

CA

CONCORD ACADEMY **MAGAZINE**

MORE THAN A BUILDING

This new hub for creativity
and collaboration has
reshaped CA's campus—
and what's possible for
our students

SUMMER 2025





CONCORD ACADEMY

MAGAZINE

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Through collective projects,
CA students connect imagination,
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P'20 '21 '25, director
of college counseling



MISSION

We are a community animated by love of learning,
diverse and striving for equity, with common trust
as our foundation.

Honoring each individual, we challenge and expand
our understanding of ourselves and the world through
purposeful collaboration and creative engagement.

We cultivate empathy, integrity, and responsibility
to build a more just and sustainable future.



A LETTER FROM HEAD OF SCHOOL **HENRY FAIRFAX**

TEAM GREEN,

A lot has happened since the last issue of *Concord Academy Magazine* was published. Among many notable milestones, we've celebrated the completion of the Centennial Campaign and gathered in the new Centennial Arts Center to reflect on all this community has made possible for CA students, now and for generations to come (page 30).

Please indulge me and flip back one page to read CA's mission. This statement was crafted collaboratively five years ago. The language preceded me, and it's what immediately drew me to CA. I have such gratitude for the minds and hearts who created it. Our mission is the compass we steer by. It's still serving CA well as we navigate unpredictable times.

This year, we also gathered thoughts from students, staff, alums, and parents to inform a portrait of a CA graduate, which you can read at concordacademy.org/portrait. In concert with our mission, this tool will help us better articulate CA's value and assess our curriculum. It's one of the first outcomes of our five-year strategic plan; see concordacademy.org/strategic-plan for an update on our progress.

Our expectations for CA graduates matter. Reveling in creative thinking; charting a self-driven, authentic learning journey; nurturing meaningful relationships; and engaging in the world with purpose—these outcomes track with the values of trust, challenge, creative engagement, purposeful collaboration, empathy, integrity, and responsibility this school cultivates. These are commitments we make individually and collectively—not once, but over and over, in every interaction. And the stories in this issue exemplify them.

See what's possible when you combine creativity and common trust in an English course (page 22). Hear from alums who are stewarding a more sustainable future (page 36). And take inspiration from the ways our 2025 Hall Fellow (page 50) and our Joan Shaw Herman Award recipients (page 53) are prioritizing community. I hope you'll enjoy reading about all this and more—and that we'll never stop learning from one another.

Go Green!
Henry



campus

DANCE PROJECT

Under the direction of new CA dance teacher Patrick John O'Neill, the Dance Project presented *met-a-mor-pho-sis*, a performance exploring the theme of evolution in life and art. This collective expression incorporated movements each dancer developed in a cohesive choreography inspired by the patterns of the natural world.

See more
performing arts
on page 16.

LEARN MORE

concordacademy.org/metamorphosis

CONGRATULATIONS

Class of 2025!

On May 30, CA celebrated the class of 2025 at the first Commencement held in the redesigned Academy Garden. The ceremony honored each graduate, without awards or prizes—a longstanding tradition, Head of School **Henry Fairfax** explained, based in “love of learning and focus on the process of transformation over the end product.” **Jen Burleigh ’85**, co-president of the Board of Trustees, praised the graduating seniors for modeling skills the world needs more of: “community and unity and caretaking.”

Malik Traore ’25, student head of school, recalled his classmates’ “moments of joyful chaos” and urged them to continue leading with “kindness and empathy.” And **Kefan Cui ’25**, senior class president, introduced this year’s commencement speaker, **Max Hall**: a “true role model” who “sees the possibility in every challenge and the potential in every person.”

DELIGHT IN THE HARD WORK OF BECOMING

Returning a year after his retirement to address the class of 2025, Hall spoke about what makes Concord Academy unique. “CA keeps inviting us to try one more thing, a little more difficult, and a little more awesome, than the last,” said the engineer and former science teacher. “CA keeps inviting us to grow.”

During his 21 years at CA, Hall said, he experienced how challenging it can be to continue saying “yes” to that invitation to grow. He reflected, though, that some of his own worst mistakes brought him “to some of the best transformative moments.”

Hall urged the graduating class to remember when “you needed to be forgiven, not canceled” or “got a chance to mend what you broke” as they move into the world, creating common trust in new communities.

“It’s messy and exhausting, seeking wisdom and finding kindness,” he said. “But that’s your jam. You revel in the hard work of becoming.”

WATCH THE CEREMONY
concordacademy.org/commencement-2025



“Trust is a reservoir that fills or drains with every choice you make. Fill it. Grow trust.”

MAX HALL





COMMENCEMENT 2025



Getting Ecology Off the Ground

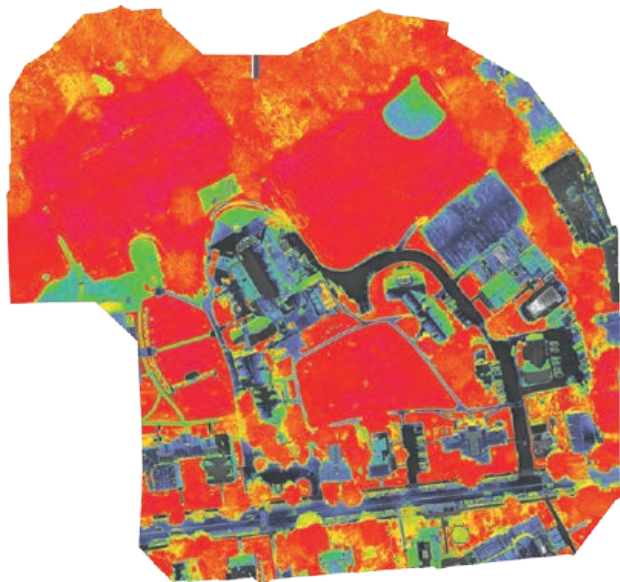
Green Seed Fund helps students set CA up for aerial environmental monitoring

Technology became a pathway to ecology for **Quinn Williams '25** and **Carey Cai '25** after they learned that wetlands are critical to maintaining healthy ecosystems. Both are interested in electrical engineering, and they initially wanted to build a drone that would map local waterways and track algae blooms from the air. They hoped to partner with Concord, Mass., on its environmental efforts. But when they realized the ideal drone already existed, they bought it—with help from the Class of 1972 Green Seed Fund.

The alum-sponsored fund awards grants to students pursuing sustainability projects at CA. This year, the fund supported Quinn and Carey's proposal to purchase a DJI Mavic 3M aerial surveying drone for the school. Designed for agricultural monitoring, it's equipped with multispectral imaging, making it possible to take photos using wavelengths of light that aren't visible to the human eye, as well as remote-sensing features for collecting ecological data.

Quinn and Carey began mapping the school grounds and setting up a system for tracking seasonal vegetation changes on campus. (It's a project well-aligned with existing interests. Since 2007, faculty member **Jodi Pickle** has been photographing the landscape behind CA's Chapel and tracking the date of a maple tree's first leaf.)

The visual data a drone can gather while flying 8 meters above the ground is of much higher resolution than what satellites can document. "The drone captures images in the red edge—a spectrum of light that humans can't see but yet encodes valuable information about the photosynthesis process in plants," Carey explains. "So you can get information about which plants are photosynthesizing more than others, or essentially how healthy they are." Plants with a lot of



These orthomosaic images, compiled from multiple pictures taken March 12, 2025, using the drone, depict the same view of CA's main campus. **Top:** the light spectrum visible to the human eye. **Bottom:** an NDVI image, in which plants producing chlorophyll appear red.

chlorophyll show up in red in the multispectral imaging. In winter, leafless deciduous trees don't absorb red light, so they appear white.

Quinn says, "I think this is a great way of connecting to my surroundings in Concord—the wetlands and the places I pass every single day—and giving them more attention."

The Mavic is easy to fly. Analyzing the data it provides, though, is considerably more complicated. Quinn

worked on a process called unsupervised segmentation: comparing different indices calculated from the spectral data with data points for certain species along that spectrum. It's a way of using algorithms to classify areas of the image as particular species. "So if you have an invasive species and you notice an uptick, then you can take action to mitigate that," he says. He's been using open-source data from Concord's bioregion to refine their model.

The drone produces data-rich images that allow for the creation of detailed environmental maps. And the consistent data collection and preparation process Quinn and Carey began will make it possible for students and faculty to track and analyze changes in foliage, land, water quality, and other natural features over time.

Chris Labosier, science teacher and environmental sustainability and justice coordinator, says he's looking forward to seeing how this technology could contribute to his ecology class, among other uses. "It's a great data collection tool with a ton of potential," he says.

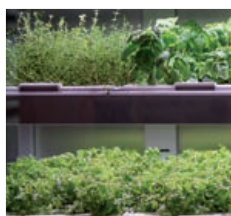
He gives Quinn and Carey credit for thinking all along about how they could pass on what they started: "This is a perfect example of what the Green Seed Fund was established to support—not just a finite project, but a learning opportunity that could continue to transform what's possible for us."

LEARN MORE

concordacademy.org/aerial

SUSTAINABILITY FOCUS

This year, CA's Sustainability Committee purchased a hydroponic Babylon Micro-Farms system to promote soil-free farming with less waste, reduced water usage, and a lower carbon footprint—and fresher, more nutritious food. The sleek indoor growing system produces up to eight pounds of fresh greens each week for the campus salad bar and other Stu-Fac dishes.



DIVERSE AND STRIVING FOR EQUITY

This spring, the Community and Equity (C&E) Office launched a series of community-facilitated workshops. Students and campus adults could attend one or all of these interactive sessions, which explored aspects of history and heritage and celebrated cultures and identities.

The series began in February with the Black affinity group Umoja's "It's Not Just Hair" and "Exploring Classism in the U.S.," led by Computer Science Department Head **Ben Stumpf '88**. In March, the Muslim Student Association and South Asian Student Society examined the cultural history of henna, and the Multiethnic Student Association addressed the struggles of having to choose an identity. In April, C&E staff and student co-heads hosted a workshop called "Privilege for Sale," and the Jewish Student Organization hosted one called "From Conflict to Connection."

Director of Community and Equity **Alexis Dinkins** says the goal was to "normalize people sharing aspects of their identity and lived experiences" in community learning experiences sustained over time.

Alex Holmes, C&E's assistant director, adds that they encouraged students "not to regurgitate information but to listen and be present with us—especially in experiences they may not have had access to before."

LEARN MORE

concordacademy.org/strive



UNDERDOG VICTORIES

In February, CA's Ethics Bowl team upset a tournament favorite to win the New England Regional High School Ethics Bowl, hosted by Tufts University's philosophy department. The victory was especially notable since CA's team, started by **Leo Cunningham '25** and **Drew Michaeli '25** in fall 2022, was the only entirely student-run and student-coached team in the competition.

CA's Mock Trial team won the deciding trial for its region in January, upsetting last year's regional winner, one of the top teams in Massachusetts. Faculty advisor **Benny Abraham** notes that public speaking, debate, logic, and study skills are required in competition, and he emphasizes the team's substantial improvement over only three years of rebuilding. "There's no hiding it in a trial if you don't know your stuff," he says. "I couldn't be prouder of this crew."



Avi Cariens '25 (left) presents his senior project to fellow students in May 2025.

Senior Projects

This year, 27 seniors completed independent, semester-long explorations, many of them interdisciplinary. In their depth and range, senior projects illustrate the many different pathways love of learning shapes at CA.

Reyan Kassam '25 wrote a bilingual poetry collection, *Permission to Bleed*, addressing the reproductive health care crisis in Nicaragua. Multi-instrumentalist **Andrew Wood-Sue Wing '25** wrote, recorded, and produced four original music tracks. **Abbie Deng '25** explored fiber arts as historical modes of communication, including traditional Chinese knot motifs and the Incan *kipu* system, a knot-based accounting method. **Gitanjali Belleau-Bhowmik '25** wrote a full-length screenplay, reimagining *The Odyssey* from the perspective of Penelope and her maids. And **Avi Cariens '25** conducted field research at Great Meadows National Wildlife Refuge, observing wildlife, writing place-based journal entries, and painting studies of native species such as the red-winged blackbird, the North American beaver, and the endangered Blanding's turtle.

LEARN MORE

concordacademy.org/projects-2025

PHOTO: VANESSA DE ZORZI



STUDENT SHOWCASES INDIGENOUS CULTURES

In April, **Hannah Hou '28** presented an exhibition on campus of her photographs highlighting First Nations in Canada, which she documented the previous summer. Her images celebrate the cultural heritage and historical knowledge in Indigenous artistic creations, from totem poles to ceremonial regalia.

SPOKEN WORD

Inspiration from campus speakers

“[Engaging in conflict] is not always to persuade. ... If you inform people, over time, people will come to their own best conclusions.”

ASMA KHALID
NPR White House correspondent
concordacademy.org/khalid

“I stopped asking, ‘Why me?’ and started asking, ‘How is this happening for me?’”

AARON GOLUB
First legally blind Division I athlete to play in a game
concordacademy.org/golub

IN THE ODYSSEY, A SHARED EXPERIENCE

For decades, one of the first books introduced at Concord Academy has been *The Odyssey*. How is this foundational literary text engaging students today? Reading it can be quite different for those who come to CA familiar with Greek mythology and those with no prior exposure. So when an opportunity arose to give all 9th graders a common experience of seeing a new stage adaptation, it was too good to pass up.

In February and March, the entire class of 2028 and their English teachers attended the world premiere of Kate Hamill's *The Odyssey* at the American Repertory Theater in Cambridge, Mass. An anonymous Boundless Campus gift paid for the tickets, supporting the English Department's goal of making its curriculum more equitable.

The "humorous, joyful, and bold adaptation" was highly relevant, says English teacher **Laurence Vanleynseele P'22 '28**: "It breathed life into a text that many students enjoy but that some merely considered 'required reading' before attending the performance."

Afterward, students discussed Hamill's contemporary interpretation, which frames trauma as fuel for intergenerational violence. While questioning some of the playwright's artistic decisions, they examined the textual basis for her characterizations and reflected on staging elements, including shadow puppetry, that they found effective. They also considered how they might adapt *The Odyssey* differently.

"They had strong reactions to the choices because of the authority they feel over the text," says English teacher **Andrew Stevens**. "I think that's a cool moment, when they say, 'Well, that's not my experience.' They're asking, 'Are you having fidelity to the work, or do you have an agenda?'"

Vanleynseele says attending the play raised productive questions about reading and interpretation. "As a reader, you make meaning by selecting details and drawing patterns, using the raw material from the original," she says. "Attending the play's retelling of Homer really brought that home for our students."

LEARN MORE

concordacademy.org/odyssey

Students write letters to incarcerated artists, responding to their work in a CA exhibition.



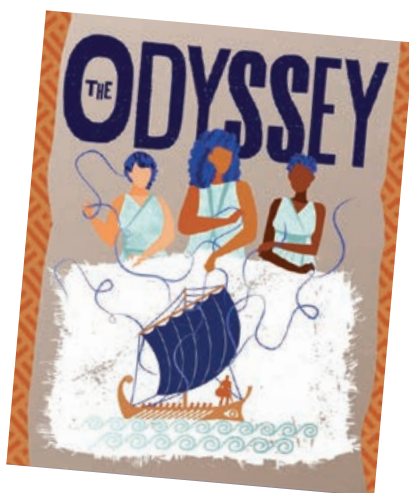
ACROSS THE WALL EXHIBITION

In December, the student-run Prison Justice Project exhibited visual artwork and poetry by CA students and individuals incarcerated in Massachusetts prisons. The show, *Across the Wall*, grew from a desire club co-head **Izzy Wood '25** had to start a conversation about mass incarceration, particularly after the closure of the nearby MCI-Concord state prison. She says she hoped the exhibition opened her fellow students' eyes to "the humanity of those behind bars." At the opening reception, students had a chance to write to the incarcerated artists—to share what the works evoked for them and reflect on the striking juxtapositions on display.

For her senior project, Izzy built on the exhibition by creating a digital gallery, *Escape Art: The Healing Power of Creation*, that explores the relationship between art, identity, and incarceration.

LEARN MORE

concordacademy.org/across-the-wall





CA Celebrates with Concord250

“Still Heard Round the World” was the theme of the Concord250 celebration, a lineup of programs on April 19 honoring the 250th anniversary of the battles of Concord and Lexington. The phrase echoes Ralph Waldo Emerson’s “Concord Hymn,” which commemorates the beginning of the American Revolution.

Robert Munro, Concord Academy’s assistant head for academic program and equity, co-chaired the town’s Concord250 Executive Committee, which worked over four years to prepare for the milestone. “We wanted to reference that famous moniker but needed something a little different that spoke to the legacy of the ‘shot heard round the world’ and the momentum of independence, freedom, inclusivity, and diversity it ushered in, and how we’re still embarking on that work,” he said. “Equity, inclusion, learning, intellectual engagement—so much of what is near and dear to us at CA—is what we celebrated on April 19.”

Munro estimates that upward of 70,000 people enjoyed the festivities, which Concord Academy helped sponsor. Several events leading up to the big day also had CA connections:

Aurora Hao ’25 was one of five high school students recognized in an essay contest for her paper reflecting on Concord’s historical significance and the changes she envisions over the next 50 years.

CA hosted the Concord250 quilt show, which showcased a range of quilting arts and themes related to the founding and evolution of the United States.

Artwork by 11 CA students was included in the Concord Museum’s 250th Student Art Show, a vibrant celebration of the anniversary. High schoolers from across the commonwealth created works reflecting on what revolution, liberty, and justice mean today. Congratulations to the CA student artists who were part of this showcase: **Ava Angele ’25**,



Jeremy Biggar ’26, Carey Cai ’25, Oliver Coates ’26, Lily Kim ’27, Yliana Lopez ’26, Monica Meng ’28, Harris Roebuck ’25, Lucy Targum ’26, and Daniel Xu ’25.

CA History Department colleagues **Kim Frederick** and **Topi Dasgupta P’22 ’25** spent the past few years working with the Concord Museum, local teachers, and the Concord250 Civic Engagement Committee’s history and education subcommittee. After researching overlooked histories, they developed traveling trunks with replica artifacts from the Revolutionary War, which Massachusetts students in grades 3, 5, and 7 will use this fall.

Last year, students in Frederick’s U.S. Public History: Tour Guide course trained to be local tour guides while contributing original work to an exhibition at the Concord Museum.

“There’s a lot more to small old towns than I think is generally seen,”



Clockwise from left: Hannah Crozier '25 at the Wright Tavern in Concord, Mass.; Jarrad Fuoss, a ranger at Minute Man National Historical Park, speaks with local educators in front of Hartwell Tavern during a summer 2024 institute for curriculum development; Aurora Hao '25 receives recognition for her essay at the Concord Free Public Library in January 2025; "The Invitation," a drawing in colored pencil by Monica Meng '28, at a student art show at the Concord Museum in March 2025.

says **Hannah Crozier '25**, who helped bring this small town's Revolutionary War history to life, right where it happened.

At waysides around Concord, virtual plaques and videos Hannah created tell stories about the Old North Bridge and seven Witness Houses—homes that stood nearby as the first shots of the American Revolution were fired. Residents and visitors can take a tour of them after stopping by the Concord Visitor Center to download an augmented-reality app. Some of the properties, such as the Old Manse, the Colonial Inn, and The Wayside, are

open to the public; others are privately owned. At each stop, scanning a QR code brings up information about the residence and the events that transpired there on April 19, 1775.

For two locations, Hannah created brief, engaging videos to appeal to different ages that present an accurate historical account (albeit with some intentional anachronisms) through a TikTok-inspired sensibility. At the Old North Bridge, longtime CA mathematics teacher **Howie Bloom P'08 '09 '14** performs as Amos Barrett, recording a get-ready-with-me video as he prepares to fight. At the Reuben Brown House and Saddler's Shop, two school-aged kids narrate a scene based on the eyewitness account of Martha Moulton, an elderly resident, of British soldiers setting her home ablaze as they ransacked the town. As Hannah says, "They got hold of their older sibling's phone and are running around making a



vlog—they have just witnessed Martha stopping these fires, and they're out-of-their-minds excited."

Hannah says her interest in researching Concord history began when she took Frederick's tour guide class in spring 2024. As a departmental study with Frederick, Hannah examined primary sources over the fall 2024 semester to develop her narratives for the tour, then pulled the project together this spring in time for the big celebration.

"I'm being educated in a place that has so much history around it—and so many people live here and don't know about it," she says. "I think it's important to learn about where you are."

LEARN MORE
concordacademy.org/concord250

A Fond Farewell

These two retiring staff members have left lasting impressions on Concord Academy

DON KINGMAN

**DIRECTOR OF CAMPUS PLANNING, DESIGN,
AND CONSTRUCTION**

It's not often this community bids farewell to someone who has so thoroughly—and literally—shaped the school. Over 31 years of living and leading at CA, **Don Kingman's** responsibility for the campus and its operations encompassed care for the community.

Shep Shepard, director of major and planned giving, calls his mentor a “consummate communicator, always open to suggestions,” and a natural relationship-builder with everyone from contractors to trustees. Kingman “touched every square inch of this campus,” Shepard adds. “He always thought about how these spaces sing together, and how the community could benefit.”

Before coming to CA, Kingman earned a master's degree in higher education administration, worked in college residential life programs, and directed planning and property management for Stowe Mountain Resort in Vermont. When he was hired in 1994 as CA's director of operations, he assumed responsibility for a campus in need of renewal.

Kingman oversaw capital planning, physical plant maintenance, security, and, initially, other facets of school life, including food services and summer camp, before narrowing his focus in 2017 to complete an ambitious campus transformation. During his tenure, he supervised renovations of student houses, faculty residences, the Student-Faculty Center, the Performing Arts Center, the Student Health and Athletic Center, CA Labs, and the J. Josephine Tucker Library. He also oversaw the construction of Moriarty Athletic Campus and the new West Campus and Centennial Arts Center, whose Kingman Support Shop is a tribute to his unassuming influence (see page 30).

“I've looked at myself as a steward of this property, and I've tried to shepherd it for future generations,” Kingman says. Conscious of setting a tone of collective responsibility with students, he supported their initiatives, never taking himself too seriously (he even lip-synched in a music video to encourage energy conservation).

Chief Financial and Operating Officer **Amy Miller-Fredericks P'20** says that above all, Kingman has been a great partner: “Don developed such deep connections within the



town and here at CA. He was always available to help, making sure everybody was safe, asking what would be good for the students.”

Former Head of School **Tom Wilcox P'01** says, “Easily one of my best hires and closest partners, Don exemplifies the CA standard of excellence and common trust. He loves and is loved by every member of the community. He has brought all perspectives to the creation of CA's uniquely beautiful and efficient campus. He joins the pantheon of CA greats.”

Speaking at Convocation in September 2024, Kingman reflected on common trust, the intentional work of building community, and the “tugboats” who quietly support the school. He likened CA to a stone wall whose integrity depends on every rock: “This is not unlike how all of us arrive at CA as individuals—stone by stone, figuring out where we fit and how we work together as a whole.”

We have only to admire the craftsmanship of the stone walls in Academy Garden to think of him.



JOHN MCGARRY P'22 '23

**DIRECTOR OF FINANCIAL AID,
ASSOCIATE DIRECTOR OF ADMISSIONS**

Over his 27 years at CA, **John McGarry P'22 '23** developed a financial aid program prioritizing experiential equity, which became a model for other independent schools. McGarry recognized that ensuring all students have the same opportunities to learn, travel, and participate in sports and weekend activities was both aligned with CA's values and essential to creating an inclusive school community. He says the ever-increasing complexity of financial aid kept him engaged and that getting to know students and parents as an "ambassador for the school" was immensely rewarding.

"John helped countless CA families navigate what can be a confusing process, always with patience, clarity, and kindness," says **Trish Saunders**, associate director of admissions and financial aid. "He elevated the way we think about

access, equity, and the power of education to change lives."

She recalls McGarry's collegiality in sharing his expertise with fellow admissions and financial aid officers at other schools and his service as a founding member of the Association of Financial Aid Officers. "He's a true thought leader in the world of independent school financial aid," Saunders says.

McGarry came to CA in 1998 from Woodside Priory School in Portola Valley, Calif., where he had directed residential life, taught math and economics, and coached soccer, basketball, volleyball, and baseball. Previously, he had been a ski instructor at Killington Resort in Vermont and at Breckenridge and Crested Butte in Colorado. What drew him to CA was a blend of opportunities: to promote the school, improve access, and continue to listen to and learn from students—as both an administrator and a coach.

Alongside his admissions work, building CA's Alpine ski program was a labor of love for McGarry. Beginning in his first year with half a dozen formerly leaderless skiers, he supported decades of student-athletes through dry land training and competition. The program has had considerable success in the Central Massachusetts Ski League and the Class B New England Preparatory School Athletic Council championships. But much more important to McGarry than the banners in the gym was developing a deeply supportive team culture, he says: "Encouraging students to improve their fitness and skiing ability, learn about themselves and their teammates, keep a healthy mindset, and balance challenge and relaxation has been a massive source of enjoyment and growth."

"The magic of this program has been John's ability to provide a rewarding, engaging, fun, and competitive experience for each of his teams over the years," says Athletics Director **Sue Johnson P'20**. "It's been a pure pleasure to watch, and no doubt his former skiers carry many fond memories of building connection and community on the slopes."

Saunders sums up McGarry as an "all-in CA person, deeply invested in the life of the school"—a campus resident, coach, advisor, administrator on duty, and generous maintainer of campus bikes. "John has fully shared himself, and his family, with the CA community," she says. "He will be missed, more than words can say."

VISUAL ARTS

An art show in May, featuring pieces created during the spring 2025 semester, was the first to take place in the new Centennial Arts Center. Student work from CA's fall 2024 visual arts classes was displayed in the Math and Arts Center in January.

1. Photograph
Oliver Gottesman '27
2. Watercolor painting
Josie Goltra '27
3. Ceramic vase
Amelia Coffey '26
4. Photograph
Yliana Lopez '26
5. Fashion design
Zuri Gonzalez '26
6. Painting
Merrin Castles '28
7. Painting
Melina Petropulos '28
8. Charcoal drawing
Ace Huynh '26
9. Photograph by
Oliver Coates '26
10. Photograph by
Jeremy Biggar '26
11. Ceramic sculpture
Cara McDonald '28
12. Print
Astrid Erdos '26
12. Collage
Aki Thangtharnarkeat '26





PERFORMING ARTS

MAINSTAGE THEATER

CA's Performing Arts Departments presented two mainstage plays set in the 1920s this year. Both focus on "corruption, justice, and the intersection of law and media," says theater teacher **Shelley Bolman P'27**. "In this age of disinformation, the pairing felt especially relevant."

In October, *Radium Girls* shined a bright light on a difficult history, chronicling young factory workers' struggles with a corporation that exposed them to radium and covered up its disastrous effects on human health.

In February, the high-energy, jazz-infused musical *Chicago* (page 99) told the story of two vaudeville performers navigating spectacular public trials at a time when success was defined, Bolman says, not by "not by virtue but by the power to control the narrative."

LEARN MORE

concordacademy.org/radium-girls
concordacademy.org/chicago

Lira Schwab '26 as the dial painter Grace Fryer, who seeks justice through the courts and the media in *Radium Girls*.

PHOTO: JODI HILTON



PERFORMING ARTS

A full year of performing arts on campus spotlighted the talents, collaboration, and dedication of CA's students and faculty. These are just some of the highlights.

Visit Concord Academy's YouTube channel to watch the fall 2024 Dance Project performance, choral concert, Music Café jazz concert, and chamber music and orchestra performances.

WATCH PERFORMANCES
youtube.com/@ConcordAcademyma

SENIOR THEATER SHOWCASE

Two CA seniors shared powerful and personal year-end performances. **Jake Klineman '25** performed *Is This Funny?*, a stand-up comedy show filled with humor, honesty, and insight, developed through a directed study. **Ripley Bright '25** directed *I Heard You Were Dead*, a heartfelt play about a teen cancer survivor who navigates love and life after treatment.

Jake Klineman '25
performing *Is This Funny?*



MUSIC CONCERTS

At Music Café in April, CA's Jazz Workshop, Advanced Jazz, and Vocal Jazz and Pop ensembles treated the campus community to an incredible range of musical styles, including swing, salsa, bossa nova, bebop, contemporary pop, rock, and funk.

A May choral concert featured an evening of vocal music all about birds, from the Italian and English Renaissance to the Beatles and Billie Eilish.

The same month, the final orchestra and chamber music concert in CA's Performing Arts Center offered audiences passionate and precise performances.



STUDENTS AT MMEA

Each year, thousands of students apply to perform at the Massachusetts Music Educators Association (MMEA) Junior District Festival. CA was well-represented this spring, with student musicians joining the festival band and orchestra as well as the MMEA All-State Chorus and Contemporary Composers Forum, in addition to the Vocal Jazz and Pop Ensemble's performance at the Contemporary Creators Festival.

LEARN MORE
concordacademy.org/mmea-2025

Beyond the Finish Line

The founder of CA's track and field team passes the baton

For lifelong runner **Jonathan Waldron**, sport is a laboratory for self-study. As a beloved coach at CA, he emphasizes “becoming, not achieving.”

After Waldron was hired to coach cross-country in 2007, he also started CA's track and field program. Over 17 years, he built it from an informal club with a single competitor into a top Eastern Independent League (EIL) program.

In spring 2024, his final season coaching track and field, CA had an undefeated combined program, its strongest ever. At full health, the boys captured the program's first EIL championship, and the girls finished second.

Since stepping down from track and field, Waldron, who continues to coach cross-country, has stayed involved with the sport in ways that allow him to prioritize writing and being an athlete himself. He has also had time to reflect on the program he built, which he says stands out for its cross-team contributions rather than a reliance on star athletes: “Whether or not we win a team title, every season CA will have the most students who contribute to the team's success by placing in their events.”

Track and field athletes train separately, but they understand one another's events and support their teammates, as well as their competitors. “We cheer for effort, not for uniforms,” Waldron says. “Other schools notice that and love competing against Concord Academy.”

This focus on camaraderie and celebrating improvement has drawn a significant share of CA's students to track and field. In 2021, around 100 students tried out—a quarter of the school. As the program grew, an expert team of long-tenured assistant coaches, including **Christa Champion**, **Joan Konuk P'12 '16**, **Ellie Doig**, and **Peter Jennings P'20 '21 '25**, all played major roles, giving equal attention to athletes at every level of experience.

Athletics Director **Sue Johnson P'20** says that, with track and field coaches and student-athletes alike, Waldron “created an atmosphere of personal

“This program has helped students feel more at home in the physical world, which is really what the sport is all about.”

JONATHAN WALDRON

growth that made people feel valued and want to keep showing up at their best.”

Champion spoke about this dynamic in a chapel she gave in November 2024: “Learning to set your own goals, and then doing what you need to do to reach them—that's serious work. When you can do that work in community with others ... it becomes easier to follow through on the promises you make to yourself.”

Waldron believes that most important learning happens slowly. He says he's proud of helping to build a program that allows students to discover and develop their athletic abilities, and that serves as an antidote to what he calls “the toxic belief that if you're not good at something right away, you can't or shouldn't do it.”

“This program has helped students feel more at home in the physical world, which is really what the sport is all about,” he says.



ATHLETICS

Go Green!

What a year for CA student-athletes! Throughout 2024–25, Concord Academy teams celebrated improvement while pursuing excellence in their sports. They joined forces to win the Chandler Bowl and the Spring Cup, and several programs earned Eastern Independent League (EIL) championships and represented CA with distinction in the New England Preparatory School Athletic Council (NEPSAC) championships.

Boys varsity soccer

continued a run of excellence, competing in the EIL tournament championship game and earning the program's ninth consecutive NEPSAC tournament bid.

The varsity all-gender wrestling team

won the EIL championship for the second consecutive year—the third in the last four years.

Girls varsity basketball

earned an EIL tournament berth for the second year in a row.

CA's **track and field** teams finished second at the EIL championships, with several student-athletes earning individual EIL titles and **Madori Shah '25** (far right, center) winning the NEPSAC championship in the triple jump.

Boys varsity basketball

won the program's first EIL tournament title in over a decade.

Girls varsity volleyball

earned the program's first EIL tournament bid since 2017.

Boys varsity tennis

captured the EIL championship and competed in the NEPSAC tournament for the fourth consecutive year.

For the first time, CA's **squash** teams competed in the U.S. High School National Championships, and the girls won the Division 5 championship.

The boys varsity cross-country team

finished second at the EIL championship and fourth at the NEPSACs.

Varsity softball

secured the program's first EIL tournament bid since 2018.

Girls varsity tennis finished second in the EIL and earned its 10th consecutive NEPSAC tournament berth.

The **varsity all-gender Ultimate Frisbee** team secured a Division 1 NEPSAC tournament seed for the second time, and had the best finish in program history.

The **baseball, lacrosse, and tennis** teams swept EIL rival Bancroft School 5–0 to secure the Spring Cup for the fourth consecutive year.





LEARN MORE
concordacademy.org/athletics



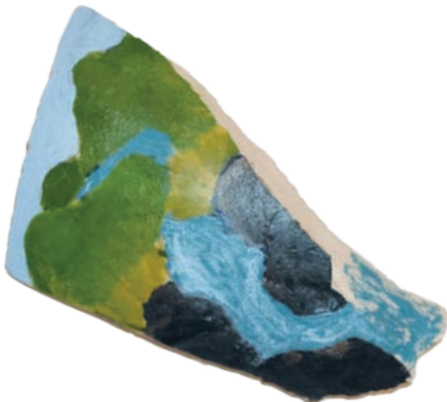
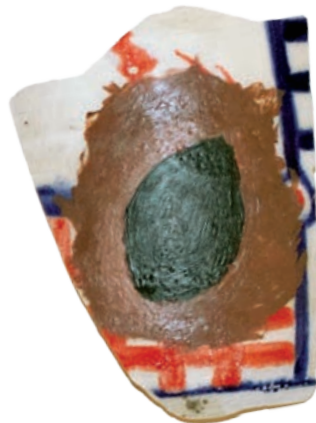
CA fall teams combined to win the **Chandler Bowl** (pictured below) over league rival Pingree.





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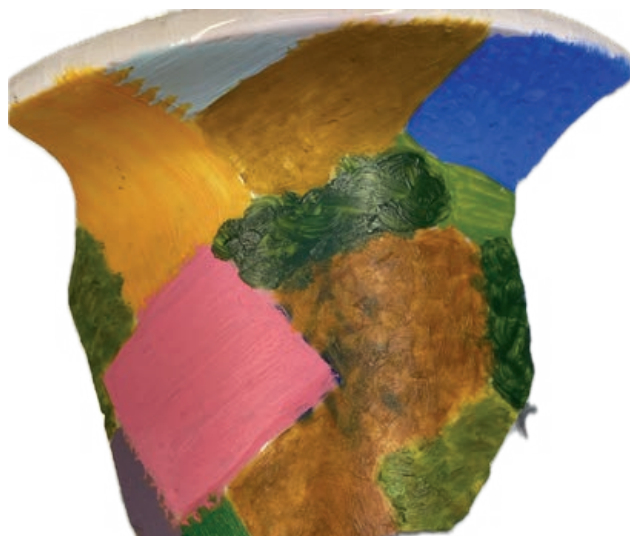


Through collective projects, CA students connect imagination, the sublime, and their own inimitable experiences

STORY BY
HEIDI KOELZ

antic RESPONSE

As part of a collective class project, Gitanjali Belleau-Bhomik '25 painted these fragments of a shattered vase. In turn, they inspired her classmates' creative responses to British Romantic poetry.





To say that English Department Head **Sabrina Sadique** gives her students creative license would be putting it mildly. Her British Romantic Poetry class calls for degrees of creativity and collaboration that are exceptional even at Concord Academy.

For their final project, she assigned her two fall 2024 sections a “collective and co-creative vision” based on Samuel Taylor Coleridge’s “Kubla Khan” and John Keats’ “Ode on a Grecian Urn.” Just as Coleridge looked back to a 1613 travelogue, *Purchas his Pilgrimage*, and Keats to the ancient Greek Elgin Marbles, which he viewed in the British Museum, Sadique asked her students to use the two poems as anchoring points and synthesize the core themes and concerns of Romanticism artistically—and to do it together as a class. Installation or anthology, musical score or short film: The choice of form was theirs.

What they produced in one week exceeded her expectations. Grading each section as a whole, Sadique also assessed students’ individual artist statements. She says her ability to evaluate this way testifies to “the experiential rigor and possibility in our classrooms.”

Close reading forms the backbone of the course, and students also wrote more typical analytical essays earlier in the semester. But Sadique says to fully engage the concepts of Romanticism they needed to create something together—not merely discuss Keats’ notion of negative capability and Coleridge’s theories of imagination, but give them form.

“I knew they actually wouldn’t understand the concepts until they delved into this experimentally,” she says.

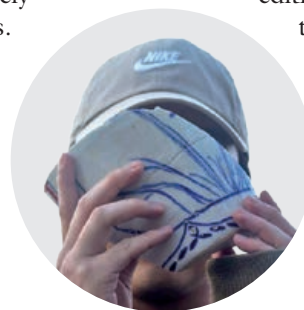


Left to right: A vase made by Isaac Chan '25; the vase at the moment of shattering, photographed by Libby Brown '25; the broken pieces that reveal Isaac's fractured signature, in another of Libby's photos. **Below:** Isaac holds a fragment of the vase, which he both created and destroyed; as part of a triptych Libby created, she explores this as an image of negative capability, in which Isaac's face, his identity, is inseparable from his art.

THE INFINITE IMAGINATION

Sadique calls the first section's project, a website interlinking a source-derivative chain of creative works, a "graduate-level accomplishment." We begin with de-creation: A ceramic vase shatters against a rock. Photographs and video of the fracture influence collages and a drum solo. Paintings on the pottery fragments inspire poems, a wire-and-ribbon sculpture, a projection-mapping display, and a burial quilt. The hyperlinks between these creations map processes of derivation and inspiration, much like Keats' ode calls to mind his tracing of a 19th-century engraving of the Sosibios Vase, a marble urn a Greek artisan made around 50 B.C.E. in the Roman style.

The project, "Collectivity: Mapping the Mind's Creativity," invokes the Ouroboros, a snake devouring its tail—an ancient symbol Coleridge used to describe the infinitely cyclical nature of narratives. As **Noelle Obenshain '26** and **Gabe Silverman '25** explained in their curators' statement, "Much like the original urn before its transformation, the website serves as a vessel for memories and imagination ... an ouroboric loop of thesis, antithesis, and synthesis." As Noelle and Gabe identified themes, facilitated discussions, and integrated their 13 classmates' creative works into a cohesive final piece, they discovered their



"web of connections transcended simply tracing who inspired whom; it also revealed links between works through shared themes and ideas."

"If anyone hadn't done their part, it would have all fallen apart," says **Kefan Cui '25**, who made an experimental 30-second film about the vase, which **Isaac Chan '25** both created and destroyed. Kefan threw himself into editing. Learning about negative capability—what Keats described as the capacity of "being in uncertainties, Mysteries, doubts, without any irritable reaching after fact and reason," and which Kefan interpreted as a state of deep unity with the object of attention—helped him name "an experience I'd already had but had just thought of as being in the zone." His film incorporates elements of haunting, defamiliarizing the moon and clouds and nighttime woods in a play of images of the vase.



Sabrina Sadique, English teacher and head of CA's English Department.

tive project would take form. “We were definitely skeptical at first—like, there are going to be kids who aren’t going to do anything!” she says. “Sabrina kept telling us, ‘You’re going to have to trust people to the fullest,’ and after a while, we realized we *were* trusting each other, just trusting no matter what, and it actually worked very well. I feel like it’s common trust in its best form in the classroom.”

Gitanjali says she loved using her hands in an English course. “This showed us that your hobbies can be useful in mastering a concept,” she says. “Making the project hands-on was a more effective way to learn these super-complex concepts than just writing a paper or giving a presentation.”

COALESCENCE

Sadique’s other section also played with cycles of creation and destruction. Those students used a human knot—a shape-shifting chain of hands—to enact the formation and dissolution of a tree, with allusions to “Kubla Khan.” In the short dance film **Charlotte Goltra ’26** edited, shapes form and come undone, fingers and arms intertwine like vines, hands brace across a gap. As curators **Drew Michaeli ’25** and **Leo Cunningham ’25** wrote, superimposing images of branches and bridges creates a “chain reaction,” “digesting” and “refracting” landscapes and architectural elements.

The project’s emotional heart is a duet by **Sophia Peng ’25** and **Abbie Deng ’25**. The music introduces competing creators who repeat a cycle of imitation that leads to a melodious fall. “We wanted to play with the concept of overstepping—a Khan, a human, trying to assume the place of a creator,” Sophia says.

Her *bawu*, a Chinese wooden flute, leads, its assertive tone assuming the decreeing voice of Kubla Khan, the emperor. Then Abbie’s piano overtakes the melody, the right hand reproducing

Kefan worked with **Jack Ehlinger ’26**, who recorded a drum piece, merging straight time and swung time for a jazzy, multilayered film score that incorporated an audio clip of the urn breaking. “What was unique about it was that they overlapped,” Kefan says. “It was like a palimpsest. We layered a lot of different styles and rhythms.”

Initially stymied by the assignment, Jack saw when he began experimenting on his drum set that he didn’t need to prove he understood the material. “I realized this was secondary imagination and negative capability in their purest

form,” he wrote in his artist statement. “I didn’t have to think about any movement I had to make—I was in such a frenzied, transcendental state that I could hold the contradicting ringing of the cymbals, booming of the kick drum, and snapping of the snare in balance without any proprioception or even a sense of identity.”

Jack’s piece inspired **Gitanjali Belleau-Bhowmik ’25** to paint a river on a fragment of the urn—one of many pieces she painted that became part of other artworks. She says she couldn’t have imagined in advance how the collabora-

Coalescence
Or, a Journey in a Dream, a Silken Thread
Sophia Peng, Abbie Deng

$\text{♩} = 70$
A

8 Fall B

13 B(Reverse)

19 Rise

Left: Sophia Peng '25 and Abbie Deng '25 wrote an original musical score for their collective class project reflecting on British Romantic poetry. **Below:** Sophia's handwritten musical notation in the Chinese numbered style shows the mirroring of melody and harmony.

teaches, and she gives you so much information so you can understand something to the fullest extent, then come up with your own interpretations,” she says. “I’ve told her her classes are spiritually exhausting—in a very good way.”

HOW TO READ A POEM

In 2016, when Sadique joined CA and taught British Romantic Poetry for the first time, she offered it as a broader survey. But as she taught it every other year, she began narrowing her focus to fewer poets so that students could deepen their understanding of Romanticism as a philosophical ideal and more thoroughly explore these literary works as conceptual responses to the revolutions—technological, industrial, and political—that defined their historical context.

“I keep teaching this course because of the long echoes,” Sadique says. “We’re seeing the same thing now—the rise of environmental literature as a reaction to technological advancements, the exponential growth of AI, and the evolution of late-stage capitalism. This evolving course is a response to our collective burnout.”

All CA students read Mary Shelley’s *Frankenstein* in 9th grade, and British Romantic Poetry builds on ideas established in the core English curriculum. Sadique begins the course with the origins of Coleridge and William Wordsworth’s 1798 collection of poems, *Lyrical Ballads*.

“Wordsworth witnesses the French Revolution,” she says. “He sees all these democratizing ideals animating the political realm that are also animating social realms, and he translates that spirit and vision into his poetry. He brings the stories and passions of ordinary people from the margins to the center, reimagining poetry very

it while the left hand harmonizes with its exact opposite, a sort of aural mirror image. Abbie had the idea to reverse the harmony and melody.

The two instruments use different musical notations, so Sophia began writing in the Chinese style, laying down a line of numbers and, below, flipping their order. She played with fifths and thirds to create harmonies. “Then I consciously wrote a melody that would sound good with its opposite note,” she says. “It was a bit difficult, but it came more naturally than I thought it would.”

In addition to uniting aspects of Eastern and Western composition, the piece literalizes a dynamic of conscious competition and subconscious

harmony. “Just as Romantic poets have documented their dream states in words, ‘Coalescence’ means to sing the imaginative and (re)creative force into music,” Sophia wrote in her artist statement.

She says the class changed her outlook on literature and her own life. “More than anything, it was just slowing down and taking things step by step, especially during senior fall,” she says. “I had a chance to spend an hour a day appreciating nature and reflecting on personal experiences (one of the assignments), connecting them to these century-old ideas.”

“Immersive” is what Sophia calls Sadique’s classes. “You’re affected by how passionate she is about what she



By combining original images with photos taken by Libby Brown '25, Sophia Gruhl '25 explores in her collage the liminal space of the "caverns measureless to man" in Samuel Taylor Coleridge's poem "Kubla Khan," shaped by her memories of the California coastline.

spaciously as 'the spontaneous overflow of powerful feelings.'" She helped her students understand the composite form as the melding of the emotion-charged lyric with the story-driven folk ballad—feelings and individuality take center stage in the poems.

The class also discussed the problems of idealization that come with the territory of Romanticism. "Within that infinite capacity of imagination Coleridge is so keen about, students also need to understand the possibility and paradox of exoticization," Sadique says. Students read the romanticized

"pleasure-dome" in "Kubla Khan" alongside the dome in the first creation account of Genesis that separates the waters above and below. And they compared Coleridge's "Xanadu," a reimagining of the Yuan dynasty emperor Kublai Khan's garden in Shangdu, with an account of the biblical Garden of Eden (which means "delight").

In her syllabus, Sadique prioritized juxtaposition with contemporary work. Students held Wordsworth's notion of "a sense sublime/Of something far more deeply interfused" in "Lines Composed a Few Miles Above Tintern

Abbey" alongside the Indigenous concept of the "grammar of animacy"—language that affirms human kinship with the natural world—described in Robin Wall Kimmerer's book *Braiding Sweetgrass*. After they read Wordsworth's "Strange Fits of Passion Have I Known," they listened to Rhiannon Giddens' "Little Margaret," a reenvisioning of an Appalachian ballad, performed with the *daf*, a Middle Eastern frame drum. "The echoes are uncanny," Sadique says.

The class's relatively narrow focus allows for a pace that enables all students to engage with the material at a high level, regardless of their previous literary exposure. How does Sadique ensure that? "I go extremely slowly for the first three weeks," she says. "I refuse to compromise intellectual rigor, but I think intellectual rigor can actually be accomplished through incremental scaffolding work. You learn, very quickly, what the literary needs of each student are, and then you modulate instruction."

In all her classes, Sadique distributes a practical guide she developed: "How to Read a Poem." On one page, she outlines clear expectations—among them, numbering the lines, reading the poem aloud, and close-reading and annotating the title and first and last words before analyzing patterns, images, and literary devices. Some students say it has helped them understand themselves as literary critics and revolutionized how they approach studying poetry. **Alex Zhu '25** is one of them.

"Sabrina's classes always feel like an adventure," Alex says. "Her enthusiasm is energizing and contagious. You know you're going to unravel a lot of deep ideas together, and Sabrina is like the explorer in the front, holding a torch and leading us through this labyrinth. But because she's so keen on leaving nobody behind, anyone can go into her class without fear of difficult concepts."

“I keep teaching this course because of the long (echoes).”

SABRINA SADIQUE



Alex's contribution to his section's website project dovetailed with a departmental study he was completing with CA Latin teacher **Benny Abraham**. Sadique had asked her colleague if he knew of an English transliteration of the poem “On the Wretched Lot of the Slaves in the Isles of Western India,” which Coleridge wrote in Greek. Unaware of any, Abraham guided Alex as he painstakingly deciphered a scan of Coleridge's handwritten manuscript to create a new transliteration, whose source-derivative provenance was deftly woven into the website.

“The act of transliteration preserves the poem's original structure and sound—the ‘truth’ of its form—even as the end project becomes incomprehensible to an English reader,” Alex wrote in his artist statement. “The beauty lies in the paradoxical coexistence of familiarity and mystery, where the viewer confronts the poem as both an artifact of beauty and a fragment of unknowable truth, a sublimity.”

Through this project, Alex says, he realized that in translating, transliterating, or analyzing poetic texts, he is “actively participating in the same creative process that the Romantic poets championed.”

Sadique says it's only fitting that the final assignment stems from the poets' philosophical ideals. “Romanticism invites our gaze away from individual profit,” she says. “The way to make a true response to it—a Romantic response—is to look inward and co-create, engage in a way where there is no hierarchy of imagination and everybody's creation depends on another person's creation.”

LEARN MORE
concordacademy.org/collectivity

Above: Taking the form of a burial site, this quilted work by Eliya Ganot '26 surrounds a vase fragment painted by Gitanjali Belleau-Bhowmik '25. **Below:** A still from a collective video project, edited by Charlotte Goltra '26, that overlays dance scenes with images of movement in nature.

SPACE



This community's investments
in our campus and endowment
will benefit every CA student

SUPPORT

FOR CREATIVE COLLABORATION

STORY BY
HEIDI KOELZ

PHOTOS BY
COLE AND KIERA
PHOTOGRAPHY,
LEAH LARICCIA
PHOTOGRAPHY, AND
NICHOLAS PFOSI

When **Fay Lampert Shutzer '65** returned to Concord Academy in May to celebrate the completion of the Centennial Arts Center (C.A.C.), she was surprised by what moved her. A co-chair of the Centennial Campaign and former president of the Board of Trustees, she had helped plan the project since its inception. The view before her matched what she had seen in the architects' sketches, seamlessly complementing the existing campus architecture. But she hadn't anticipated its effect on her.

"The C.A.C. was positioned so beautifully it seemed that it had always been there," Shutzer says. "It also made the Chapel seem larger and more important, because it wasn't hidden—you don't have to get up close to see it."







Culminating decades of master planning, the construction of the C.A.C.—the largest capital investment in the school’s history—reshaped 40% of CA’s campus. The adjacent Academy Village faculty housing area, new open space, and a reconfigured Academy Garden were all created in coordination with it. And now the Elizabeth B. Hall Chapel stands at the heart of campus.

The C.A.C.’s completion concluded the successful Centennial Campaign. In addition to raising funds for the capital project, the community boosted CA’s endowment to over \$100 million. This substantial investment has bolstered CA’s long-term financial stability, allowing the school to better support the faculty and students who contribute to the depth and diversity of a CA education.

Shutzer is a staunch advocate for CA’s endowment; financial aid has always been closest to her heart. In addition, she supported the C.A.C., naming the music recital hall in memory of her mother. A school can’t attract and retain students and faculty without appropriate spaces for growth and learning, Shutzer says: “We have something wonderful at CA, and we need to take care of it. Whether it’s a building or an endowment for financial aid, the goals aren’t so different. They really are toward the same end.”

Campaign co-chair **Andy Ory P’16 ’21** and his wife, **Linda Hammett Ory P’16 ’21**, also supported both the C.A.C. and the endowment. “When our kids first set foot on campus, they benefited from almost

100 years of hard work, support, and stewardship,” he says. “We felt strongly that we wanted to be a link in this chain, to pay it forward.”

The new Hammett Ory Theater, which offers staging flexibility and technical theater learning opportunities,

reflects their family’s love of the performing arts. It’s a space where students can explore the full potential of theater, dance, music, and design—and build community.

“The magic happens between the stage and the audience,” Ory says. “Especially as the world becomes digitally hyper-connected and can feel so lonely, showing up—being emotionally and intellectually present—is more important than ever.”

He says he’s thrilled when he looks back on what this community accomplished: “This campaign required so much from so many, for so long. What we’ve done together will have profound impacts.”

On June 5, CA hosted a celebration in the C.A.C. for community members who had contributed to both the Centennial Campaign and the Annual Fund in 2024–25.

Jennifer Pline P’13 ’15, co-president of the Board of Trustees, said that while the C.A.C. provides an inspiring new physical space for the community to thrive, “quietly, powerfully, the endowment supports our people and sustains this community.”

Her co-president, **Jen Burleigh ’85**, reflected that though the campus changes over time, what endures is CA’s “culture, its community, and its truly special approach to giving young people the tools they need to pursue their passions, which is what this building is all about.”

“CA is a place where students learn who they are—and

A HISTORIC COLLECTIVE ACHIEVEMENT

Concord Academy’s new Centennial Arts Center is the most visible outcome of the Centennial Campaign, but the growing endowment also demonstrates a commitment to sustain the school, expand access to a CA education, and support its people and program. Both show that this community’s purposeful collaboration, creative engagement, and love of learning run deep.

More than **730 individuals and families** collectively contributed over **\$53.3 million**, surpassing CA’s goal and bringing the most ambitious campaign in the school’s history to a successful conclusion.

The community invested **\$26.8 million** to redevelop West Campus and build the Centennial Arts Center, a creative hub that will enhance the education of every CA student.

With **\$17.6 million** raised through this campaign, CA’s endowment has surpassed **\$100 million**, allowing the school to continue to attract and retain exceptional faculty, provide financial aid, and maintain its commitment to educational excellence for generations to come.

And **\$8.9 million** in unrestricted gifts demonstrated profound trust in CA to use the community’s resources where they are most needed.

OPEN HERE TO SEE MORE ABOUT THE C.A.C.



Left to right: Fay Lampert Shutzer '65, Andy Ory P'16 '21, and Carol Moriarty P'02 '05 '07, campaign co-chairs, in the new Centennial Arts Center's Kingman Support Shop.

who they might become," said Head of School **Henry Fairfax**. Together, he added, the new building and strengthened endowment create the "foundation and the fuel for us to plan boldly for the future."

A few weeks earlier, **Carol and John Moriarty P'02 '05 '07** surprised **Don Kingman**, CA's director of campus planning, design, and construction, when they revealed that they had named the theater support shop for him in honor of his retirement (page 12). The Moriartys have helped spearhead the development of CA's campus since 1998. Over the same period, "CA had the good fortune of having Don Kingman be a wonderful steward of facilities and operations," Carol says. "He also cared about every member of the CA community."

Kingman says seeing the plaque—and a quote from his 2024 convocation address on the wall of the support shop—was a jolt, of the best kind. "When have you seen a beautiful space like this named for someone in a role like mine?" he asks. "To me, it says a lot—that the community I've cared so much about for so long also cares about each person's contributions to the school."

The Moriartys also honored **Amy Spencer and Richard Colton P'13**, former co-directors of the dance program, who instilled a love of movement, discipline, and creative expression in generations of CA students. The Spencer and Colton P3 (Process, Presentation, Production) Lab, dedicated to fostering interdisciplinary creativity at CA, is the Moriartys' fitting tribute to Spencer and Colton's legacy.

"We were aware early on that the arts were a huge part of the CA magic," Carol says. "The existing P.A.C. was not adequate for the outstanding work that Amy and Richard were producing. We only wish it hadn't taken this long for the C.A.C. to become a reality. We felt Amy, Richard, and Don should be recognized and thanked for their incredible contributions to CA, and we

CAMPAIGN LEADERSHIP

The success of this campaign reflects the contributions of a community deeply invested in the future of Concord Academy. It would not have been possible without the dedication of these visionary leaders.

Centennial Campaign Co-Chairs

Jane Du P'15 '16 '23
Andy Ory P'16 '21
Carol Moriarty
P'02 '05 '07
Fay Lampert
Shutzer '65

Centennial Campaign Steering Committee

Kate Agarwal P'23 '28
Annie Bartlett P'24
Sam Bartlett P'24
Amy Cammann
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Jamie Wade
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Mike Firestone '01
Alexis Goltra '87, P'26 '27
Kerry Hoffman P'14 '20
Bradley Lewis P'24
Kristen Lewis P'24
Claudio Lilienfeld '80
Kevin Parke P'12 '15
Ashley Shih P'21 '25
Linda Shih P'21 '25
Jorge Solares-
Parkhurst '94
Carolyn Stafford Stein
P'11 '14 '17
Ly Tran P'22 '23
Nina Urban '80,
P'11 '17
Peg Walker '63

CENTENNIAL ARTS CENTER

SPACE FOR POSSIBILITY

The Centennial Arts Center introduces high-tech, discipline-specific tools to CA's curriculum, and many parts of the building have been designed for maximum flexibility. With recording capabilities throughout, rooms for collaboration, rehearsal, performance, and exhibition, and nooks for gathering, this building presents no foregone conclusions, just possibilities. Like a CA education, it inspires curiosity and exploration.

Deck overlooking meadow and gazebo (opposite side)



✦ **Music practice rooms:** The new Jasmine Music Practice Room, dedicated by a group of CA families, and practice rooms for percussion, jazz, and chamber music isolate sound and create ideal environments for rehearsal.

Academy Village with faculty housing

Instrument lockers: Near the practice rooms, lockers safely store instruments of all sizes, from flutes to upright basses.



↑ **Kingman Support Shop:**

This support shop, which connects with the P3 Lab, provides a loading dock, enclosed paint booth, and space for storing tools, lumber, and sets under construction. It stands ready to use to make anything, from architectural studies to art installations.

Carol and John Moriarty P'02 '05 '07 were honored to name the support shop and the P3 Lab, leaving a legacy for CA faculty and staff who, as they say, "shaped this place that means the world to us."

↘ **Spencer and Colton P3 (Process, Presentation, and Production) Lab:**

With a robust digital production lab for creating music, films, and podcasts adjoining a flexible space suitable for any set, the P3 Lab will serve students at the intersections of performance, film, and the visual arts. Doubling as an exhibition space, it will provide critical interdisciplinary support for CA's academic program.



→ **Hammett Ory Theater:** Retractable seating allows for limitless staging configurations for mainstage productions, dance performances, and more. Its flexibility also makes it a fine space for school dances, class meetings, and other community gatherings. (opposite side)



Rooftop solar array
(opposite side)



← **Large Ensemble Room:** With acoustic panels and large windows overlooking student houses and Academy Garden, this room designed for large ensemble rehearsals doubles as a classroom and event space.



→ **Music Recital Hall:** CA finally has a beautiful concert space, which **Fay Lampert Shutzer '65** and **Bill Shutzer '65 '69** named in memory of **Irma Lampert P'65 '69**. This acoustically optimized music hall overlooks the meadow, creating an ideal environment for performances and master classes. In the hallway outside, a monitor shows a livestream of concerts.

Donohue Theater Control Room
(opposite side)



→ **Gathering spaces:** Cozy nooks on the first and second floors welcome everyone in the campus community to gather with friends or curl up with a book.

Dressing rooms → and costume storage
(basement)



Academy Garden

appreciate everything the advancement team did to make these recognitions happen.”

Colton says he and Spencer “had not imagined such a beautiful thing” as their names gracing the P3 Lab. He remembers when they began teaching at CA in 1989 in a low-ceilinged room that limited dancers’ leaps, and how the addition of the dance studio 10 years later opened possibilities and raised the program’s profile. He and Spencer worked with students to produce operas and other multimedia works alongside painters, singers, and instrumentalists, but finding appropriate spaces for such projects was always challenging.

“The P3—the whole building—represents a merging of the arts,” Colton says. “It couldn’t be more exciting to have film, theater design, and visual artists able to work in these spaces with dancers, actors, and writers.”

Interdisciplinary work isn’t easy, Colton adds, but that’s precisely why it’s valuable. It offers a productive template for a society that has become atomized through specialization.

Spencer says the arts are unique in cultivating multiple intelligences at once—linguistic, spatial, musical, bodily-kinesthetic, interpersonal, intrapersonal, and more. She highlights the holistic focus of the Moriarty’s long-term leadership in reshaping CA’s campus for the future. “From the beginning, they have understood

why balance is so important—they know that’s a critical aspect of what makes CA different from other schools,” she says. “They have been tireless in their commitment to help CA realize its mission and its full potential—they put in the time, and they don’t give up.”

While head of CA’s Performing Arts Department, Spencer spearheaded a collaborative design process for the C.A.C. with performing and visual arts faculty and the architects. After retiring in 2021, she served as the Centennial Campaign arts liaison, supporting campaign co-chairs in their efforts. She recalls the benefits to the entire school when the Moriarty Athletic Campus opened in 2012 and CA Labs replaced an aging science wing in 2016. Now she envisions the C.A.C. attracting faculty, visiting artists, and students who are eager to experiment within and across disciplines.

“If you don’t have the tools at hand for exploration, the barriers for innovation are set,” she says. “The C.A.C. will give all CA students the means to realize their creative potential in many different forms.”

The C.A.C.’s music recital hall provides a beautiful setting for concerts, with acoustics that allow musicians to sound their best.



CENTENNIAL ARTS CENTER

INVESTING IN TRANSFORMATIVE EDUCATION

One of many CA community members who contributed to the Centennial Campaign, **Dan Kramarsky '79** shares why he supported the endowment. A career educator with 20 years of experience in independent schools as a teacher and administrator, his

philanthropic goal is to support faculty development and financial aid.

Kramarsky says he was too immature for boarding school when he arrived at CA—a smart kid who “weaponized” his intelligence. “I thought I knew it all when I was 9, certainly when I was 14,” he says. “I did not know it all when, at 18, I left Concord.”

What made the difference?

He says it was partly CA’s environment of common trust and “tremendously daring and wonderful” fellow students. At CA, Kramarsky learned to use humor effectively; he found space for expression as a theater kid, a joke-teller, and a singer. He also found teachers who modeled love of learning.

Among those transformative educators were **Stephen Teichgraeber**, **Ronald Richardson**, **Janet Eisendrath**, and **Sylvia Mendenhall**, all skilled at collapsing the intellectual hierarchy in a classroom. “These were teachers who were learning as they taught, who were forever students,” Kramarsky says. “The great ones consistently taught us that what they were teaching was the basics, and that we had a long way to go—and that they’d take that journey with us.”

Clockwise from top left: The Spencer and Colton P3 Lab supports cross-disciplinary creative collaboration, and it doubles as gallery space for visual artwork; Dan Kramarsky '79 at the June 5 campaign celebration; catwalks above the Hammett Ory Theater give CA students full access to a technical theater education.

SUSTAINABLY BUILT

It’s not just the electric vehicle charging stations out front that reflect CA’s commitment to sustainability. The materials and systems used in Centennial Arts Center have helped reduce the school’s environmental footprint even as its built environment has expanded.

Constructed to LEED Silver standards, the C.A.C. is insulated with 15-inch-thick walls and fully waterproof membranes. The all-electric building is 100% free of fossil fuels and draws from a 46-kilowatt rooftop solar array.

The building is also self-monitoring: Light, heat, and air conditioning levels automatically adjust to conserve energy when it’s not occupied. Night-sky friendly, it darkens from dusk to dawn. And a 3D-modeling program with powerful educational potential allows real-time insight into its operational systems.

The C.A.C.’s rear deck overlooks the boathouse and new meadow, dedicated by **Amy Cammann Chohnoky '73** and **John Chohnoky** in honor of **Nancy Cammann P'73** and **Dorothy Chohnoky**, and pollinator meadow, dedicated by the class of 1969 in memory of **Lucy Eddy Fox '69** and in honor of their enduring bonds and shared love of the land. This haven for biodiversity will encourage scientific exploration and provide a serene spot for contemplation.

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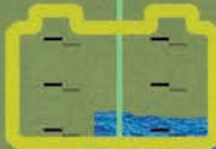
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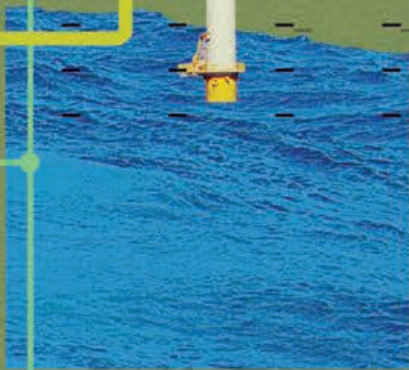
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FOLLOW THE GREEN THREAD

STORY BY
HEIDI KOELZ

ILLUSTRATION BY
STUART BRADFORD

There's no stopping the
clean energy transition



IT'S BEEN a volatile year for renewable energy. After federal policy reversals and the United States' second withdrawal from the Paris Agreement, the ambitious international treaty to address climate change, the world's ability to reduce greenhouse gas emissions and limit global temperature rise can seem increasingly imperiled. But people involved with clean energy say there's still reason for hope.

Affordable and quick to produce, renewables dominate new energy projects. And with demand for electricity surging, they make business—as well as environmental—sense.

We talked with six Concord Academy alums who demonstrate the tenacity of the clean energy sector. In fields as diverse as real estate and higher education, and in workplaces ranging from a scrappy data-wrangling co-op in Colorado to a leading European solar provider, their stories highlight both the complexities and the momentum of the clean energy transition.

“How else could it be done?” **Adam Knoff '01** learned to ask that question as a CA student. Challenging the status quo has guided his clean energy career, as has the conviction that sustainability and profitability aren't mutually exclusive.

Knoff majored in environmental studies at Connecticut College, then earned a master's in urban and environmental policy and planning from Tufts in 2010. “I was intrigued by how cities form and interested in how we could build or retrofit them in sustainable ways,” he says.

He worked in an energy efficiency trade association before taking a role in 2012 managing sustainability projects for Unico Properties, a Seattle-based commercial real estate owner and operator with a significant portfolio in Boulder, Colo. With no previous real estate experience, he says, he found himself “speaking two different languages, using my technical and scientific knowledge to make a financial argument.”

His first projects focused on energy efficiency, but when he realized that a LEED Platinum building in Denver with a new 100,000-square-foot roof seemed tailor-made for solar, Knoff started calling contractors and solar developers. For two years, he tried to negotiate a power purchase agreement, a contract with a solar developer to install panels and sell back the electricity at a fixed rate. Eventually, he says, he realized the markets were misaligned: “Real estate needs to be nimble and able to sell at the drop of a hat, and solar is infrastructure investing—long term, low risk, low reward.”

So he and a business partner pitched the idea of making the investment themselves. They began developing solar projects for Unico Properties, and soon they were fielding calls



from other real estate investors who had run into similar obstacles. Eventually, their solar operation required

its own financing; in

2018, Knoff co-founded Unico Solar Investors, which he and his partner ran for six years before it was acquired by Altus Power. He also co-founded a solar asset management company, Luci Renewables, that manages 150 megawatts of installed capacity for large infrastructure investment clients.

Now Knoff directs service delivery at Euclid Power, a software and services operation that helps the renewables industry efficiently move through the development and transaction processes required to get more capacity on the grid. Since 2013, he has served on the board of the Denver 2030 District, an emissions-reducing, public-private partnership. And he teaches in the University of Colorado Boulder's Masters of the Environment program. He reminds his students, "It's not the first time we've dealt with some seemingly upending change."

Knoff has been observing artificial intelligence (AI) companies pursue off-grid, utility-scale solar projects to power hyperscale data centers. "I see a healthy, thriving industry," he says. "What can get lost in the noise is that people still believe in it—including the people making a healthy profit—or we wouldn't be doing it."

Sean Chung '14, a senior research analyst for the American Clean Power Association, tracks clean energy projects and industry trends. He, too, says renewables are highly competitive: "It's not a nascent technology that can be easily stifled."

“I see a healthy, THRIVING industry. What can get lost in the noise is that people still BELIEVE in it—including the people making a healthy profit—or we wouldn't be doing it.” **ADAM KNOFF '01**

Although the industry faces challenges, milestones are being met, including the first large-scale offshore wind power plant, which came online in 2024. A second, almost 20 times its size, is being built off the coast of Virginia, and large onshore wind projects are moving forward in New Mexico and Wyoming. Utility-scale solar projects are also being deployed rapidly, and advances in battery technology have provided important services to the electric grid. "In 2021, across Texas, winter storm Uri caused rolling blackouts, which are also a concern during summer months," Chung says. "But thanks to renewables, grid reliability is improving."

Load growth, or rising cross-sector energy demand, is increasing sharply, Chung says: "For decades, the load was relatively flat. Despite population growth, increasingly energy-efficient appliances offset the growth in demand." Now load growth is projected to skyrocket, tied to data centers, electrification, and the return of domestic manufacturing. Data centers consumed about 4% of all U.S. electricity in 2023, according to a 2024 Lawrence Berkeley National Laboratory report, a figure that could climb to 12% by 2028.

Chung says renewable electricity is cost effective and rapidly deploy-

able—indispensable for meeting rising demand. "Looking at what's in the interconnection queue right now,"

Chung says, "over 90% of energy projects are solar, wind, or battery storage."

The growth of clean energy, he says, is the result of improved economics and supportive state and federal policies. And he doesn't discount individual influence.

Many utilities allow customers to elect renewable sources of electricity. Chung says his own cost for this is only a few dollars more per month.

"It sends a demand signal to utilities, so the industry sees that customers are interested in buying clean power," he says.

Like Chung, **Jamie Biggar '89**, who co-founded the online solar marketplace EnergySage with Vikram Aggarwal in 2009, believes individuals can lead the way. "The more you see people adding solar, the more people talk about their experience, the more natural it seems," he says.

And environmentalism isn't the only reason, he adds: "Even unsubsidized solar is quite competitive with other sources of energy now, and at the utility scale, it's cheaper."

Aggarwal realized early on that solar panels could provide cash flow: After





an initial investment, they pay for themselves in around six years, then they provide low-risk, tax-free profit. “Nobody was

looking at it that way back in 2010, 2011; it was just a thing to save the planet,” Biggar says.

Over Biggar’s 12 years at the company (he left in 2024, two years after its acquisition), EnergySage had great success making that financial case. The company connects customers to vetted solar contractors and also offers community solar, essentially rental agreements for a share of solar panels installed off site. It recently expanded its marketplace to include air-source heat pumps.

Biggar recalls the earlier response to a lack of clean energy leadership in Washington. “It led to states, municipalities, nonprofits, and individuals stepping up, and it drove a lot more interest in solar,” he says. “We’ll figure this out. There are smart people working on the problem.”



Institutions are also driving the transition, and not just to solar. As the associate director of sustainability at Emerson College, **Jennifer Lamy '09** oversees progress toward its goal of carbon neutrality by 2030. After a decade of purchasing renewable electricity credits, in 2024 Emerson became the first college to convert 100% of its heating to carbon-free electricity by contracting zero-emissions steam from a district provider that operates an industrial-scale thermal heating system.

In 2007, Emerson signed the Presidents’ Climate Commitment, an agreement among higher education

institutions to reduce greenhouse gas emissions and accelerate climate research. Since then, the college has cut its emissions nearly in half. Lamy coordinates with the nonprofit Second Nature, which tracks progress across colleges and universities.

“This is the most collaborative space I’ve ever been in,” she says. “So much of this work is rooted in community, and it helps to have colleagues—here and at other institutions—who aren’t slowing down, even if it feels harder.”

Lamy is certain Emerson can meet its commitment. And other Boston



institutions are also reducing their emissions to meet the city’s 2050 carbon-neutrality goal. “In times like this, you have to rely on sub-national actors,” Lamy says.

“Companies and colleges are stepping up. So are cities and states.”

Emerson is an arts and communications college, so its students tend to find creative connections to the work. About half its undergraduates are film students; they focus on sustainable film production, and many take on the subjects of climate and sustainability in their films.

“ We’re just a group of individuals who want to do something GOOD for the world—to make this information more ACCESSIBLE and IMPROVE people’s lives.” AUSTEN SHARPE ’14

While Emerson is moving steadily to meet its sustainability goals, “our impact is probably greater through how we’re educating and empowering our students, who will go out into the world and create this ripple effect,” Lamy says. “Both are important.”

Using reliable data to measure our progress toward lowering emissions is another key aspect of addressing the climate crisis. Behind the scenes, organizations are monitoring the complex system of energy providers to hold the industry accountable.

Austen Sharpe ’14 is a steward of public energy data at Catalyst Cooperative, an environmentally focused data science team. State and federal governments are required to collect and publish information about the utilities they regulate. But just because the data is publicly available doesn’t mean it’s publicly usable.

“All of this information paints an interesting picture of our national electricity grid, but because of how it’s disseminated, it’s very difficult to piece together,” she says. “It’s an absolute rat’s nest of interconnections.”

Regulations differ by state, she explains, and “utility” means something different in West Virginia than in Massachusetts. For example, some utilities own physical power plants, whereas others purchase their power elsewhere. Sharpe says academic researchers can toil for years to answer questions about energy usage, “at which point they find them irrelevant.”

That was the experience of Catalyst Cooperative’s founders. While working on policy, they frequently stumbled without infrastructure that made energy data immediately accessible, reliable, and reusable. Now regulators,

researchers, and reporters can get that data for free from Catalyst’s Public Utilities Data Liberation Project, an open-source data resource.

“The hope is to provide access to better data for more stakeholders, to level the playing field between utilities and everyone else,” Sharpe says. “We need more smart people providing options, not just utilities saying this is the only way.”

Growing up in Concord, Mass., Sharpe was influenced by her grandparents’ environmental activism. As an environmental co-head at CA, she became keenly aware of ecological fragility and the importance of understanding how human-created systems operate.

At Brown, Sharpe majored in environmental studies, joined a fossil fuel divestment group, and built solar panels for a satellite. Through the university’s Climate and Development Lab, she attended the 2016 U.N. Climate Change Conference in Morocco. At that time, she says, college students looking to work in sustainability were typically presented with two paths: science or activism. In Marrakech, her committee work advocating for more renewable energy in developing countries felt to her like empty ideation. But she says the variety of organizations represented at an exposition was jaw-dropping: “It was like, this is the most expansive field, and there are

opportunities to carve out the most specific of niches.” She soon realized she wanted to have an impact on state-level utility regulation.

The summer after she graduated, in 2018, Sharpe and a Brown classmate set out on a self-guided U.S. energy tour. “I wanted to see the energy infrastructure in the wild,” Sharpe says. They drove through wind farms in Kansas and were met with skepticism when they stepped out of her Prius to ask for a tour of a coal mine in Wyoming.

Sharpe moved to Colorado to intern with the National Renewable Energy Laboratory (NREL). There, a data-scraping project kick-started her current work. NREL releases a national renewable energy data book annually, which at the time was compiled manually. Sharpe and a colleague figured out how to automate it.

“I love what NREL is doing, but working there, I realized government entities don’t do a great job talking to each other, even internally,” Sharpe says. That’s why she was drawn to help construct meaningful narratives about environmental challenges and progress from outside the bureaucracy of a national lab.

Catalyst Cooperative relies on grants and financial support from core users. “We’re not growth-oriented,” Sharpe says. “We’re just a group of individuals who want to do something good for the world—to make



this information more accessible and improve people's lives."

As part of a volunteer coalition, Public Environmental Data Partners, the co-op recently helped archive environmental data before the current administration removed it from government websites. "There was a lot of fear that these historic data portals would disappear," she says. "Some of them did." One was the Environmental Protection Agency's Environmental Justice Screen, which connected demographic and pollution data.

While Sharpe hopes the EPA won't stop publishing continuous emissions monitoring data altogether, she is concerned that the agency will stop both monitoring and regulating. "It's a data travesty," she says.

Still, she's optimistic that because states regulate utilities, they'll be able to learn from each other and take the lead and play bigger roles. "I still have a fervent belief that the renewable energy transition is good for all of us," Sharpe says. "It's not political, and I hope people will finally start to see that."

Elsewhere in the world there's ample support for clean energy. The Swedish government, for example, says the nation already produces more than 70% of its power from renewable sources and aims to be 100% fossil-fuel free by 2040.

Anna Dibble '18 leads the environmental, social, and governance (ESG) and sustainability efforts of Alight, a rapidly growing Swedish solar developer with nearly 4 gigawatt-hours of projects in its pipeline. One of the cheapest and fastest forms of energy to deploy, solar is critical to the global energy transition, Dibble says. In



2024, according to Bloomberg, E.U. solar power production jumped 22%, surpassing coal for the first time.

Dibble earned a B.S. in business administration and management from Babson College, then worked at Fidelity on its sustainability investing initiatives. In 2022, she moved to Stockholm to serve as Alight's head of ESG while pursuing a master's degree in finance, with a specialization in sustainability, at the Stockholm School of Economics.

Alight offers energy-intensive businesses solar power purchase agreements (PPAs)—the same financing

model Knoff used in the U.S. real estate market. PPAs expand renewable energy while offering corporations financial predictability through long-term contracts. The Stockholm-based clothing retailer H&M signed its fourth PPA with Alight in 2024, becoming the largest buyer of solar power in Sweden. Dibble says PPAs are also emerging as a solution to AI's strain on power grids.

Some of the other ways individuals and corporations can invest in clean energy "shuffle certificates of ownership," Dibble says, "so you're just taking credit for renewable electric-



ity that was put on the grid a long time ago.” In contrast, PPAs bring additional renewable energy projects online and tie a company’s renewable energy claims to specific new projects and sources.

“When you can understand your tie and responsibility and relationship to your investment, I think that’s very significant,” Dibble says.

Alight also works to combat the biodiversity crisis. “If we’re building on agricultural land where the soil is depleted, we might reintroduce native flora and fauna or restore it to its previous use as grassland, with local sheep grazing the fields,” she says.

Dibble drives the company’s commitment to responsible solar practices, ensuring that ESG considerations are fully integrated throughout all operations. She oversees supplier traceability audits and analysis that considers the entire life of a solar site—from the raw materials used in its components through the repurposing of panels when a site is decommissioned. Such work helps Alight strengthen accountability across this life cycle and advance more ethical and sustainable development of clean energy.

Dibble ties this holistic aspect of her work back to her CA education: “Spending time with Thoreau’s original manuscripts in the Concord Public Library archives during classes with **Ed Rafferty P’19 ’21**, modeling the impacts of nuclear energy with **Jodi Pickle**, studying environmental leaders with **Jenny Chandler**, and sharpening analytical and empathic thinking with **Mark Engerman P’19** and **Sabrina Sadique**—each of these experiences strengthened my dedication to intentional action and advocacy.”

Studying in Concord, Mass., the birthplace of transcendentalism, also “offered a unique opportunity to

“ Studying in Concord offered a unique opportunity to develop lasting RESPECT for nature and a deeper UNDERSTANDING of our RESPONSIBILITY to the planet and its people.” **ANNA DIBBLE ’18**

develop lasting respect for nature and a deeper understanding of our responsibility to the planet and its people,” she says. “CA is a community that plants the seed for appreciating nature as one of our most important stakeholders.”



alums



CONNECTING CA ALUMS

A Hygge Hello

My CA education was life-changing. I realized it was OK to love learning, to explore subjects I already enjoyed and others I felt less confident in. My teachers helped me figure out who I was and who I wanted to become. I developed skills and character so that I'd always be guided by intellectual curiosity, interdisciplinary problem-solving, and advocacy for myself and others.

As an alum, volunteering for CA has been heartwarming and fulfilling. I've loved being a class secretary, hearing about my classmates' lives, celebrating their successes, and supporting them through difficult moments. The bonds we established during our most formative years only strengthen as we navigate life's challenges. Since I became chair of the class secretary program and, now, president of the Alum Association, connecting with CA alums has been one of my top priorities.

When studying at the University of Copenhagen, I learned about *hygge*, a concept that embodies contentment, joy, well-being, and security in a safe, warm, inviting atmosphere full of support and love. For me, CA is *hygge*—a connection unmatched by any other institution or group I've been a part of. I felt it when hosting alums in Chicago in April, and I'm certain it describes CA's recent gatherings in Boston and New York. West Coast alums, next year it's your turn!

This year, CA bestowed two significant honors: the Hall Fellowship (page 50) and the Joan Shaw Herman Award (page 53). The assemblies for students were moving and memorable, and I encourage you to follow the links to hear directly from these inspiring individuals—your fellow CA alums.

I'm so proud to serve you and CA. Please feel free to email me at ca_alum@concordacademy.org any time with your questions, feedback, and ideas!

Natalie Krajcir '02

Alum Association President



CONCORD ACADEMY ALUM ASSOCIATION

Everyone who attended Concord Academy is automatically a member of the Alum Association, which fosters lifelong connections between Concord Academy and its extended community. The association facilitates meaningful opportunities to preserve and promote a love of learning, service to others, and a commitment to diverse perspectives and backgrounds. Through involvement in the life of the school, within the community, and through service to the greater world, the association strives to renew and affirm the core values instilled while at CA.

MISSION-CRITICAL

The Annual Fund supports every facet of the CA experience, every day. With a modest endowment relative to peer schools, Concord Academy depends each year on more than \$3 million in contributions to deliver all that makes CA unique—student clubs, one-on-one advising, the Academic Support Center, Community Weekends, campus bikes, visiting artists and speakers, and so much more.

You can have a big impact by making a leadership gift and sustaining your commitment for the next four years. Will you become a champion of a CA education?



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THANK YOU FOR YOUR SUPPORT!

New Memories with Old Friends

More than 200 alums returned to Concord Academy for Reunion and Alum Weekend, June 6–8. Despite some rain, spirits were bright. The community’s life-long love of learning was evident in three sessions with faculty that offered glimpses of academic life at CA today. In addition to class and community dinners, the annual memorial service, and tours of campus and Concord, Mass., the weekend included plenty of downtime for catching up.

At the Alum Association Assembly, **Jen Burleigh '85**, co-president of the Board of Trustees, reflected on CA’s evolution and discussed the opportunities the newly constructed Centennial Arts Center will provide for interdisciplinary and creative learning at CA (page 30). Head of School **Henry Fairfax** addressed how CA is adapting to challenges in the educational landscape. And alums had a chance to engage with a new portrait of a CA graduate—one of the first outcomes of CA’s strategic plan.

Bridging Differences

A highlight of the weekend was an alum panel on bridging differences through purposeful collaboration and creative engagement. **Eric Nguyen '00**, a diversity and inclusion expert, suggested “slowing down to ensure there is alignment” and creating community agreements to provide structure for constructive dialogue. **Lara Jordan James '80**, an executive marketing consultant, advised awareness of power dynamics: “Lean into listening to people that don’t have the privilege you have.” **Jackie van der Horst Sergent '75**, a politician and public health professional, urged, “Always make it about others.” Their conversation about ways to foster mutual understanding emphasized, above all, a commitment to serving the collective good.

PHOTOS: JODI HILTON, LEAH LARICCIA, NICHOLAS PFOSI





REUNION & ALUM WEEKEND



LEARN MORE concordacademy.org/reunion-2025

It's About Time

Alex Aeppli '14 has created a new atomic clock—the most accurate ever

It goes without saying that **Alex Aeppli '14** was on time for our interview.

After all, the Ph.D. candidate in atomic physics at the University of Colorado Boulder has earned glowing recognition in the scientific community recently for an unusual advance: He led a team that has developed the most accurate clock ever made. How accurate is it? The researchers say it will lose or gain only one second every 40 billion years.

Aeppli got interested in physics and its myriad applications when he took **Amy Kumpel's** physics class in his junior year at CA, followed by a more advanced class with **Brian Potter-Racine P'12** as a senior. The summer in between, he did an internship in chemical engineering.

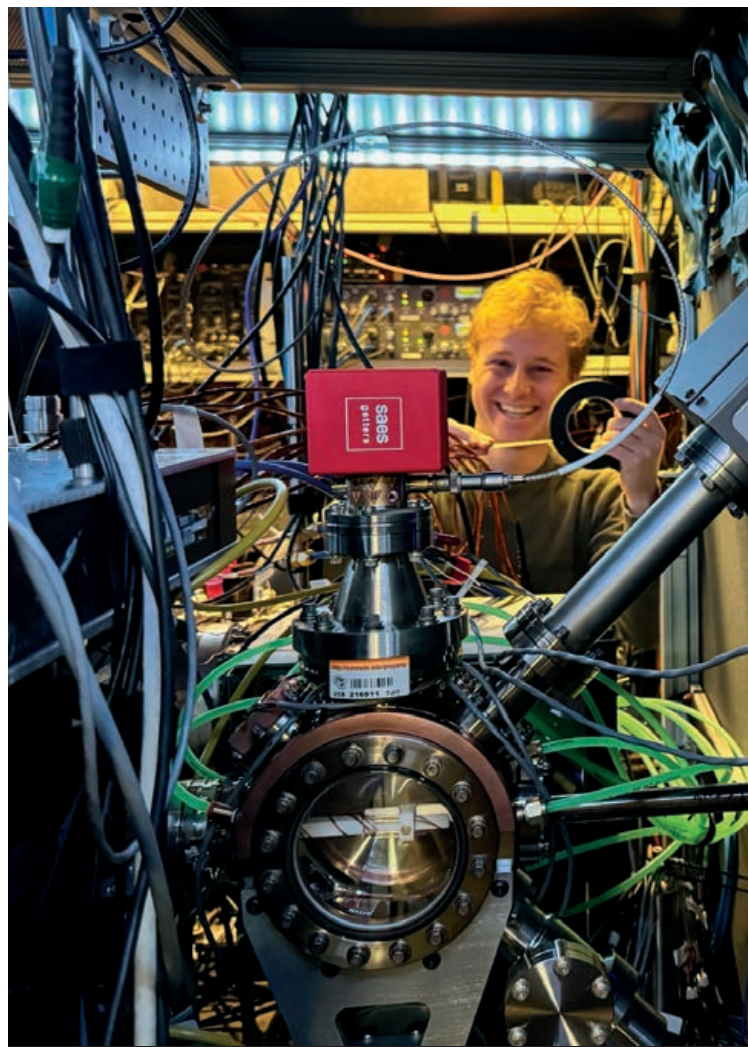
"I thought physics was kind of interesting back then, but because it was difficult for me, I never considered it as a career,"

he remembers. But those two classes at CA gave him enough of a foundation that at Carleton College he could skip some prerequisites and jump into the more complex iterations of the discipline.

"When you start taking physics classes, you're doing experiments that I found kind of boring: drop a ball, time its fall to figure out acceleration," he says, though he

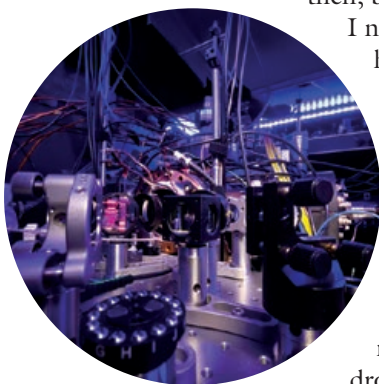
acknowledges that in those courses he learned "a lot of good skills."

As the classes became more advanced, he found them more intriguing, especially once he began working in the lab of a professor whose research was in atomic physics. "Pen-and-paper physics, or solving equations on a computer, didn't interest me much," he says. "I like using my hands and building things. The experiments we were doing involved mirrors, lasers, vacuum chambers. I found it exciting to see how what we were doing in the lab translated into actual measurement."



At the University of Colorado Boulder, Aeppli and his team have built an optical atomic clock, meaning it measures the visible light transitions of strontium atoms rather than the more traditional cesium atoms. The method they used to create it relied on research Aeppli has been conducting in which strontium atoms are supercooled by lasers. "When you hit the electron in a strontium atom with the exact right frequency of light, that electron will jump from one state to another," he explains. "We use the frequency difference between two states to tell time. That's what allows us to tie our light source to an atomic sample."

And other than being sure you're seated for chapel on time, what are the practical applications? "Telling time is a core part of any sort of measurement, especially in physics," Aeppli says. "GPS satellites operate with microwave atomic clocks. If you replaced them with optical atomic clocks, you could do better positioning because you'd have a much more accurate and stable time reference. Building a clock like this teaches you a lot about basic atomic



Alex Aeppli '14 at work in his lab at the University of Colorado Boulder.

physics. How these atoms interact, how they respond to magnetic fields.” Or, as Aeppli and his colleagues wrote in “Clock with 8×10^{-19} Systematic Uncertainty,” their paper published in *Physical Review Letters*, the journal of the American Physical Society: “Every gain in stability and accuracy opens new realms of exploration, such as placing bounds on dark matter, probing general relativity, and will ultimately result in the redefinition of the Systeme International second.”

He is credited as the lead author of the paper, but Aeppli is quick to point out the many ways the research reflects collaboration. “A lot was done by mutual agreement,” he says. “When you’re working with three or four other people and you are all tied to one experiment, you have to agree on how to make decisions, what questions to ask, what you’ll build in order to get there.”

Aeppli says leading a research team is in many ways an extension of the skills he developed at CA, where his science classes often involved group lab reports: “I learned to work with other people to write a lab report or complete an experiment. In much of what I do today in the lab, there are an infinite number of possible directions to pursue and only a finite amount of time. Making decisions about what to prioritize requires an ability to work well within a group.”

Though he isn’t sure what he’ll pursue once his Ph.D. is complete—a postdoc or employment in an industrial setting—the world of physics offers endless possibilities for further discovery.

“Our work represents a single step forward. You have to consistently take more steps in research,” he says. “But I would encourage any young person excited by physics to consider pursuing a Ph.D. It’s a lot of fun.”

— Nancy Shohet West '84



OPEN GATE(S)

CA alums are well-represented among Gates Scholars.

4
STUDENTS
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4
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have been awarded the highly selective Gates Scholarship.

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A TENUOUS TABOO

Nina Tannenwald '77 faces one of the world’s most complicated questions

This winter, **Nina Tannenwald '77**, a senior lecturer in political science at Brown University, attended the 2024 Nobel Peace Prize Forum in Oslo, Norway, as the prize was awarded to Nihon Hidankyo, a group of Japanese survivors of the 1945 U.S. atomic bomb attack who formed an organization 10 years after the end of World War II to lobby for a nuclear-free world. When her own name and research were cited in the Nobel Committee chair’s speech, “I just about fell out of my chair,” she recalls.

The author of the 2008 book *The Nuclear Taboo: The United States and the Non-Use of Nuclear Weapons Since 1945*, which won the 2007 Lepgold Book Prize for the best book in international relations, Tannenwald has been speaking for decades about the widespread inhibitions against the use of nuclear weapons. She attributes this largely to the grassroots global antinuclear movement that arose in the 1950s and prospered in the 1980s, in reaction to what she describes as the hawkish rhetoric of the Reagan administration. “These grassroots movements may not have achieved their ultimate goal of disarmament,” she says, “but they did stigmatize nuclear weapons, framing them as unacceptable ‘weapons of mass destruction’ and their use as something that would cross a red line.”

Having her work acknowledged in this international forum provided new validation at a time when the idea of the “nuclear taboo” was feeling increasingly tenuous. “The nuclear taboo is still widely held, but all the nuclear-armed states are modernizing their arsenals,” she says. “I do think we are closer [to nuclear warfare] than any time since the Cuban missile crisis. It is a worrisome moment.”

We’re also learning that “institutions are hard to create but can easily be destroyed,” Tannenwald adds. Yet even a scholar whose work centers on the most concerning scenarios facing the world finds hope in her “young, energetic, and idealistic” students and in actions, large and small: “I subscribe to newspapers because it’s important to have independent media and news. I write to my members of Congress. I attend protests. My view is that everybody can be doing something to promote democracy and keep it alive.”

— Nancy Shohet West '84



2025 HALL FELLOW

Adam Geer '99

“The status quo can be a crippling thing,” said **Adam Geer '99**, Concord Academy’s 2025 Hall Fellow, when he visited campus on February 28. Geer is Philadelphia’s first chief public safety officer, a position he said was developed based on the conviction that “we cannot police ourselves out of violent crime” and must put resources toward prevention and intervention. He is charged with building trust between communities and law enforcement and coordinating efforts among city agencies to combat gun violence and dismantle open-air drug markets.

Geer emphasized that although systems are notoriously slow to shift, steady engagement in community-driven solutions can improve lives. In Kensington, a Philadelphia neighborhood plagued by street drugs and gun violence, children are exposed to trauma daily, he explained. Concern for communities and people struggling with addiction has led him and partners across public service agencies to test new approaches.

“We have to change the systems we can change,” he said. “We have to make progress. That’s what your job is when you’re a public servant. Just throwing your hands up and saying ‘I can’t do anything about it’ is not an option.”

Geer said his CA experience accelerated his personal values of inclusion, open-mindedness, and curiosity. Learning from different perspectives and finding common ground “even if you completely disagree with someone,” he added, has been central to his ability to achieve short-term goals while working toward a longer-term social vision.

“Some people might have told you that you can’t change the world,” Geer told CA students. “I’m telling you that you can change the world. You will change the world. I know that you will.” He urged determination, resilience, and adaptability and emphasized the importance of working locally while keeping a wider perspective.

“Know that while down times are inevitable,” he said, “the trajectory is upward.”



“We can’t let our systems fall apart. That would have the most impact on the very folks we want to try to protect.”

ADAM GEER '99

The Concord Academy Board of Trustees established the Elizabeth B. Hall Fellowship in 1963 to honor the legacy of former headmistress **Elizabeth Hall**. For more than 60 years, this endowed lectureship has brought distinguished individuals to speak on campus, many of them CA alums.

LEARN MORE

concordacademy.org/hall-geer



This year, CA alums had several chances to catch up and connect with Head of School Henry Fairfax at events in

NEW YORK

in October

&

CHICAGO

in April.

CA also hosted CAYAC events for young alums in Boston in December and New York in March and invited alums to return for a film screening with students at the Brattle Theater in Cambridge, Mass., and *Chicago*, CA's final production in the P.A.C.

WEST COAST alums, look for regional gatherings near you next year!

Clockwise from top left:
Alums in New York.

Eli Morton '22 (right) talks with Narn Rojvachiranonda '22 at a CAYAC event in Boston.

Susan Merrit Baird '70 with Head of School Henry Fairfax in Chicago.

2024-25

ALUM EVENTS



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WELCOME, CA TRUSTEES

Six new members began serving on the Concord Academy Board of Trustees during the 2024–25 academic year. In addition, **Trelane Clark '92, P'22** and **Alexis Goltra '87, P'26 '27**, who previously served in ex officio roles, began terms as trustees.

Nana Admadjaja '96, P'27 feels fortunate to have called Concord Academy home, as have 12 members of her family. She earned her undergraduate degree and MBA from MIT and worked in the U.S. as a consultant for pharmaceutical companies before moving back to Asia, where she works with her family in commercial real estate. Admadjaja and her husband, Reuben, are based in Jakarta, Indonesia. They have two sons, Logan and Ronan '27.

Jared Johnson P'25 has been an avid volunteer at CA, serving in a variety of leadership roles including co-chair of the Parent Annual Fund Committee and the Parent-to-Parent Program. He is also a parent tour guide, and he has participated in the Concord Academy Residential Enrichment (CARE) program. During his corporate career, he held marketing and strategic planning roles at 3M Company and General Mills. He also served as an officer in the U.S. Navy. Johnson earned both an undergraduate degree and an MBA from Cornell University. He lives in Concord, Mass., with his wife, Laura, and their two children, Elliot and Calvin '25.

Natalie Krajcir '02 (ex officio, president of the CA Alum Association) has served the CA alum community since she graduated, as class secretary,

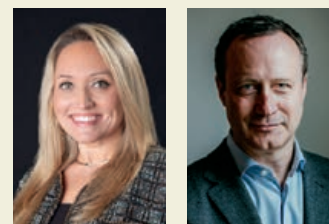
chair of the class secretary program, and a member of the Alum Steering Committee. She earned a bachelor's degree in biochemistry and molecular biology at Wittenberg University, attended a medical practice and policy program at the University of Copenhagen, and pursued a medical doctorate at Trinity School of Medicine in St. Vincent and the Grenadines. She previously held roles as a preclinical R&D scientist in pediatric and congenital neurological surgery, andrology technologist, and clinical laboratory manager, and she is now a certified assistive technology professional specializing in complex rehabilitation technology, combining her medical knowledge with her passion for serving others. Krajcir lives in Chicago and is an avid animal lover, traveler, and dancer.

Patrick McWhinney P'27 is the co-founder and CEO of Insight Partners, an advisory firm focused on leadership, organization culture, and team effectiveness. He provides consulting, training, and coaching services to corporate executives and government leaders worldwide. From 2003 to 2012, he served as special advisor on negotiations to the chief prosecutor at the International Criminal Court in The Hague. He has been an adjunct professor at Georgetown

University Law Center and Northeastern University and a training co-director of the Harvard Mediation Program. A Canadian, McWhinney holds a bachelor's degree from McGill University and a master's from Harvard, focusing on conflict management and alternative dispute resolution through the Harvard Program on Negotiation. In 2009, the World Economic Forum designated him a Young Global Leader. McWhinney and his wife, Maeve, have four children.

Ethan Thurow '94, P'27 is a partner at Calera Capital, a growth-focused private equity firm, where he helps to invest in, build, and grow companies. Early in his career he worked at Audax Group, a private investment firm, and Parthenon Group, a strategy consulting firm. Thurow attended Harvard University, earning an A.B. in 1999 and an MBA in 2005. He is also a trustee of the Meadowbrook School of Weston. Thurow and his wife, Ina Daci, live in Weston, Mass., and are the proud parents of Elle and Pierce '27. In his free time, Thurow enjoys reading, traveling, and skiing with his family.

Tracy Welch '89, P'23 '24 is head of wealth advisory for Clarendon Private, a boutique wealth management firm based in Boston. In her more than



Clockwise from top left: Nana Admadjaja '96, P'27, Jared Johnson P'25, Patrick McWhinney P'27, Tracy Welch '89, P'23 '24, Ethan Thurow '94, P'27, and Natalie Krajcir '02.

two decades of experience in financial services and wealth management, she has helped individuals and families achieve personal investment goals at Eaton Vance WaterOak Advisors and was managing director at Credit Suisse in the global markets division. Welch is a graduate of Dartmouth College, the University of Virginia School of Law, and Harvard Business School. A competitive amateur golfer and former captain of the Dartmouth women's golf team, she is co-chair of Friends of Dartmouth Golf. Welch served as co-chair of CA's 2020–2024 Parent Annual Fund Committee and is chair of the Alum Annual Fund. She and her husband, Steve Adams, live in Winchester, Mass., and have three children, Tory '23, Mandy '24, and Bradford Adams.

2025 JOAN SHAW HERMAN AWARD

Serving Through Street Lab

Leslie Taylor Davol '87 and Sam Davol '88 are activating urban spaces and improving lives

What happens when design sensibility meets community engagement? Think pop-up public reading rooms and writing activities, portable urban nature exhibits and community tables, summer cooling stations and open-air art studios. That's how Street Lab, a nonprofit founded by **Leslie Taylor Davol '87** and **Sam Davol '88**, is transforming the street-level environment of New York City—one block and one face-to-face interaction at a time.

On April 28, Concord Academy presented the Davols, who met as CA students and are married, with the 2025 Joan Shaw Herman Award for Distinguished Service for their commitment to activating public spaces and improving lives in low-income urban neighborhoods. While visiting campus, they talked with students in an architectural engineering class about their role as producers who bring community visions to life.

Whether it's a kiosk that expands from a rollable case or a bench that folds like origami, each type of Street Lab pop-up is custom built, stylish, packable, durable, and modular for ease of repair. "Architects sometimes focus on making installations that are quite big but then get torn down or thrown away, and that breaks my heart," Sam said. Instead, the Davols reuse and improve designs over time.

Their neighbor-to-neighbor scale allows the Davols to act quickly, putting out prototypes so that people can benefit while they help test them. Leslie described an obstacle course they designed with low hurdles made of mesh: "The first day we brought it out, it was so beautiful, and we thought we had designed it for wind, but it all blew over with the first gust." The version now in use has wooden frames with circular cutouts.

For intergenerational appeal, their "play streets" include seating for senior caregivers. "As you get older, getting out of a chair is different, so we consider the heights, the backs," Sam said. Street Lab also offers a "misting river," a meandering



wading area that offers an accessible way for all ages to beat the summer heat.

The Davols strive to align their projects with existing city government priorities, Leslie said: "It opens the door to solving permitting issues, and you can get connected to different kinds of resources, like shared trucking, for example. Those kinds of relationships are crucial if you want to do something with public space."

At an all-school assembly, Leslie and Sam gave their Street Lab pitch. They deploy 15 types of pop-ups throughout New York City that make places for learning, play, and community, 500 times a year; 95% of them are in low-income areas. They also work with more than 30 community groups annually to temporarily close streets to traffic so that people can gather in areas where public safety and lack of open space have been long-standing challenges. To make this all possible, they design and fabricate pop-up infrastructure. They also send kits to cities around the world that want to copy their model.

Sam Davol '88 and Leslie Taylor Davol '87 discuss Street Lab with students in an architectural engineering course during their visit to CA.

The Joan Shaw Herman Award for Distinguished Services was established in 1976 in honor of **Joan Shaw Herman '46**. Though confined to an iron lung, Herman devotedly advocated for others with disabilities. Concord Academy's only award is presented annually to an alum or alums who embody CA's ideals of empathy, integrity, and responsibility and its shared value of service to others.



Street Lab's OASIS, a pop-up cooling station that creates a communal gathering space with shade, plants, and a custom-designed misting river.

The pop-ups are ephemeral, set up only for an afternoon, but their impact endures. “One teen recently showed me a picture on his phone of himself from 10 years before, sitting and reading a book at one of our first pop-up reading rooms,” Leslie said. “This is pop-up that changes lives.”

Their partners also continue Street Lab’s mission in their own ways. “We get community groups working side by side with city agencies, building trust, solving problems together,” Sam said. “I think this might be the most significant result of some of our work: showing a way that New Yorkers can work together alongside government to make the city better today.”

The Davols also highlighted challenges they’ve faced. “Everyone I’ve ever met out there who’s trying to do something in the world, to make a difference, struggles, often deeply sometimes,” Sam said.

For them, first came 9/11. At the time, they had a young daughter and Leslie was pregnant with their son. Leslie, who had studied art history and completed a master’s in American studies, worked at the Metropolitan Museum of Art and other museums. Sam had studied social anthropology and earned a law degree, and he was an attorney in the Legal Aid Society’s civil division. They were apart on the day of the attacks, and

“If you want a career in service, ... just start serving right where you are now.”

SAM DAVOL '88

though they later safely reunited, their neighborhood, city, and lives had changed. “In a way, everything that Sam and I have done in cities and public space is an attempt to create what we wanted on September 12 and the days that followed,” Leslie said.

She began a new role, helping to rebuild the World Trade Center site. Then their daughter stopped speaking in school. To help her, they quit their jobs in New York and moved to Boston’s Chinatown to be near family.

Their new apartment faced a littered empty lot, and they had the idea to host a Chinese-language outdoor film festival in it. It was the first thing they’d ever produced together, and they were nervous, but the event was a success. Films at the Gate is now approaching its 20th anniversary.

The Davols also wanted to see the values of learning and literacy reflected on the street, but the neighborhood lacked a library. So for their second project, which evolved into Street Lab, they sourced donations of 5,000 books and transformed a vacant shop into a storefront library, which operated from 2009 through 2010 and ran many community programs.

When that model didn’t prove viable, the Davols decided to bring books to the streets instead—back in New York, where they returned in 2011. They saw great potential for shared experiences and an ideal location to scale up their project. After crowdfunding through Kickstarter, they partnered with architects to create a portable library. The initial design, though eye-catching, proved cumbersome to transport. Their second iteration was inspired by Sam’s road cases

for his cello, which he has brought on tour for nearly 40 years as a member of the band the Magnetic Fields.

On stage at CA, Sam wheeled out a waist-high box that, in a single movement, unfolded into a mobile book display.

“The lighter our footprint, the more impact we could have,” Leslie said.

Within two years, Street Lab had tripled in size. Then the 2020 COVID-19 pandemic changed its trajectory. Once again, the Davols found an opportunity in hard times. To meet requests for socially distanced outdoor activities, they collaborated with architects on new designs. On the same day New York City lifted public restrictions, Street Lab set up a no-touch obstacle course in Red Hook, Brooklyn. When the city began cordoning off pedestrian zones, they saw a once-in-a-lifetime chance, as Sam said, to “unseat the dominance of the car in city streets.”

As a wide variety of pop-ups and street activations took off, the Davols secured a larger warehouse and hired an urban planner and a community organizer. Just after they had established a thriving, expanding ecosystem for their work, new federal funding cuts in 2025 eliminated nearly half of their budget.

“There’s an active dismantling of all kinds of services going on right now, as you know, not just Street Lab,” Leslie said. “This is the current chapter of our story. It’s not the last.”

As they focus on fundraising, young people have been reaching out to work with them. “There’s an energy, determination, and urgency in their voices that reminds us of us, the reasons we embarked on this journey, and the core of what service means to us,” Leslie said. Their new youth program is bringing New York public high school students into all aspects of Street Lab’s work.

“If you’re unafraid to start small, caring for the places right around you, your neighborhood, your block, things have a way of unfolding and growing from there,” Sam advised CA students. “So if you want a career in service, maybe don’t wait—just start serving right where you are now.”



Above: Street Lab’s pop-up building station in use. **Below:** Families enjoy a pop-up reading room.

LEARN MORE
concordacademy.org/davols

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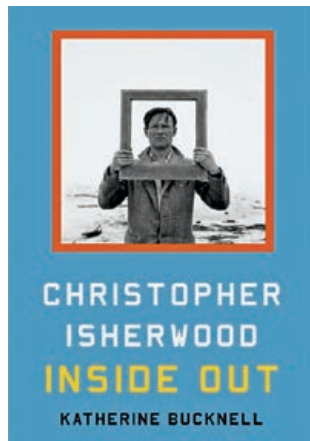
Have you published a book or released a film or an album within the past year? Please contact martha_kennedy@concordacademy.org, and consider donating a copy to the J. Josephine Tucker Library's CA alum collection.

BOOKS



Don't Be a Stranger
Susan Minot '74
Knopf, 2024

New York is the backdrop as Ivy, a single mother, and Ansel, a burgeoning singer-songwriter, form an intense liaison despite living disparate lives and being nearly a generation apart. As they find themselves drawn together in ways that both startle and captivate, tension builds between their intimate lives and their personal lives.



Christopher Isherwood Inside Out
Katherine Bucknell '75
Farrar, Straus and Giroux, 2024

From privileged English childhood to Weimar Berlin to Hollywood, Bucknell traces the complexities of Christopher Isherwood's life using his own work as well as the many interviews with and words written about him. Her unique vantage point stems from a decades-long immersion into Isherwood as editor of his three-volume diary, a memoir, and a collection of letters and through her role as acting director of the Christopher Isherwood Foundation.



Sledding the Valley of the Shadow
Laura Foley '75
Fernwood Press, 2024

Poetry flows from Foley's pen and heart in this, her 10th collection, where she captures everyday observations with the clarity of a photographer freezing a frame in time. A joyous and spontaneous tide pool exploration with her grandchild counters the human frailty and determination of her wife's experience with cancer, both revealing the deep love behind the poet and her subjects.



Last Days in Plaka
Henriette Lazaridis '78
Pegasus Books, 2024

A priest intercedes to introduce a young American seeking to connect with her Greek roots and an elderly parishioner, who lives in the shadow of the Acropolis as well as the shadows of her past. Through weekly Bible study and classic cinema outings, Anna and Irini forge a curious bond that shatters when the fiction of Irini's life is abruptly divulged.



MUSIC

Soft Power
Ezra Feinberg '95
Tonal Union, 2024



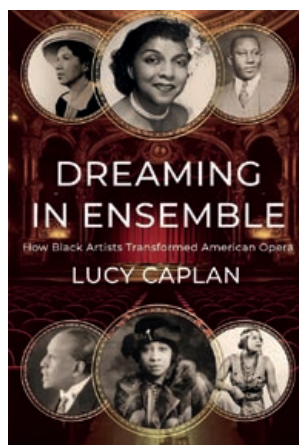
Black in Blues: How a Color Tells the Story of My People
Imani Perry '90
Ecco, 2025

Perry turns her scholarly eye to the relationship between the lives of Black people and the nuances of blue. From sky and water to indigo and music, hues of blue provide insightful interpretations of history. Detailed and far ranging, the chapters stitch together a story quilt of connections and open the reader's eyes to new ways of thinking about the most popular and prevalent color.



Early Thirties
Josh Duboff '04
Gallery/Scout Press, 2025

Acquaintances come and go, but true friends are rare in the world of celebrities, influencers, and social media. For Victor and Zoey, who had once shared everything, growing apart provides the opportunity for growing up. As the months and years pass, they don't know what they had until it is gone—Victor realizing it's never too late to say "I'm sorry," and Zoey rediscovering the friend she once knew.



Dreaming in Ensemble: How Black Artists Transformed American Opera
Lucy Caplan '08
Harvard University Press, 2025

Long before Marian Anderson debuted at the New York Metropolitan Opera, a Black operatic tradition thrived separate from the white mainstream that denied it. In a world apart, composers, singers, and critics conveyed the Black experience, paralleling the literary life of the Harlem Renaissance and offering a countercultural perspective, inspiring Black students and audiences alike.



FILM

The Fire Inside
Rachel Morrison '96,
director
Amazon MGM Studios, 2024

Morrison's feature directorial debut, this inspirational docu-drama tells the story of Claressa Shields, the first American woman to win an Olympic gold medal in boxing.

MORE TITLES FROM CA FILMMAKERS

Meanwhile and Paint Me a Road Out of Here
CATHERINE GUND '83,
director
Aubin Pictures, 2024

Anatomy of Lies
EVGENIA PERETZ '87,
director and executive producer
Peacock docuseries, 2024

Diane Warren: Relentless
BESS KARGMAN '00, director
Broken Road Productions, XTR, 2024

Then &



CHICAGO

In the 15 years between the first time *Chicago* was performed at CA and this winter's production, much has changed—and much remains the same. In February, several alums and CA community members returned to watch the final mainstage production in the Performing Arts Center, tour the new Centennial Arts Center, and reflect on the relevance of this musical's critique of performative justice and media spectacle.

THEN: Abby Brooke '13 as Roxie Hart in CA's 2010 production, directed by Jennie Israel, with music direction by Keith Daniel and choreography by Amy Spencer P'13.

Now



NOW: Anisa Brown '26 as Roxie Hart in one of the casts of the 2025 production, directed by Shelley Bolman P'27, with musical direction by Michael Bennett, choreography by Patrick John O'Neill, and set design by Jessica Cloutier-Plasse.

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