verdi’s sublime music reminds us that “tutto nel mondo è burla”—all the world’s a joke!

**MARK DELAVAN, baritone**
*Falstaff*
“Half-divine, half-human voice” (*Wall Street Journal*)

**BRIAN MAJOR, baritone**
*Ford*
“Formidable in voice and stature” (*New York Classical Review*)

**MARY FEMINEAR, soprano**
*Alice Ford*
“Breathtaking... standout performance” (*Bachtrack*)

**JOSEPH COLANERI, conductor**
Glimmerglass Festival Music Director; “inspired baton...indelible” (*Opera Today*)

Friday, January 20, 2023 at 7:30 pm  |  Sunday, January 22, 2023 at 2:00 pm

**THE MUSIC CENTER AT STRATHMORE**

**TICKETS & INFORMATION AT** www.MDLO.org
GALA 2022 SPONSORS

PLATINUM SPONSOR

TAYLOR AGOSTINO
AT COMPASS GROUP

TTR | Sotheby’s
INTERNATIONAL REALTY

Becker

GOLD SPONSOR

FERRERO

BANK OF AMERICA

CAMPARI

FINCANTIERI
MARINE GROUP

bethesda travel center

SILVER SPONSOR

Salvatore Ferragamo

BEVERAGE & FOOD SPONSORS

CÀDUFÉRRÀ
WINE & TASTING

MARRAMIERO

Dolci Gelati

CREMINELLI FINE MEATS

BRONZE SPONSORS

No Anxiety Prep

Euro Passports

Pots & Plants

Firelli

ICS PATRONS (VIP Tables): Leonardo US Holding, Inc.; ENI SpA; Michael Kline and Joan Fabry; Anonymous


ENJOY OUR YOUTUBE CHANNEL, INCLUDING GALA 2022, GALA 2021, MONTHLY CULTURAL EVENTS AND VIRTUAL GALA 2020
MEMBERSHIP APPLICATION

Mail application to:
ICS Membership
4833 Rugby Avenue, Suite #201
Bethesda, MD 20814

Please make check payable to:
The Italian Cultural Society

Name: ____________________________ Occupation: ____________________________
Volunteer Skills: ____________________________
Address: ____________________________
City: ____________________________ State: ______ Zip Code: ____________
Address Change □ New Member □ Renewal □
Email: ____________________________ Phone: ____________________________

Please deliver Poche Parole by: Email only □ Email and US Mail □

Type of Membership:
□ Student $25 □ Bronze Sponsor $500
□ Single $75 □ Silver Sponsor $1,000
□ Couple $110 □ Gold Sponsor $2,500
□ Family $110 □ Platinum Sponsor $5,000+