Great Literature Meets Great Music
The 2015-2016 season explores great works of literature as interpreted by master composers. Every concert features one or more works based on literary masterpieces.
## Lynn Philharmonia Roster

### VIOLIN
- Katherine Baloff
- Tinca Bellinschi
- Junheng Chen
- Erin David
- Franz Felkl
- Herongjia Han
- Natalia Hidalgo
- Xiaonan Huang
- Julia Jakkel
- Karolina Kukolova
- Nora Lastre
- Yvonne Lee Sooi Cheen
- Leonardo Pineda
- Yalyen Savignon
- Kristina Seto
- Terrence Smith
- Yordan Tenev
- Marija Trajkovska
- Shanshan Wei
- Mozhu Yan
- Mario Zelaya

### CELLO
- Patricia Cova
- Nikki Khabaz Vahed
- Yuliya Kim
- Elizabeth Lee
- Axel Rojas
- Clarissa Vieira

### VIOLA
- Sean Colbert
- Zefeng Fang
- Chang Hao
- Roberto Henriquez
- Yizhu Mao
- Camille Ripple
- Kayla Williams
- Alberto Zilberstein
- Brenton Caldwell

### DOUBLE BASS
- August Berger
- Scott Davis
- Evan Musgrave
- Jordan Nashman
- Amy Nickler

### FLUTE
- Jared Harrison
- Scott Kemsley
- Alla Sorokoletova
- Anastasija Tonina

### OBOE
- Paul Chinen
- Walker Harnden
- Trevor Mansell
- John Weisberg

### CLARINET
- Jacqueline Gillette
- Cameron Hewes
- Shaquille Southwell
- Amalie Wyrick-Flax

### BASSOON
- Sebastian Castellanos
- Michael Pittman
- Markeisha Wright

### FRENCH HORN
- Mileidy Gonzalez
- Shaun Murray
- T’anna Tercero
- Hugo Valverde Villalobos
- Robert Williams

### TRUMPET
- Zachary Brown
- Guillermo Garcia Cuesta
- Kevin Karabell
- Mark Poljak
- Alexander Ramazanov
- Luke Schwalbach
- Natalie Smith

### TROMBONE
- Mariana Cisneros
- Halgrimur Hauksson
- Zongxi Li
- Emily Nichols

### TUBA
- Sodienye Finebone
- Joseph Guimaraes

### PERCUSSION
- Isaac Fernandez Hernandez
- Tyler Flynt
- Juanmanuel Lopez
- Bernadette Manalo

### HARP
- Deborah Fleisher

### PIANO
- Anastasiya Timofeeva
Lynn Philharmonia No. 2
Guillermo Figueroa, music director and conductor

Saturday, Oct. 24 – 7:30 p.m.
Sunday, Oct. 25 – 4 p.m.
Keith C. and Elaine Johnson Wold
Performing Arts Center

Sponsored by Arlyne and Myron Weinberg

Overture to *The Creatures of Prometheus*  
Ludwig van Beethoven  
(1770-1827)

The ancient myth of Prometheus, who molded man out of clay and gave him the gift of fire, was told by Ovid and Aeschylus, among others. Closer to our times, Goethe and Lord Byron wrote poems based on the myth. Prometheus Unbound, the work of Shelley, was partly an inspiration for his wife’s classic novel, Frankenstein.

Symphony No. 8 in F Major, op. 93  
Ludwig van Beethoven  
(1770-1827)

Allegro vivace e con brio  
Allegretto scherzando  
Tempo di Menuetto  
Allegro vivace

INTERMISSION

*Intermezzo* from Manon Lescaut  
Giacomo Puccini  
(1858-1924)

The French author Abbé Prévost’s novel L'Histoire du chevalier des Grieux et de Manon Lescaut was the basis for no less than three romantic operas, by Auber, Massenet and most famously Puccini. This famous *Intermezzo* portrays the harrowing moment when Manon is exiled to (of all places!) Louisiana.

*Francesca da Rimini*, op. 32  
Pitor Ilyich Tchaikovsky  
(1840-1893)

Dante Alighieri’s immortal *La Divina Commedia* (The Divine Comedy) was the basis for Tchaikovsky’s gripping, emotional tone poem. The story of Francesca and Paolo, condemned to the second circle of Hell, is found in the fifth canto of *Inferno*, the first part of the Comedy. Listen for the heartbreaking clarinet solo as Francesca tells her sorrowful story.

*Please silence or turn off all electronic devices, including cell phones, beepers, and watch alarms.*

*Unauthorized recording or photography is strictly prohibited.*
A Message from the Dean

Welcome to the 2015-2016 season. The talented students and extraordinary faculty of the Lynn University Conservatory of Music take this opportunity to share with you the beautiful world of music. This is our 23rd anniversary of the Lynn Philharmonia and our 6th season performing in the Keith C. and Elaine Johnson Wold Performing Arts Center, a world-class concert hall that greatly enhances the musical offerings of our performing artists.

As the conservatory continues to expand and excel, your ongoing support, sponsorship and direct contributions ensure our place among the premier conservatories of the world and a staple of our community.

Please enjoy a magnificent season of great music.

Jon Robertson
Dean

Artist Biographies

Guillermo Figueroa

Guillermo Figueroa is currently the Music Director and Conductor of the Music in the Mountains Festival in Colorado, and Music Director of the Lynn Philharmonia at the prestigious Lynn Conservatory of Music in Boca Raton, Florida. He is the Founder and Artistic Director of The Figueroa Music and Arts Project in Albuquerque. For 10 years he was the Music Director of the New Mexico Symphony, as well as Music Director of the Puerto Rico Symphony for 6 seasons. With this last orchestra he performed to critical acclaim at Carnegie Hall in 2003, the Kennedy Center in 2004 and Spain in 2005.

His international appearances as a Guest Conductor include the Toronto Symphony, Iceland Symphony, the Baltic Philharmonic in Poland, Orquesta del Teatro Argentino in La Plata (Buenos Aires), Xalapa (Mexico), the Orquesta de Cordoba in Spain and the Orquesta Sinfonica de Chile. In the US he has appeared with the symphony orchestras of Detroit, New Jersey, Memphis, Phoenix, Colorado, Berkeley, Tucson, Santa Fe, Toledo, Fairfax, San Jose, Juilliard Orchestra and the New York City Ballet at Lincoln Center.

Mr. Figueroa has collaborated with many of the leading artists of our time, including Itzhak Perlman, YoYo Ma, Hilary Hahn, Placido Domingo, Joshua Bell, Olga Kern, Janos Starker, James Galway, Midori, Horacio Gutierrez, the Emerson and Fine
A Berlioz specialist, he created the most comprehensive Berlioz Festival in the US in 2003 for the composer’s Bicentennial. Mr. Figueroa has conducted the premieres of works by important composers, such as Roberto Sierra, Ernesto Cordero and Miguel del Águila. An advocate for new music, Mr. Figueroa and the NMSO won an Award for Adventurous Programming from the League of American Orchestras in 2007.

A renowned violinist as well, his recording of Ernesto Cordero’s violin concertos for the Naxos label received a Latin Grammy nomination in 2012. Figueroa was Concertmaster of the New York City Ballet, and a Founding Member and Concertmaster of the Orpheus Chamber Orchestra, making over fifty recordings for Deutsche Grammophon. Also accomplished on the viola, Figueroa performs frequently as guest of the Fine Arts, American, Amernet and Orion string quartets.

Figueroa has given the world premieres of four violin concertos written for him: in 1995 the Concertino by Mario Davidovsky, at Carnegie Hall with Orpheus; in 2007 the Double Concerto by Harold Farberman, with the American Symphony at Fisher Hall, Lincoln Center; in 2008 the Violin Concerto by Miguel del Águila, commissioned by Figueroa and the NMSO and in 2009 Insula, Suite Concertante, by Ernesto Cordero with the Solisti di Zagreb in Zagreb.

He is a regular performer at the Santa Fe Chamber Music Festival, Music in the Vineyards in California, and Music from Angel Fire. Figueroa has recorded the Three Violin Sonatas by Bartok for the Eroica Classical label, with pianist Robert Koenig, and an album of virtuoso violin music by for the NMSO label, with pianist Ivonne Figueroa.

Mr. Figueroa studied with his father and uncle at the Conservatory of Music of Puerto Rico. At the Juilliard School his teachers were Oscar Shumsky and Felix Galimir. His conducting studies were with Harold Farberman in New York.

Program Notes

Overture to the Creatures of Prometheus
By Ludwig van Beethoven (1770-1827)

We may never know just when Beethoven’s fertile imagination began to associate Napoleon Bonaparte with the figure of the Greek demigod Prometheus. Possibly the association was not even original with Beethoven. The titan Prometheus, who defied the gods of Mount Olympus, stealing fire from heaven to bring warmth, light and enlightenment to mankind-such a hero would appeal not only to the idealist and rebel in Beethoven but also to many another admirer of the young Bonaparte, the general of the French Revolution. For at that time, Napoleon was still the defender of “liberty, equality, and fraternity,” and First Consul of the French Republic. Whether the association of Napoleon with Prometheus was original or
not, it eventually bore fruit in what many people consider the greatest symphony ever written: Beethoven’s Sinfonia eroica of 1804.

In 1800 Beethoven, who had never before written a major work for the theater and was very anxious to do so, must have been pleased to be invited to compose music for a new “heroic and allegorical ballet,” The Creatures of Prometheus (Die Geschopfe des Prometheus). The production was choreographed by the distinguished dancer Salvatore Vigano. The premiere took place on March 28, 1801 (not March 26, the date given by some authorities), in the Hofburg Theater, Vienna, with Signor Vigano and his wife, who was a noted beauty and an exceptionally brilliant dancer, in the leading roles of two statues created by Prometheus.

The subject of the ballet was outlined in the program as follows: “The Greek philosophers ... describe [Prometheus] as a lofty soul, who found the people of his time in ignorance, refined them by means of science and the arts and gave them manners, customs and morals. As a result of that conception, two statues which have been brought to life are introduced into this ballet, and these, through the power of harmony, are made receptive to all the passions of human existence. Prometheus leads them to Parnassus, in order that Apollo, the god of the arts, may enlighten them. Apollo gives them as teachers Amphion, Orion, and Orpheus to instruct them in music; Melpomene to teach them tragedy; Terpsichore and Pan, the Shepherds’ dance; and Bacchus, the heroic dance, of which he was the originator."

Beethoven felt that Vigano did not take full advantage of the opportunities offered by the Prometheus subject. It is easy to guess from the summary in the program of the premiere and from the more detailed scenario of the ballet, which survives in a contemporary book on Vigano, what Beethoven felt the lack to be. The ballet puts no emphasis on Prometheus’s traditionally rebellious, heroic character, nor on the suffering inflicted on him as the price of his benefactions for mankind.

The score for the ballet is divided into sixteen numbers, the finale of which is a set of variations on the theme which reappears three years later in the finale of the Eroica. The Overture to The Creatures of Prometheus begins with a solemn Adagio introduction, brief, but richly scored and an effective contrast to the vivacious main section of the Overture. The main section, Allegro molto con brio, is based on a dashing little theme given out pianissimo by the first violins and echoed almost immediately by the full sonority of the orchestral tutti. The second thematic idea, a lilting figure for the woodwinds, is rounded off by a more lyric dosing theme and a codetta so richly developed that it is almost like a tiny development section in itself. Beethoven bypasses any real development section, however, and recapitulates the entire Allegro section up to this point, with simple changes of key as they would occur in a normal recapitulation of the standard symphonic sonata form. The conclusion is a brilliant coda, which maintains the lightness, brightness and verve appropriate for a Classical ballet.

Symphony No. 8 in F Major, op. 93
By Ludwig van Beethoven (1770-1827)

Beethoven was a many-sided man, at once gentle and violent, a man of powerful inner conflicts—which may account, in part, for the tensions, the titanic sense of battle, which have always struck listeners in his more heroic works. The many sides of his character were also reflected in the striking contrasts among his compositions.

He was typically apt to work simultaneously on two scores of opposing character. Thus, his Seventh and Eighth Symphonies were both begun in 1811. Hardly had Beethoven finished the explosive Scherzo and the whirlwind Finale of the Seventh (in late May or early June 1812) when he turned his full attention to its gentler companion. His manuscript of the Eighth is dated "October 1812, in Linz on the Danube."

The Seventh was an instant success at its premiere in Vienna in December 1813. Such was the enthusiasm that the entire concert was repeated a few days later, and on both occasions the Allegretto movement was encored. The Eighth made its way more slowly. At its first performance on February 27, 1814, in the Redoutensaal of Vienna, the Eighth Symphony was sandwiched between another repetition of the Seventh and Beethoven’s thunderously popular Wellington’s Victory, or the Battle at Victoria. When a friend pointed out that the new Eighth had received less applause than the other works, Beethoven growled: "That’s because it’s so much better!" And although the Seventh is still the more popular of the two works, there is reason to believe that Beethoven meant what he said. For the whole texture of the Eighth Symphony is incomparably more fine spun, more sophisticated—and in certain ways it is even more adventurous, despite its seeming restraint. It is in the traditional four movements.

I. Allegro vivace e. con brio. The Symphony begins with an agreeably well-mannered, well-balanced little theme which sounds at first as if it might have come out of the workshop of a dozen delectable symphonists of the latter eighteenth century. For the moment Beethoven seems to put on the Rococo elegance of the past. But hardly has he made his first decorous bow when he seems to forget the masquerade and goes surging ahead in his accustomed giant stride. This leads him quickly to his second theme, where he pauses as if to juggle again with the old Classical formulae. And so he continues, savoring each change of pace, each shift of musical gears, which he manages with dexterity and wit. Now he develops his principal theme by chopping it in half and tossing it from one instrument of the orchestra to another in a miniature symphonic storm. His reprise of the opening material and an exuberant coda are rounded off with a quietly humorous surprise.

II. Allegretto scherzando. In place of the traditional slow movement, Beethoven gives us a delicious little Allegretto scherzando, with the theme on which he later improvised a famous joking round: "Ta, ta, ta, ...my dear Malzel, fare thee well, very well .... "The "Ta, ta, ta," which we hear in the measured tick-tock of the woodwind chords, referred to the metronome, or rather to its predecessor, the "musical chronometer," which Malzel had perfected.
III. Tempo di menuetto. In keeping with the lightness of the rest of this Symphony, Beethoven returns here to the eighteenth-century minuet tempo, though not entirely to the old style. Closest to the traditional minuet is the conventional yet ravishingly beautiful duet for two French horns which opens the middle, trio section.

IV. Allegro vivace. The glittering dancing finale is a sort of cross between a rondo and traditional symphonic sonata form. The rondo refrain starts in a breathless whisper.

It is full of formal surprises, violent harmonic twists that must once have seemed outrageous and still sound fresh and un hackneyed. On and on the music goes as if unable to stop for sheer delight in its own inventive zest. Beethoven's orchestra, as restrained in size as the style of the Symphony, calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettledrums, and strings.


Intermezzo from Act 3, Manon Lescaut
By Giacomo Puccini (1858-1924)

Manon Lescaut (1893) was the first Puccini opera for which the composer himself chose the subject. It was daring of a young composer to choose a story that had recently been treated successfully by another composer (Massenet, in Manon), but his daring paid off: it was the first work to establish his reputation outside of Italy. When the opera was performed in London, Bernard Shaw, then active as a music critic, wrote, "Puccini looks to me more like the heir of Verdi than any of his rivals." In the third act, Puccini's heroine, who had been arrested as an "abandoned woman" at the end of the preceding act, must sail to banishment in the French territory of Louisiana. Her journey to the port of Havre for embarkation is represented in the striking Intermezzo.


Francesca da Rimini, op. 32
By Pitor Ilyich Tchaikovsky (1840-1893)

The tragedy of Francesca da Rimini is the most famous episode in Dante's Divine Comedy. It is based on a historical event which was well known in Dante's day. Francesca was sought in marriage by an elderly nobleman of Rimini, Gianciotto Malatesta. But, Gianciotto wooed her by proxy through his handsome younger brother, Paolo. Francesca, believing Paolo to be her future husband, fell in love with him. When she came to Rimini and found herself married to Gianciotto, it was too late; she and Paolo were unable to restrain their love. One day Gianciotto surprised them together and murdered them.
Tchaikovsky had originally planned to compose an opera on Francesca da Rimini, but gave up the project because of disagreement with his librettist. He began the Orchestral Fantasy during a visit to Paris in 1876. By October 26, he announced to his brother Modest that he had finished everything except the orchestration: "I have worked at it with love, and the love, I think, has been quite successful. Regarding the whirlwind, perhaps it could correspond better to Doré’s picture: it has not turned out exactly as I wished. However, an accurate estimate of the work is impossible as long as it has been neither orchestrated nor performed."

The masterly orchestration was completed in November. The score calls for piccolo, 3 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 cornets, 2 trumpets, 2 tenor trombones, bass trombone, tuba, kettledrums, cymbals, bass drum, gong, harp, and the usual string choir. It was first performed at a concert of the Russian Musical Society in Moscow on March 9, 1877 and repeated with even greater success at St. Petersburg on March 11 of the following year.

Tchaikovsky follows Dante’s description of his meeting with the souls of Paolo and Francesca. He was also stirred by Gustave Doré’s grandiose illustrations of this episode in the Second Circle of the Inferno. Here, according to the medieval concept of hell, punishment is meted out for sins of the flesh. Here the souls of famous adulterers--Helen of Troy, Paris, Cleopatra, Tristan, Isolde--find their appropriate punishment. Just as in life they were driven by storms of passion, so now they are tossed forever on the winds of an infernal tempest which fills the second circle of Hell. As the ghosts of Paolo and Francesca approach, Dante calls out to them and begs them to pause and tell the story of how they first lost their hearts to each other. Francesca tells the story briefly, with the utmost simplicity. She begins

I with the famous words: "There is no greater pain than happiness remembered in time of misery." Her companion weeps at the tale. She and Paolo were reading together one day, quite innocently, the story of the loves of Lancelot, when their eyes met over the book. They came to a moment where Lancelot kissed his love. "And then," says Francesca:

He who never will be separate from me,  
Kissed me on the mouth, trembling all over. 
The book and writer both were love’s purveyors. 
We read no more in it that day.

The music opens with a stern Andante lugubre, intended to recall the inscription over the gateway to Hell: "Leave all hope behind, ye who enter here." An Allegro vivo suggests the winds which harry the sinners through the second circle. A soft-voiced clarinet begins Francesca’s tragic story. After the climax the winds start softly once again and build tip to a screaming tempest, as the souls of the lovers are swept away on the storm, each the eternal torment and the eternal consolation of the other.

The Keith C. and Elaine Johnson Wold Performing Arts Center, designed by noted architect Herbert S. Newman, is a state-of-the-art performance facility. The elegant lobby is graciously lit with chandeliers replicating those in New York City’s Lincoln Center. The 750-seat theatre, designed in paneling reminiscent of the inside of a violin, features superb acoustics, a modern lighting system and comfortable seating. The Wold Center opened in March 2010.

Lynn University gratefully acknowledges the donors who have generously contributed to the construction of this center:

Elaine J. Wold

Mary Ann and Harold Perper
The Family of Robert Wood Johnson Jr.
Christine E. Lynn
The Schmidt Family Foundation

Gail Wasserman and Family
Benjamin Olewine III
The Gerrits Family
George and Wilma Elmore
Janice V. Middlebrook
The Comparato Family

Yvonne S. Boice
The Craske-Long Family
Mary Anna Fowler
Louis and Anne Green
Count and Countess de Hoernle
Marjorie and Frank Grande Family
Herbert and Holli Rockwell
Jon and Florence Bellande Robertson
Robert and Robin Muir
Christopher C. and Deanna M. Wheeler Family
Donald and Helen Ross

Mark Bruce and Marilyn Lee Swillinger
Margaret Mary and John Shuff
Arnold and Marlene Goldstein
Hillel Presser and Ashley Martini Presser
Wayne and Shelly Jones
Count and Countess de Hoernle
Marjorie and Frank Grande Family
Herbert and Holli Rockwell
Jon and Florence Bellande Robertson
James and Bette Cumpton

Matthew and Betsy Jaeger
Joan and Arthur Landgren
Jan McArt
Isabelle Paul
Anne H. and John J. Gallo
William and Virginia Satterfield
Ronald and Kathy Assaf
Dr. and Mrs. Alexander Z. Lane
Phyllis and Robert E. Levinson
Arthur and Rochelle Adler
Mrs. Walter H. Shutt Jr.
Fred and Libby Postlethwaite
Etoile Volin
Christopher P. Dillon
Robert G. and Eugenie Friedman
J. Albert Johnson, Esq.
Sandelman Foundation
Dorothy and Maurice Bucksbaum
Melvin and Helga Lechner
Mike and Arlette Baker
Community Support
The Friends of the Conservatory of Music is a volunteer organization formed to promote high quality performance education for exceptionally talented young musicians.

For some students, meeting the costs associated with a world-class conservatory education can be highly challenging. This dedicated group provides financial support for many annual and endowed scholarships. Since its establishment in 2003, the Friends have raised significant funds through annual gifts and special events. The Gingerbread Holiday Concert is chief among them.

Our Donors
July 1, 2014 – June 30, 2015

Lynn University gratefully acknowledges the following donors for their generous contributions to the Conservatory of Music.

Symphony ($2,500 and above)

Mr. and Mrs. Arthur Adler
ADT Corporation
Anonymous
Mr. and Mrs. Ronald G. Assaf
Boca West Country Club
Dr. and Mrs. James R. Cook
Daniel & Harriett Freed Foundation, Inc.
Florida Department of State
Mrs. Joseph Fowler
Mrs. Joyce Froot
Mr. and Mrs. Irving Gutin
Mr. Mervin J. Hartman Esq.
Mrs. Mary Anne Kull
Mr. and Mrs. Arthur E. Landgren
Mr. and Mrs. Per Loof
Mr. and Mrs. Richard G. Lubman
Mrs. Christine E. Lynn
Mrs. Robert B. Mayer
Mr. and Mrs. Paul B. Milhous
Mr. and Mrs. Robert Muir
Mr. and Mrs. Jay N. Nelson
Mr. Robert Parmett
Mrs. Isabelle M. Paul
Mr. and Mrs. Harold Pontius
Mr. and Mrs. Lee Rivollier
Mrs. Virginia Satterfield
Ms. Gertrude Schaire
Mr. Jack Schiegel and Mrs. Rosalie Schiegel
Bob and Elaine Schneider
Mr. G. Robert Sheetz and Ms. Debbie A. Lindstrom
Mr. and Mrs. Frederick V. Simms
Mr. and Mrs. Martin B. Stein

Concerto ($1,000-$2,499)

Dr. and Mrs. Elliott Block
Nancy H. Bright, M.D.
Champion Home Health Care
Mr. and Mrs. Gerald Coffey
Mr. and Mrs. Stuart Cohen
Comerica Bank
Mr. and Mrs. Jeg Coughlin
The Country Club of Florida
Mrs. Elizabeth F. Cumpton
Mr. and Mrs. David Dickenson
Ms. Gloria Fiveson
Mr. and Mrs. Louis B. Green
Mrs. Marcia Holz
Ms. Chrissy Jacobson
Mrs. Rosalind D. Kaplan
Mr. and Mrs. James M. Kaufman
Mr. and Mrs. Herbert F. Kayne
Mrs. Raemali King
Mr. and Mrs. Donald Kohnken
Ms. Karen Krumsoltz
Dr. and Mrs. David C. Lack
Landry’s Restaurants
Mr. and Mrs. Melvin Lechner
Mr. and Mrs. Jay J. Levine
Mr. and Mrs. David J. Lundquist
Mr. Thomas H. Maddux III
Mr. Rene Males
Mrs. Linda Ann Melcer
Mr. and Mrs. Robert E. Milhous
Ms. Ioulia S. Nikiforova
Mr. Elmar Oliveira
Mr. and Mrs. Lewis Roth
Mr. and Mrs. Fred T. Sachs
Mrs. Miriam Sadler
Mr. and Mrs. Arthur I. Sherman
Mrs. Rhonda Z. Small
Mr. and Mrs. Stephen F. Snyder
Mr. Joseph Sontz
Mr. and Mrs. David J. Tager
Uncle Tai's Hunan Yuan
Mr. and Mrs. Gaetano Vicinelli
Ms. Margaret H. Westervelt
Mrs. Alicia Wynn and the late Mr. Michael Wynn

Sonata ($500-$999)

Mr. and Mrs. Don Ackerman
Baywood Marketing LLC
Ms. Kathy C. Benton
Mr. James R. Birle and the late Mrs. Mary Birle
Dr. Nettie Birnbach
Mr. and Mrs. Maurice S. Bucksbaum
Mr. and Mrs. William J. Devers
Mr. and Mrs. Shep Forest
Mr. and Mrs. Bernard Friedman
Mr. and Mrs. Howard Hirsch
Mr. Peter L. Horvath
Mr. and Mrs. Charles A. Isroff
Mr. and Mrs. Allen S. Jacobson
Dr. Donald Janower
Mrs. Carolyn C. Kirby
Mr. and Mrs. Philip G. Kupperman
Mr. and Mrs. Frederick H. Kurtz
Mr. and Mrs. J. Scott Lafferty
Mr. and Mrs. Martin G. Mann
Mr. and Mrs. Edward Moskowitz
Mr. and Mrs. Stanley Muss
Mr. and Mrs. Lawrence Newman
Kenneth S. O'Neil MD
Mr. and Mrs. Alvin Perlman
Ms. Terry Rabinor
Mr. and Mrs. John T. Ray
Mr. and Mrs. Allan Rein Esq.
Mrs. Carol Roth
Mrs. Pearl L. Saleh
Mr. and Mrs. Michael Sneider
Mr. and Mrs. Louis Steiner
Mr. and Mrs. H. Marvin Stockel
Tivoli Reserve Classical Music Club

Mr. and Mrs. Walter S. Tomenson
William K. Lee, M.D. Foundation Inc.
Mr. and Mrs. Robert P. Zabel
Mr. and Mrs. Murray Ziegler

Benefactor ($250-$499)

Mr. and Mrs. Joel L. Altman
Anonymous
Mr. and Mrs. Jay M. Bedrick
Dr. and Mrs. Eldon H. Bernstein
Mrs. Martha Y. Burbano
Ms. Andrea Cid
Mrs. Claire H. Clydesdale
Mr. and Mrs. David W. Cole
Ms. Emily Danson
Mr. and Mrs. Jacob Ever
Mrs. Barbara M. Fisher
Mrs. Georgina S. Goetz
Dr. and Mrs Philip and Carol Harris
Mr. and Mrs. Lothar Herrmann
Hilton Worldwide, Inc.
Dr. and Mrs. Barry Levin
Mrs. Myrna S. Lippman
Mr. and Mrs. Gregory J. Malfitano
Mr. and Mrs. Jay Meiselman
Mr. and Mrs. Leonard R. Meyers
Mr. and Mrs. Matthew Minzer
Mr. and Mrs. Richard P. Morgenstern
Mr. and Mrs. Dale Oliver
Mr. Neil A. Omenn
Mr. and Mrs. Edward Paley
Dr. and Mrs. Leo F. Quinn
Dr. Jon B. Robertson and Dr. Florence Robertson
Rocco’s Tacos Boca Taco, LLC
Ms. Lenore Roseman
Mr. and Mrs. Leon Sachs
Mr. and Mrs. Norman G. Sade
Mr. and Mrs. Barry Sales
Mr. and Mrs. Robert H. Scott Jr.
Ms. Joyce B. Sheffo
Rabbi Mitchell Smith
Mrs. Diane J. Storin and Mr. Jerome Goldhuber
Mr. and Mrs. Gerard J. Theisen
Mr. and Mrs. Benjamin E. Thomas
Thomas G. Varbedian MD
Dr. and Mrs. Howard Weiss
Dr. and Mrs. Paul Wohlgemuth
Mr. Robert L. Yates
Mr. Fritz Apollon
Mr. and Mrs. Joseph Appelbaum
Mrs. Judith A. Asselta
Ms. Katherine Barba
Mr. and Mrs. Ronaldo T. Berdelao
Dr. and Mrs. William M. Bernard
Ms. Renee Blank
Mr. and Mrs. James W. Broadfoot III
Mrs. Jenny J. Brody
Mr. and Mrs. Alvin L. Brown
Ms. Barbara Carney and Mr. Philip Sharaf
Mrs. Ruth Cohan
Mrs. Rosalie Cohen
Mr. and Mrs. Milton Cooper
Mr. and Mrs. Harvey Cooperstone
Mr. and Mrs. Byram Dices
Mr. and Mrs. William M. Duff II
Mr. Denis Eagle
Mrs. Harriett M. Eckstein
Mr. Brian Edwards
Mr. and Mrs. Leonard S. Epstein
Ms. Alyce E. Erickson
Mr. and Mrs. Alan Feller
Dr. and Mrs. Gerard Ferere
Ms. Ivonne Fernandez
Mr. and Mrs. Jerald Finkel
Mr. Jack Fishkin
Susan and David Fleisher
Mr. and Mrs. Robert Friedman
Friends of the Arts
Dr. and Mrs. Elwood P. Fuerstman
Ms. Joan Gallo
Dr. Judith M. Garcia
Dr. and Mrs. William D. Gellerman
Mr. and Mrs. Gerald Goldberg
Mr. Irving Goldberg
Ms. Millicent J. Goldstein
Dr. and Mrs. Paul J. Goldstein
Dr. and Mrs. Michael B. Gordon
Dr. and Mrs. Kermit Halperin
Mr. and Mrs. Howard R. Haronian
Mr. and Mrs. Peter Harris
Ms. Eddyth Harrison
Ms. Jane D. Hart
Mr. and Mrs. Michael Hirsch
Mr. Jerome B. Feinstein and Ms. L. Gaye Hirz
Mr. and Mrs. Trong Hong
Mr. Marc Horowitz and Mr. Dennis Martell
Mr. Christopher Jarvis
Mr. and Mrs. Paul Juliano
Dr. and Mrs. Gerard Kass
Mr. Robert C. Keltie
Mr. Donald G. Kempf Jr.
Mr. and Mrs. Herbert Klinger
Mr. and Mrs. Harvey E. Kronick
Mrs. Brenda Kulick
Mr. and Mrs. Harold K. Kushner
Mr. and Mrs. Richard E. Lavine
Dr. Joseph Lavinio Jr.
Mr. and Mrs. Erwin Lehr
Dr. and Mrs. Dennis Levinson
Ms. Joyce B. Levinson
Ms. Joyce C. Levy
Mr. and Mrs. Louis Levy
Mr. and Mrs. Harold R. Lifvendahl
Mr. and Mrs. Allan Lyons
Mr. John A. Marsicano and
Ms. Janet A. Martin
Mr. and Mrs. Gerald A. Mason
Mrs. Denise McDonald
Mr. George A. Mellides
Mr. and Mrs. Joseph Menkes
Mr. Andres Miller
Dr. Lisa A. Miller
Mr. and Mrs. Harry Mison
Mr. Jeffrey B. Moore and Ms. Susan Walters
Mr. John R. Morris
Dr. and Mrs. Bertram M. Nussbaum
Mr. and Mrs. David N. Olsavsky
Ms. Margareth A. Oweida
Ms. Susan Pearl-Rothenberg
Mr. and Mrs. Stanley Pechman
Mr. Alfred Perlstein
Ms. Catherine Petti
Mr. and Mrs. Dwight M. Pettit
Mr. Alfred Rauchman and Ms. Rhoda Morein
Drs. Errol and Patricia Reese
Mr. and Mrs. Peter S. Rosoff
Mr. and Mrs. Murray Ruben
Dr. and Mrs. Alan L. Rubinstein
Mr. and Mrs. David Sachs
Mrs. Dorothy Saft
Mr. Ralph Salm
Mr. Bernard Saltzman
Mr. and Mrs. Irving M. Saslaw
Mr. Abraham Savitzky and the late
Ms. Sylvia Katzman
Mr. Milton Schertz
Mr. and Mrs. Milford Schneiderman
Mrs. Gloria Sheldon and Mr. Donald Roberts
Mrs. Walter Shutt
Mr. and Mrs. Alvin A. Simon
Ms. Susan R. Small
Mr. and Mrs. William F. Spengler
Mr. and Mrs. Lewis M. Stone
Mr. and Mrs. Joseph Strassman
Mr. and Mrs. Alexander Sussman
Mrs. Charles Talanian
Mrs. Jack B. Tamarkin
Ms. Joan M. Taragan
Mr. and Mrs. Walter H. Teninga
Ms. Susan B. Thomas
Mr. and Mrs. Patrick Toomey
Mr. and Mrs. Luis Torres
Mr. and Mrs. Harold Trager
Mr. and Mrs. Jack Ungar
Ms. Shari Upbin
Mr. and Mrs. Myron J. Wagmeister
Mr. and Mrs. Robert A. Wallstein
Mr. and Mrs. Henry Wolf
Mr. and Mrs. Ira Wolf
Mrs. Ruth M. Woolfe
Mr. and Mrs. Lewis L. Immerman
Mr. and Mrs. Seymour W. Itzkoff
Ms. Judith M. Kaplan
Ms. Mitzi Knishkowy
Mrs. Roberta Levin
Ms. Evelyn Lukasik
Mr. and Mrs. Ernest Malecki
Mr. and Mrs. Alan D. McKersie
Ms. Desiree J. McKim
Ms. and Mr. Elaine Mende
Ms. Ruth Mendes
Mrs. Eva B. Messro
Ms. Violet Meyer
Ms. Catherine R. Miles
Mr. and Mrs. Peter Nadler
Mr. and Mrs. Richard G. Nelson
Mrs. Helene Neubart
Ms. Evelyn Norwitz
Mr. and Mrs. Gerald G. O'Connor
Ms. Carol Peli
Mr. Harry Presberg
Ms. Georgia Rachelson
Ms. Nancy B. Rance
Mr. and Mrs. Ned Roberman
Mr. and Mrs. Harold L. Rothman
Ms. Harriet Rubin
Mr. and Mrs. Seymour Rubin
Dr. and Mrs. Melvin Sacks
Ms. Amy Schneider
Mrs. Leslie C. Schwam
Mrs. Roberta Tavel Shane
Mr. and Mrs. Bernard Shapiro
Ms. Irene Siegel
Ms. Deborah Silver
Mrs. Sylvia Silverberg
Mr. and Mrs. Sidney Silvers
Mr. and Mrs. Dan Stein
Ms. Anita Suchoff
Mrs. Sheila R. Tenenblatt
Ms. Stephanie Wasserman
Dr. and Mrs. Harold Wayser
Mr. Larry Weiss and Ms. Jerry Bowles
Mr. and Mrs. David Welch
Mr. and Mrs. Reginald L. Werner
Ms. Wendy White
Mr. and Mrs. Arthur Wolfe
Ms. Claire Zimmers
Mr. and Mrs. Bernard Zucker

**Friend ($50-$99)**

Mr. and Mrs. Louis Ackerman
Mrs. Barbara Agar
Mr. Aaron Alter
Mrs. R. Michael Anderson
Ms. Jeanette T. Baldwin
Mr. Craig W. Banner and
Mr. Gregory W. Schultz
Mr. and Mrs. Donald Barron
Mr. and Mrs. Jacques Bayardelle
Mrs. Carole J. Behrmann
Mr. and Mrs. Stephen Bender
Ms. Leone Bernstein
Mrs. Judith Berson
Mr. and Mrs. Morton Bishop
Mrs. Ruth S. Block
Boca Lago Country Club
Boca Pointe Country Club
Mr. and Mrs. Jason Bolen
Mrs. Phyllis N. Buchsbaum
Dr. Claire T. Carney
Dr. and Mrs. Philip B. Cohen
Mrs. Naomi Cohn
Complete Ticket Solutions, Inc.
Mr. and Mrs. Arthur Coultoff
Morton Deitz Esq.
Mr. and Mrs. Matthew Dwork
Ms. Mary Epstein
Mr. and Mrs. James S. Falcone
Mr. and Mrs. Richard Farber
Mr. and Mrs. Stanley S. Feld
Dr. and Mrs. Kenneth Freedman
Dr. and Mrs. Melvin Ganz
Ms. Sue W. Gardner
Mr. and Mrs. Stanley Giffin
Mr. and Mrs. Marvin Ginsburg
Mrs. Benis F. Glasser
Dr. and Mrs. Alan J. Goldman
Mr. and Mrs. Leon Greenwald
Ms. Elaine Grosoff
Mr. and Mrs. Mark M. Haberman
Mrs. Carolyn Heilweil
Mr. and Mrs. Vincent P. Hussian
Dr. and Mrs. Lewis L. Immerman
Mr. and Mrs. Seymour W. Itzkoff
Ms. Judith M. Kaplan
Ms. Mitzi Knishkowy
Mrs. Roberta Levin
Ms. Evelyn Lukasik
Mr. and Mrs. Ernest Malecki
Mr. and Mrs. Alan D. McKersie
Ms. Desiree J. McKim
Ms. and Mr. Elaine Mende
Ms. Ruth Mendes
Mrs. Eva B. Messro
Ms. Violet Meyer
Ms. Catherine R. Miles
Mr. and Mrs. Peter Nadler
Mr. and Mrs. Richard G. Nelson
Mrs. Helene Neubart
Ms. Evelyn Norwitz
Mr. and Mrs. Gerald G. O'Connor
Ms. Carol Peli
Mr. Harry Presberg
Ms. Georgia Rachelson
Ms. Nancy B. Rance
Mr. and Mrs. Ned Roberman
Mr. and Mrs. Harold L. Rothman
Ms. Harriet Rubin
Mr. and Mrs. Seymour Rubin
Dr. and Mrs. Melvin Sacks
Ms. Amy Schneider
Mrs. Leslie C. Schwam
Mrs. Roberta Tavel Shane
Mr. and Mrs. Bernard Shapiro
Ms. Irene Siegel
Ms. Deborah Silver
Mrs. Sylvia Silverberg
Mr. and Mrs. Sidney Silvers
Mr. and Mrs. Dan Stein
Ms. Anita Suchoff
Mrs. Sheila R. Tenenblatt
Ms. Stephanie Wasserman
Dr. and Mrs. Harold Wayser
Mr. Larry Weiss and Ms. Jerry Bowles
Mr. and Mrs. David Welch
Mr. and Mrs. Reginald L. Werner
Ms. Wendy White
Mr. and Mrs. Arthur Wolfe
Ms. Claire Zimmers
Mr. and Mrs. Bernard Zucker
Securing the future

Lynn University gratefully acknowledges the donors who have thoughtfully provided for the care of the Wold Center and its programs through endowed funds:

Elaine Johnson Wold
Jamie and Stephen Snyder
The Family of Robert Wood Johnson Jr.
The Marszalek Family
Keith C. Wold Jr.
In Memory of Ruth Dill Johnson
Martin Richards
Dr. and Mrs. Sidney R. Wold
The Family of Mary Wold Strong
In Memory of Dr. and Mrs. Karl Christian Wold
In Memory of J. Seward Johnson Sr.
The Harry T. Mangurian Jr. Foundation
Woody and Suzanne Johnson
Mary Lea Johnson Richards Foundation
Michael Douglas and Catherine Zeta-Jones

For information on naming opportunities in the Wold Performing Arts Center, or making a gift to the endowment, please contact the senior vice president for development and administration at 561-237-7277.

Upcoming Events

Mostly Music: Brahms
Thursday, Nov. 19 – 7:30 p.m.
Count and Countess de Hoernle International Center | Amarnick-Goldstein Concert Hall
$20

Dean’s Showcase No. 2
Thursday, Dec. 3 – 7:30 p.m.
Count and Countess de Hoernle International Center | Amarnick-Goldstein Concert Hall
$10
Nancy Weems in Recital
Saturday, Dec. 5 – 7:30 p.m.
Count and Countess de Hoernle International Center | Amarnick-Goldstein Concert Hall
$20

Guest pianist Nancy Weems performs the Haydn Sonata in E Major, Bach-Busoni Chaconne, Prokofieff Sonata No. 6, and a selection of Mendelssohn’s Songs Without Words. Weems has performed extensively in the United States, the former Soviet Union and fourteen foreign countries throughout Europe, Asia, and Central America. She won the Artistic Ambassador Competition and top awards in the International Recording Competition. Ms. Weems has recorded for Albany and Bay Cities labels and the disc “Classical Hollywood” was nominated for a Grammy Award.

Master Classes
Sunday, Dec. 6 at 10 a.m. and 1 p.m.
Count and Countess de Hoernle International Center | Amarnick-Goldstein Concert Hall
Free (No tickets necessary)

13th Annual Gingerbread Concert
Presented by Lynn University Friends of the Conservatory of Music
Sunday, Dec. 13 – 3 p.m.
Location: Boca Raton Resort and Hotel
$35 General Admission

This concert attracts parents, grandparents and kids of all ages to enjoy season classics performed by Guillermo Figueroa and the Lynn Philharmonia. This annual event raises scholarship funds for the conservatory’s deserving and talented student-musicians who hail from all over the world.

2nd Annual Lynn Chamber Competition Final Round
Saturday, Dec. 12 – 7:30 pm
Keith C. and Elaine Johnson Wold Performing Arts Center
FREE (no tickets necessary)

Winners of this evening’s competition will perform on the Lyric Chamber Series in New York City in May.

2015 National Chopin Piano Competition winner
Thursday, Jan. 7 – 7:30 p.m.
Count and Countess de Hoernle International Center | Amarnick-Goldstein Concert Hall
$20

First-place winner of the Ninth National Chopin Piano Competition, Eric Lu, presents an all-Chopin recital.

LYNN Conservatory of Music
3601 N. Military Trail
Boca Raton, FL 33431
Lynn.edu/music

Box Office:
+1 561-237-9000
events.lynn.edu