



Welcome to the 2014-2015 season. As dean of the Conservatory of Music, I greet the season with unabated enthusiasm and excitement. The talented musicians and extraordinary performing faculty at Lynn represent the future of the performing arts, and you, the patrons, pave the road to their artistic success through your presence and generosity.

- Jon Robertson, Dean

There are a number of ways by which you can help us fulfill our mission:

FRIENDS OF THE CONSERVATORY OF MUSIC

The Friends of the Conservatory of Music raise significant funds for the conservatory through annual giving and special events. This dedicated group provides financial resources for annual and endowed scholarships and other conservatory needs.



By becoming a Friend, you provide financial support through endowed scholarships for talented and deserving students; or, you can designate your donation for the Conservatory of Music to use where the need is greatest. Because of your gifts, students at Lynn will have opportunities to become noted

performers, composers and educators.

By enjoying outstanding music, the Friends of the Conservatory also have the pleasure of associating with others who share their enthusiasm for the conservatory and its mission. The Friends gather through the year for meetings and an annual tea. Musical programs are provided by the faculty and students for these special events.

THE LEADERSHIP SOCIETY OF LYNN UNIVERSITY

With an annual gift of \$2,500 or more during the fiscal year, July 1 to June 30, you will be recognized in The Leadership Society of Lynn University. This premier annual giving society honors donors who recognize the significant impact leadership gifts have in sustaining the excellence of conservatory programs.

ESTATE GIFT

An estate gift will provide for the conservatory in perpetuity. Your estate gift may be made as gifts of appreciate stock, real estate, bequests and/or planned gifts.

Your contribution to the conservatory is tax-deductible. For additional information, please call the development office at 561-237-7745.



Fundamentals of Baroque Phrasing and Articulation
with Raisa Isaacs – Harpsichord Lecture Recital
Thursday, January 8, 2015 at 7:30 p.m.
Amarnick-Goldstein Concert Hall
Boca Raton, Fla.

"Fundamentals of Baroque Phrasing and Articulation"
(from Frescobaldi to J.S.Bach):
Rhetoric and Affects. Speaking language of Baroque.
Voice, string, and wind idioms in keyboard repertoire.
French and Italian genres and correlation with articulation in Bach's music.
Fingering and Articulation intertwined.
Ornamentation and Articulation.
Articulation and Baroque Rubato.

Demonstration:

Tocatta Settima (Libro II, 1627)	Girolamo Frescobaldi (1583-1643)
Tocatta Quarta (Libro I, 1637)	Girolamo Frescobaldi (1583-1643)
Tocatta X	Johann Jacob Froberger (1616-1667)
Tocatta XII	Johann Jacob Froberger (1616-1667)
Tocatta secondo Tono	Tarquinio Merula (1594-1665)
Tocatta in E Minor BWV 914	J. S. Bach (1685-1750)
From Dixseptième Ordre: <i>La Superbe ou la Forqueray Courante</i>	F.Couperin (1668-1733)
English Suite II, BWV 807 <i>Allemande</i>	J.S. Bach (1685-1750)
English Suite III, BWV 808 <i>Courante Sarabande</i>	J.S. Bach (1685-1750)

BIO

[Raisa Isaacs](#), pianist and harpsichordist, earned her Doctorate of Chamber Music at the Kazan State Conservatory, Russia. She continued her studies in post-doctoral courses at the Moscow Conservatory, Gnesinuch Russian Academy in Moscow and Gorky Conservatory in Nizhni Novgorod, Russia. As a harpsichordist she studied at the Collegium of Early Music of the Moscow Conservatory, with professor Lucy-Holman Russel (Germany) and with professor Edward Parmentier (University of Michigan). She served as Associate Professor and Head of Chamber Music and Accompaniment Department at the Ufa State Institute of Arts, teaching chamber music, piano and harpsichord. Ms. Isaacs performed extensively throughout republics of the former USSR and played regularly at music festivals. She was Artistic Director and harpsichordist of the “Early Music Ensemble” of the Ufa State Institute of Arts. She taught at the Music Department of the Eastern Michigan University and performed in the Detroit, New York, Ann Arbor, and Ypsilanti areas. She moved to Atlanta, GA in 2003 and taught at the NMS of the Georgia State University, at Georgia Perimeter College, at the Renaissance International School for Performing Arts and at her private studio. She performed as a pianist and harpsichordist throughout the Metro Atlanta area. Her performances include recitals at the Canon Chapel of the Emory University, Oglethorpe University Museum of Arts, Steinway Piano Gallery and Reinhardt University. Raisa Isaacs is frequent lecturer on Baroque Keyboard Music and problems of the authentic performance on the modern keyboard instruments. Her recent programs, as Artistic Director and harpsichordist, featured chamber and solo music on period instruments of German Baroque, The Court Music of Louis XIV, and Spain& Italy- Origins and Affects with the members of Atlanta Baroque Orchestra and New Trinity ensemble.

Raisa Isaacs moved to Boca Raton, FL in June 2014.