LYNN UNIVERSITY CONSERVATORY OF MUSIC

When talent meets inspiration, the results are extraordinary.

SPRING PHILHARMONIA PROGRAMS

Sponsored by Bank of America
# Table of Contents

3  Message to our friends
4  Supporting the Conservatory
6  Friends of the Conservatory of Music
7  About our orchestra
8  Our dean - Jon Robertson
9  Our conductor - Albert-George Schram
11  Philharmonia Orchestra #4  
    Saturday, Feb. 3 and Sunday, Feb. 4  
    Program  
    Guest artists Lisa Leonard and Marc Reese  
    Program notes
19  Philharmonia Orchestra #5  
    Saturday, March 31 and Sunday, April 1  
    Program  
    Program notes
25  Our orchestra
26  Donors
36  Spring upcoming events
Welcome to the 2006-2007 season. This season represents another opportunity to share the beautiful world of music with you, our wonderful patrons. 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.

This community engagement is in keeping with the Conservatory of Music's mission: to provide high-quality professional performance education for gifted young musicians, and to set a superior standard for music performance worldwide.

The program this season explores a broad variety of musical offerings designed to enrich your artistic spirit and nourish your soul.

As the conservatory expands and excels, your ongoing support, sponsorship and direct contributions ensure our place among the premier conservatories of the world.

Please join us for a magnificent season of great music.

Jon Robertson
Dean
The Lynn University Conservatory of Music attracts some of the world's most talented young musicians. Here, these student-artists, who hail from more than a dozen countries, hone their knowledge and pursue their degrees in instrumental performance, preparing to join the world's leading symphony orchestras and most prestigious graduate music programs. More than 98 percent of Lynn University Conservatory of Music alumni establish careers in music performance following graduation.
The Toppels, generous supporters of Lynn University and the Conservatory of Music, have pledged $500,000 to establish the Harold and Patricia Toppel Endowed Scholarship at the Conservatory of Music. President Kevin Ross noted, “Harold and Pat Toppel have been longtime friends of this institution and we thank them for their commitment and recognition of the high quality of our conservatory and its bright future.” Dean Jon Robertson added, “The Toppel Endowed Scholarship will be instrumental in training talented young student-musicians at the Conservatory of Music; the Toppels have made a significant contribution to the future of classical music both locally and internationally.”

Passionate philanthropists, Harold and Patricia Toppel established the Toppel Family Foundation to support charitable and cultural organizations throughout South Florida. Pat Toppel is a founding member of the Friends of the Conservatory and serves on the board.

“We believe the Conservatory of Music at Lynn University is a great asset to Boca Raton and we want to help ensure that the best and brightest have an opportunity to bring their talent to South Florida.” —Patricia Toppel

WAYS TO SUPPORT THE CONSERVATORY
You may support the Conservatory of Music by contributing to scholarships, the development of new programs or other student needs. Your gift makes a tremendous difference to our students and the excellence of our programs.

The Annual Fund
A gift to the Annual Fund can be designated for scholarships, various studios, special concerts or to the General Conservatory Fund.

Contributions
Tax-deductible contributions to the Conservatory Scholarship Fund help support our promising young musicians.

Volunteering
Contact the ticket office manager at 561-237-9000 for more information on volunteering.
One of the leading conservatories within a university environment, Lynn's Conservatory of Music admits a highly select group of gifted music students who pursue rigorous performance training in solo, chamber and orchestral music. For some students, however, meeting the costs associated with a first-rate music performance education can be highly challenging. And beyond regular operating expenses, the conservatory each year must fund additional activities such as student travel and hosting visiting conductors and artists.

That's why the work of the Friends of the Conservatory of Music is so important. This dedicated group provides financial support for scholarships. Since its establishment in 2003, the Friends of the Conservatory of Music has raised significant funds for the conservatory through membership dues and special events—chief among them, the highly popular Family Holiday Concert.

Beyond outstanding music, members of the Friends of the Conservatory of Music also have the opportunity to enjoy the company of others who share their enthusiasm for the conservatory and its mission. Members gather throughout the year for membership meetings and an annual tea in March. Specific musical programs are provided by the faculty and students for these special events.

Please join us in furthering excellence at the Conservatory of Music and transforming the lives of talented young musicians.

Four classes of membership are offered:

- **Life Member**: $1,000
- **Benefactor**: $250
- **Patron**: $100
- **Friend**: $50

**Dues are fully tax-deductible.** In addition, Life Members receive a memorial plaque that visibly demonstrates their commitment to Lynn's Conservatory of Music.

We look forward to your joining our cause in helping these exceptional students. **For more information, please call 561-237-7467.**

Thank you from all of us at the Friends of the Conservatory of Music as well as the current and future Conservatory of Music scholarship students.

---

**FRIENDS of the Conservatory of Music**
ABOUT

our Lynn University Philharmonia Orchestra

The Lynn University Conservatory Philharmonia Orchestra sets the standard for conservatory level symphonic training. Now in its 14th season as a full symphony, the Philharmonia continues to present high-quality concerts with a wide range of repertoire.

The Philharmonia is directed by Albert-George Schram, who is also resident conductor of the Columbus Symphony Orchestra and the Nashville Symphony.

The Philharmonia was first formed in 1991 as the Harid String Orchestra. It became a full symphony orchestra in 1993 and has been part of Lynn University since 1999, when Lynn took over the operations of the music division of the Harid Conservatory and formed the Lynn University Conservatory of Music.

As an integral part of the education of the conservatory's graduate and undergraduate music students, the Philharmonia offers superior training through the preparation and performance of orchestral repertoire and a minimum of six public performances per year. It has presented several new works throughout its history, and has always been enthusiastically received by the public and the press.

Music directors of the Philharmonia have included such conductors as Markand Thakar and Arthur Weisberg, and many guest conductors such as David Lockington, Zeev Dorman, Joseph Silverstein and others. It has performed in such venues as the Lincoln Theater in Miami Beach, the Coral Springs City Center, the Spanish River Church in Boca Raton and the Broward Center for the Performing Arts.
Maestro Jon Robertson enjoys a distinguished career as a pianist, conductor and academician. He was awarded full scholarship six consecutive years to the Juilliard School of Music, earning Bachelor of Music, Master of Music and Doctor of Musical Arts degrees in piano performance as a student of Beveridge Webster.

He has also studied choral conducting with Abraham Kaplan at Juilliard and orchestral conducting with Maestro Herbert Blomstedt, music director, Gewandhaus Orchestra, Leipzig, Germany.

After completing a master's degree at Juilliard, he was appointed chair of the department of music at Oakwood College in Huntsville, Ala. In 1970, Robertson returned to Juilliard as a Ford Foundation Scholar to complete his D.M.A.

In 1972, Robertson became chair of the Thayer Conservatory of Music at Atlantic Union College in Massachusetts. He became conductor and music director of the Kristiansand Symphony Orchestra in Norway in 1979, a post he held until 1987. Maestro Robertson has been the conductor and music director of the Redlands Symphony Orchestra in California since 1982.

As guest conductor, Maestro Robertson has conducted orchestras such as the San Francisco Symphony at Stern Grove and in Davies Hall and the Beijing Central Philharmonic in China. He is a regular guest conductor of the Cairo Symphony Orchestra in Egypt and was the principal guest conductor of the Armenian Philharmonic Orchestra in Yerevan from 1995-98. He has also conducted the Bratislava Chamber Orchestra; at Pianofest Austria at Bad Aussee; and most recently in South Africa, at the University of Stellenbosch International Festival.

This is Robertson’s second year as dean of the Lynn University Conservatory of Music.
A native of the Netherlands, Schram is resident conductor of the Columbus (Ohio) Symphony Orchestra and resident conductor of the Nashville Symphony in Tennessee. He is also frequent guest conductor at the Charlotte (N.C) Symphony Orchestra and Tucson Symphony Orchestra in Arizona.

He was the resident conductor of the former Florida Philharmonic, concurrently serving as music director and conductor of the Lubbock Symphony Orchestra from 1994-2000. During his tenure, the orchestra blossomed into the premier arts organization in West Texas. From 1990 to 1996, Schram served as resident conductor of the Louisville (Ky.) Symphony Orchestra. Three of the orchestra’s subscription series enjoyed exceptional growth under his artistic guidance.

Schram’s foreign conducting engagements have included the KBS Symphony Orchestra (live, televised concerts), the Taegu Symphony Orchestra in Korea and the Orchester der Allgemeinen Musikgesellschaft Luzern in Switzerland. He has made return appearances to his native Holland to conduct the Netherland Radio Orchestra and the Netherland Broadcast Orchestra.

In the United States, his guest conducting appearances have included the symphony orchestras in Dallas, Tucson, Oklahoma City, Spokane, Dayton, Shreveport and San Antonio, as well as Ballet Metropolitan and the Akron University Opera.

Schram’s studies have been largely in the European tradition under the tutelage of Franco Ferrara, Rafael Kubelik, Abraham Kaplan and Neeme Järvi. He has studied at the Conservatory of the Hague in the Netherlands, the universities of Calgary and Victoria, and the University of Washington, where he received the Doctor of Musical Arts in conducting.
LYNN UNIVERSITY
Conservatory of Music

presents

LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA #4
SYMPHONIC KNIGHTS SERIES

Presented by Bank of America

Albert-George Schram, music director and conductor
Lisa Leonard, piano
Marc Reese, trumpet

Saturday, Feb. 3, 2007
7:30 p.m.

Sunday, Feb. 4, 2007
4 p.m.

Saint Andrew's School
Boca Raton, Fla.
Aaron Copland (1900-1990)
Fanfare for the Common Man

Samuel Barber (1910-1981)
Adagio for Strings

James Stephenson III (1969- )
Concerto for Piano, Trumpet and Strings*
  I. Moderato, Bold
  II. Intermezzo
  III. Adagio
  IV. Interlude
  V. Con fiero

Lisa Leonard, piano; Marc Reese, trumpet

Wolfgang Amadeus Mozart (1756-1791)
Symphony No. 41 in C Major ("Jupiter"), K. 551
  I. Allegro vivace
  II. Andante cantabile
  III. Menuetto and Trio, Allegretto
  IV. Molto Allegro

* World premiere, commissioned by the Lynn University Conservatory of Music
Hailed as a pianist who "communicates deep artistic understanding through a powerful and virtuosic technique," Lisa Leonard enjoys a diverse career as soloist, chamber musician and educator.

In 1990 at the age of 17, Leonard made her debut with the National Symphony Orchestra in six concerts at the Kennedy Center. She has appeared as soloist throughout Europe, Japan, Russia and North America with many orchestras including recent performances with the International Music Festival Orchestra, the Oregon Mozart Players and the Simon Bolivar Orchestra of Venezuela. An active chamber musician, she has performed with members of the Berlin, Vienna, New York and Cincinnati Symphonies in addition to members of the American and Mendelssohn String Quartets and Empire Brass quintet in performances featured on National Public Radio's Performance Today and Command Performance programs. Her love of new music has resulted in several premieres of both solo and chamber music including James Aikman's Sonata No. 3 with violinist Alexander Kerr, concertmaster of the Royal Concertgebouw Orchestra.

Leonard has served on the faculties of the North Carolina School of the Arts, the Meadowmount School of Music and the Las Vegas Music Festival. She has performed at the Pacific Music Festival, Gilmore International, Caramoor, the East/West International Festival, and is a member of the Palm Beach Chamber Players. She can be heard on the Klavier, Centaur and Summit labels and is currently working on a recording featuring the unknown Romantic composer, Hans Seeling.

A native of Washington, D.C., Leonard received her M.M. and B.M. from the Manhattan School of Music, where she was the premiere recipient of both the Rubinstein and Balsam awards, two of the highest given. Her former teachers include Marc Silverman, Eric Larsen, Suzanne W. Guy, Isidore Cohen, Thomas Schumacher, Cynthia Phelps, David Geber and the Meadowmount Trio.
Internationally acclaimed trumpeter Marc Reese joined the Empire Brass in 1996. Reese maintains a busy schedule as chamber musician, soloist and educator, touring extensively throughout the United States, Europe and the Far East. He continues to receive critical acclaim for his work including recent performances at the Kennedy Center, Suntory Hall and Salzburg's Mozarteum.

Reese is highly regarded as an orchestral musician, having been engaged to perform with the New York Philharmonic, Cleveland Orchestra and the Boston Symphony Orchestra. He frequently performs and teaches at the world's great summer festivals including appearances at Marlboro, Tanglewood and the Pacific Music Festival.

In addition to recording for Telarc with the Empire Brass, Reese has recorded for Sony with the Boston Pops and has been featured on the Naxos label with the Boston Modern Orchestra Project. He has performed on PBS' Evening at Pops, throughout China with the Shanghai Symphony and has appeared on Japan's NHK TV. Reese also has been featured on the St. Paul Sunday and Performance Today radio programs.

Reese spent his formative years studying at the Juilliard School and Tanglewood Institute. He went on to receive his B.M. and M.M. degrees from Boston University and the New England Conservatory, respectively. His former teachers include Roger Voisin, Timothy Morrison, Mark Gould and Melvyn Broiles.

An advocate of new music, Reese has premiered several works and has commissioned numerous compositions for the trumpet in various settings. He also has created dozens of new arrangements for brass quintet and solo trumpet.

Reese is a trumpet artist and clinician for Conn-Selmer and plays Bach Stradivarius trumpets exclusively.

For more information, please visit www.MarcReese.com.
Aaron Copland,  
*Fanfare for the Common Man*

Born in New York on Nov. 14, 1900, Aaron Copland was the son of Lithuanian and Polish immigrants. Copland showed early musical ability on the piano and took harmony lessons with Rubin Goldmark. At 20, he went to study with the famous teacher Nadia Boulanger, who encouraged Copland to pursue compositional innovation. During his Paris years (1921-24) Copland heard a lot of new music, being especially influenced by Igor Stravinsky, and immersed himself in the climate of contemporary literature, ballet and plays. Unlike more austere American composers like Elliott Carter, Copland developed an accessible style with cross-currents between jazz and popular American music which gave his music wide appeal. Among his best known works are the ballets *Billy the Kid* (1938), *Rodeo* (1942) and *Appalachian Spring* (1943-44) for the Martha Graham Dance Company.

The Fanfare is scored for four horns, three trumpets, two trombones, tuba, timpani, bass drum and percussion. Written in response to a request from Eugene Goosens, conductor of the Cincinnati Symphony Orchestra, it served as a tribute to the American servicemen serving in World War II. It was planned for the opening concert of Goosens' 1942 season, although the work was not ready until a month after the proposed date for the first performance.

Copland said later about the Fanfare that he wanted to compose "a traditional fanfare, direct and powerful, yet with a contemporary sound." Following the percussion opening, the trumpet figure, at first played solo, then harmonized by the brass ensemble, recalls military fanfares as well as the heritage of the open plains of the pioneering West.

Samuel Barber,  
*Adagio for Strings, op. 11*

Romanticism is as much the landscape of the heart as the scaffolding of time. While the Age of Romanticism is associated with the period of the 19th century, its influence extends far beyond then into our own time, because the musical shaping of yearning and farewell also has meaning for us as an authentic depiction of expressing emotion. The *Adagio for Strings* is one of Barber's best known works, speaking directly and accessibly when many other 20th century American composers were more insular in their methods and abstruse in their musical language. Barber's style is informed by a soaring vocal lyricism with strong roots in tonal language, especially for the delineation of pathos in minor keys.

In his early studies he benefited from the financial support and encouragement of Mary Curtis Bok, founder of the Curtis Institute [of Music], and from European travels which brought him to the Salzburg Festival in 1937. The *Adagio for Strings* is an arrangement of the second movement of his
Program Notes Continued

string quartet, written in 1936. It was conducted by Arturo Toscanini with the NBC Symphony Orchestra in 1938 and has stayed in the repertory ever since.

The work opens with an affective figure, a rising, step-wise third, repeated on successive, ascending notes—the very gesture of yearning. By means of harmonic suspensions (chords delayed from "coming home"), the music creates a sense of searching, of questioning, modulating from the plaintiveness of the minor mode to its relative major.

The main theme is then restated in minor as at the opening, but through an increasing crescendo, rises in pitch and intensification. As the lower strings drop out, the violins are held suspended in their highest tessitura. Then, suddenly, silence: the cellos and basses re-enter softly and the opening theme returns, only now, in a reverse trajectory. The sound ebbs away in a decrescendo, in an open-ended gesture of farewell.

James Stephenson III,
Concerto for Piano, Trumpet and Strings

This new work, which is receiving its world premiere in these concerts, has been commissioned by and written for Lynn Conservatory of Music faculty Lisa Leonard, piano, and Marc Reese, trumpet. The unusual combination of instruments appears in Dimitri Shostakovitch's Piano Concerto No. 1, op. 35, and one of James Stephenson's intentions was to write a "company piece" to the Shostakovich, only one that would give equal importance to the two instruments in his work.

Stephenson's musical career and compositions are grounded in performance. A trumpeter by training and profession, he has been the assistant principal trumpet of the Naples Philharmonic in Florida since 1990, and continues to be actively involved in performing as well as composing and arranging. In 1993, when he was asked by a conductor to do some arranging, he started writing his own pieces. During the last five or six years he has switched his primary emphasis to composing instead of performing.

One major impetus for composition came from a summer program at Northwestern University where the group's assignment was to talk about what made music bad, and then to write a piece of "bad music." To Stephenson's surprise, the piece turned out well! He realized that his performance background gave him knowledge of what sounded "good" in different instrumental combinations, and that audiences like to be involved and engaged with the performance. His evident success can be seen in his American Fanfare, which won first prize in a composition competition sponsored by the Florida Orchestra. He believes that the most important stylistic elements in his works are accessibility and interesting challenges for the performers, as well as the works containing more inward discoveries when we study his scores. All of those qualities are abundantly evident in the new concerto.

Wolfgang Amadeus Mozart,
Symphony No. 41 in C Major ("Jupiter"), K.551

Mozart's "Jupiter" symphony was the last of the trio of symphonies written in the astonishingly short time of six weeks in the summer of 1788. The title "Jupiter" was not given by Mozart but by a publisher. Nevertheless, it conveys a sense of the work's grandeur and spaciousness in the key of C major.

The first movement plays off the contrasts between loud and soft dynamics, and rhythmic incisiveness versus lyricism. In the opening, the first theme pits the strong initial phrase against the quieter answering phrase, just as, on a larger scale, the brilliantly
articulated first section, ending with a clear cadence or “breathmark,” is contrasted with the lyrical, softer second subject in the violins.

Writers like Leonard Ratner and J. Peter Brown have called the opening of the second movement—Andante cantabile in F major—a sarabande, with its strong accent on the second beat of the second bar. If it is, it’s a very peculiar one. The movement opens with the first violins alone, and it is not at all clear if the movement starts on the beat but with a feminine opening, or is upbeat. This play with meter and time is also heard in the second subject which has two “faces”: the minor key “face” is intense and impassioned, with a heartbeat string accompanying figure; the major key “face,” by contrast, is calm and lyrical. In one of Mozart’s most beautifully contoured slow movements, the coda replays the opening, but then restores the meter of three beats to bring it to an exquisite close.

The minuet and trio replays the contrasts from the first movements, only now in the order soft/loud and lyrical/articulated. In three-part form, the minuet brings back the trumpet and drums that had been absent from the lyrical slow movement. Between the full-scale scoring of the outer sections, the trio has a reduced texture of three lines of music and starts with an ending figure, the kind of musical joke we would expect to find in Joseph Haydn’s symphonies.

Mozart’s contrapuntal finale has been the subject of numerous studies. It was in church music and as a study for compositional technique that contrapuntal writing is normally found, not in the symphony, especially in the finale, which traditionally ends the work with a movement faster and lighter than the first movement. Mozart shows his skill to represent the earlier contrasts from the first movement and combine the most spirited symphonic writing with the most assured contrapuntal techniques. The five-part coda, with its independent, superimposed lines, resolves onto a clear affirmation of the home key, to crown Mozart’s symphonic achievement.
LYNN UNIVERSITY
Conservatory of Music

presents

LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA #5
SYMPHONIC KNIGHTS SERIES

Presented by Bank of America

Albert-George Schram, music director and conductor

Saturday, March 31, 2007
7:30 p.m.

Sunday, April 1, 2007
4 p.m

Saint Andrew's School
Boca Raton, Fla.
Saturday, March 31, 2007
Sunday, April 1, 2007

Christopher Theofanidis (1967-)
Rainbow Body

Ney Rosauro (1952-)
Concerto for Marimba and String Orchestra

Piero Alves Guimaraes, marimba
Winner, 2006 Lynn University Conservatory of Music concerto competition

Johannes Brahms (1850-1896)
Symphony No. 4 in E Minor, op. 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato
Christopher Theofanidis, *Rainbow Body*

Christopher Theofanidis, born in 1967 in Houston, has music on both sides of his family. His father, also a composer, was born in Greece while his mother was an assistant to David Gockley, the former general director of the Houston Grand Opera. Theofanidis's background was in both classical 20th century composers, like Sergei Prokofiev and Béla Bartok, and in pop and rock music. This eclecticism helps give a wide appeal to his music, which is popular with both audiences and orchestral players.

He has written works for many leading orchestras, including the Atlanta and Houston Symphony Orchestras, the Oslo Philharmonic and the London Symphony Orchestra, and was the Composer of the Year in the 2005-06 season for the Pittsburgh Symphony Orchestra. He also teaches composition at the Juilliard School and at the Peabody Institute in Baltimore.

Rather than removing himself from the orchestral music of the past, Theofanidis has embraced it. In addition to the symphonic repertory of the 18th and 19th centuries, he makes a rapprochement with music of the more distant past and makes it fresh and contemporary. *Rainbow Body*, composed in 2000, is based on a sequentia by the medieval princess and mystic Hildegard of Bingen. Not only does the piece refer to Hildegard's melody, but it conveys a similar luminous quality, like contemplating the immense landscape of space. In this way, *Rainbow Body* is a contemporary tone poem, but instead of looking out toward the horizon, it opens up the vista to look up.

The work is continuous but contains several sections, which are played successively. After a mysterious, fragmented opening with shreds of string recitative, the main melody appears in the strings, sonorous, melodious and calm, but surrounded by a halo of resonance. A strong incisive chord introduces the second section which builds in power and momentum, with tuned percussion, brass and wind instruments with their flurries of phrases, like the echoing effect in a large empty cathedral.

A single pitch provides the connection to the third section, and not just the connection—it underpins the return of the opening melody with the resonance of overtones of a perfect fifth and the melody's return, phrase by phrase, to the home pitch like a chanting tone. In the final section announced by brass fanfares and a five-note descending figure, the music blazons out to make an impressive close.

**Ney Rosauro**

*Concerto for Marimba and String Orchestra*

Ney Rosauro was born in Rio de Janeiro, Brazil, and is a versatile contemporary musician—composer, teacher and percussionist. By the age of 18 he was playing guitar and electronic bass in nightclubs in Brazil, but it was not until he was studying at the University of Brazil that he first encountered percussion instruments—a discovery so revelatory to him that he decided to follow this new direction in his career.

In 1980, Rosauro went to Germany to study with Siegried Fink, and during this time he developed his marimba technique by writing pieces for the instrument that would demonstrate its harmonic, dynamic and virtuosic
capabilities and incorporate the sharp-edged rhythmic elements of jazz and avant-garde music. The concert performance will include three of the work's four movements.

The first movement is based on repetition patterns worked into a kaleidoscope of sections which show the background of Brazilian popular music and dance music. Opening with a strophe of four descending notes between soloist and orchestra, the marimba elaborates the melody in beautifully balanced phrases in duple time. The second section contrasts with a clear-cut, offbeat gestural figure in the marimba, which dissolves into a short flurry of trills. In the third section in triple time, which is like a waltz, the marimba elaborates patterns of ascending and descending scales, while the last section brings back the four-note figure of the opening. The orchestra closes out the movement softly on repeated notes to parallel its opening.

The second movement is strongly influenced by jazz rhythms and opens with a striking gesture, leading to a syncopated rhythmic figure which acts as an ostinato. Then the orchestra takes up the ostinato figure while the marimba elaborates over it. This leads into a cadenza (marimba solo section) with shimmering soft clusters and cascades of notes, which lead back into the last section of the movement with its syncopated rhythms. The third movement is a fast "moto perpetuum," which contains incised rhythmic groups in both marimba and orchestra with extensive interplay between them, with brilliant exchange between soloist and orchestra.

Johannes Brahms,
Symphony No. 4 in E Minor, op. 98

Considered one of the most important groups of large-scale orchestral works after Ludwig Von Beethoven, Brahms' four symphonies hold a special place in his output. For many years Brahms was reluctant to publish a symphony until he had gained experience in chamber music and concerto, as he was highly self-critical and concerned with the inevitable comparison with Beethoven.

The fundamental "building block" of Brahms' fourth symphony in E minor, composed in 1885, is the interval of a third. The first movement opens with a broadly spaced, yearning melody in the violins of a falling third alternating with its inversion, a rising sixth. The opening melody is based on a chain of descending thirds, and thirds can be traced throughout the whole work. Following Beethoven's use of four-movement symphonic form, the first movement unfolds a sonata design based on two principal ideas—the opening, yearning melody, then, after a rhythmic "heralding" figure in the woodwinds, a long-spanned, beautiful cello melody. The middle section of the movement intensifies exchanges between instrumental groups. When the heralding figure returns, it announces a mysterious, elongated appearance of the opening idea. This leads, in turn, into the last main section of the movement.

Brahms picks up the keynote E from the first movement to make the transition to the second movement, Andante moderato (moderately slow). The unaccompanied and unharmonized horn opening hinges between
an upper and lower third from E, then opening out into a lyrical melody in E major in the clarinets with pizzicato strings, repeated in the violins in one of Brahms' most radiant orchestral textures.

The scherzo, Brahms' only true scherzo in the four symphonies, once again picks up the third relationship heard in the first and second movements. This energetic movement is in C major, which is the interval of a third away from E minor, the key of the work. Unlike the usual triple time for the scherzo, it is in 2/4 time, often accentuating the second beat of the bar.

The finale is the crown of the work and of Brahms' symphonic achievement. It is a chaconne/passacaglia, a form most often used in the Baroque period as a series of variations on an eight-bar theme and harmonic pattern, although Brahms once again shows his indebtedness to Beethoven, as the finale of the ninth symphony is also a set of variations. Each variation in Brahms' finale follows the model precisely, with variety provided by scoring and difference of rhythmic patterns from one variation to the next. The movement is laid out in three large sections—E minor, E major, E minor—and after the more inward quality of the E major section, the final incisive section drives forward to a powerful conclusion of the work.

"A Steinway is a Steinway, and there is nothing like it in the world."
—Arthur Rubinstein

Legendary Steinway Artist

STEINWAY PIANO GALLERY... the official musical partner to Lynn University
OUR ORCHESTRA

VIOLIN
Elana Chernova
Gareth Johnson
Valentin Mansurov
Edgar Montes Leite
Danut Muresan
Helena Piccazio Ornelas
Natalia Herrera Osorio
Dmitri Pogorelov
Marcoantonio Real-d'Arbelles
Sandra Rubio
Sonia Shklarov
Dana Tolon
Michael Tropepe

VIOLA
Alexandru Briscaru
Vadim Makhovskiy
Neely Madeline
David Pedraza
Wallas Pena
Tiffany Richardson
Carlos San Isidro

CELLO
Ilie Curteanu
Alex Fink
Joe Goering
Caleb Jones
Adriana Lombardi
Oksana Rusina
Aziz Sapayev
Joel Sousa

DOUBLE BASS
Jeff Adkins
Douglas Ferreira
Madeleine Leslie

FLUTE
Katarzyna Abeles
Tigeran Arakelyan
David Suarez

OBOE
Terrence Kirchgessner
Charles Swan

CLARINET
Murcia Mauricio
Stojo Miserloski
Girard Villanueva

FRENCH HORN
Eraldo Araujo
Audrey Destitio
Mario Lopez
Yu-Ju Sun
Bradley Tatum

TRUMPET
Veselin Bozhilov
Wellington Dos Santos
Edmilson Gomes
Aaron Mahnken
Nikola Nikolovski

TROMBONE
Gentry Bartolet
Matthew Henderson

TUBA
Bud Holmes
Georgi Shterev

PERCUSSION
Chris Tusa
David Pierce
Piero Guimaraes
Monica Herrera

PIANO*
Amanda Albert
Michael Anderson
Krum Andrejevs
Daniel FaveroDePadua
Inara Ferreira
Mikako Parkinson
Ni Peng
Karl von Richards
Oliver Salonga
Raquel Silva
Marco Topic
Thomas Wierzbicki

* piano when orchestration requires

PIANO
Amanda Albert
Michael Anderson
Krum Andrejevs
Daniel FaveroDePadua
Inara Ferreira
Mikako Parkinson
Ni Peng
Karl von Richards
Oliver Salonga
Raquel Silva
Marco Topic
Thomas Wierzbicki

* piano when orchestration requires
DONORS to the Conservatory

**Composer ($100,000-$999,999)**
Mr. and Mrs. Harold Toppel
Toppel Family Foundation

**MAESTRO ($10,000-$99,999)**
Mr. and Mrs. Arthur Chan
Mrs. Ellen Chan
Mr. and Mrs. Anthony Comparato
Mrs. Bette Cumpton and
Mrs. James W. Cumpton in Memoriam
Mr. and Mrs. Solomon Ellman
Mr. Daniel Freed and
Mrs. Shirlee Freed in Memoriam
Mrs. Lora Friedkin
ASK Foundation
Bank of America NA
Boca West Country Club
Esther Krops Estate
Joseph Johnson Charitable Trust
Ruth Nelson Kraft Awards Foundation
Schmidt Family Foundation

**VIRTUOSO ($5,000-$9,999)**
Mr. and Mrs. Paul B. Milhous
GE Foundation
Northern Trust Bank of Florida N.A.
The Mary Anna Foundation

**SYMPHONY ($2,000-$4,999)**
Mr. and Mrs. Maurice Bucksbaum
Dr. and Mrs. James R. Cook
Mr. and Mrs. George T. Elmore
Mrs. Pearl Epstein
Mr. and Mrs. Howard Gleckman
Dr. and Mrs. Arnold S. Goldstein
Mr. and Mrs. Louis B. Green
Mrs. Selma Hillman
Mr. and Mrs. Arnold H. Kossoff
Mr. and Mrs. Robert Mayer
Mrs. Janice Middlebrook
Dr. and Mrs. Robert Resnick

**CONCERTO ($1,000-$1,999)**
Mr. and Mrs. Joel L. Altman
Dr. and Mrs. Roy O. Barden
Mr. Stuart Cohen and Ms. Anne Lucas
Mrs. Beatrice Coleman
Dr. and Mrs. James R. Cook
Mrs. Barbara Fox
Mr. John J. Gallo, Jr.
Mr. and Mrs. Barry W. Gray
Ms. Shirley Green
Dr. and Mrs. Alexander Z. Lane
Mr. and Mrs. Lawrence Lerner
Mrs. Isabelle M. Paul
Mr. and Mrs. Shumway Poole
Ms. Ann Rosenberg
Mr. and Mrs. Boris Rueger
Mr. and Mrs. Raymond W. Warren
Altman Foundation For Children
Egan Family Foundation
Humanities Forum Of Huntington Lakes
Huntington Lakes, Inc.
Longy School of Music
Nathan D. & Joyce Froot Charitable Gift Annuity
Robert Muir Company

July 1, 2005 - Nov. 13, 2006

Dr. and Mrs. Donald E. Ross
Dr. and Mrs. Arthur L. Roth
Mrs. Madelyn Savarick
Mr. and Mrs. Todd Simmons
Mrs. June M. Toppel
Mr. and Mrs. Christopher C. Wheeler
Mrs. Elaine J. Wold
Boca Raton Community Hospital
Green Family Foundation
Indian Spring Country Club, Inc.
McGraw-Hill Companies Matching Gift Program
Merrill Lynch
Promise Healthcare
Siemon & Larsen, P.A.
SONATA ($500-$999)
Mr. Irwin L. Aronauer
Mr. and Mrs. Gerald Coffey
Mr. and Mrs. Allen Jacobson
Mr. and Mrs. Herbert F. Kayne
Mr. and Mrs. Melvin Kofsky
Mr. and Mrs. Philip Kupperman
Dr. and Mrs. David C. Lack
Mr. and Mrs. Melvin Lechner
Mr. and Mrs. Joseph Miletta
Mr. and Mrs. Lewis Roth
Mr. and Mrs. Michael Sneider
Mr. and Mrs. Louis Steiner
Mr. H. Marvin Stockel
Boca Raton Historical Society, Inc.
Classic Residence by Hyatt At Lakeside Village
Gerald Kramer Trust
Hyman and Ruth Muss Foundation, Inc.
Maschler Family Foundation

OVERTURE ($100-$499)
Mr. Dale Adams
Ms. Joan R. Adelberg
Mr. and Mrs. Vernon Adkins
Mr. Joseph Aronauer
Ms. Elyse Aronauer
Mr. and Mrs. Kenneth J. Bacheller
Mrs. Gerry Bald
Mr. and Mrs. Leonard Barsky
Mr. and Mrs. Lawrence H. Berul
Mr. and Mrs. Barton M. Brass
Mr. and Mrs. Anthony J. Casale
Drs. Bernard and Joan Chodorkoff
Mr. and Mrs. Edward Claire
Mr. and Mrs. Henry Clemons
Mr. Leonard Cobrin and Ms. Sondra Gittis
Mr. and Mrs. Walter Cohen
Mr. and Mrs. Jerry Cohen
Mr. and Mrs. William Cohen
Ms. Carol D. Cott
Rev. Martin Devereaux
Mr. and Mrs. Allen Dickerman
Mr. and Mrs. Bernard Dombrowsky
Mrs. Myra A. Dresser
Ms. Shirley Duffield
Mr. Edgar Eaton
Mrs. Harriett Eckstein
Ms. Mary Feurstein
Mr. and Mrs. Jack Fishkin
Ms. Adele Fitch
Mr. and Mrs. Harold Forkas
Ms. Elizabeth Forte
Ms. Marilyn E. Gould
Dr. and Mrs. Kermit Halperin
Mr. and Mrs. Charles R. Henderson
Mr. and Mrs. Herbert Henken
Mr. and Mrs. Sidney Hersch
Mr. Howard Hirsch
Mrs. Florence Hirschfeld
Dr. and Mrs. Arthur Hockey
Mr. and Mrs. Gerry A. Hoffman
Ms. Ruth Israelow
Mr. and Mrs. Isaac L. Kaplan
Mr. and Mrs. Leonard Kaplan
Ms. Jane B. Kass
Mr. Robert C. Keltie
Mr. and Mrs. Arthur E. Landgren
Dr. and Mrs. Laurence S. Lefkowitz
Dr. and Mrs. Samuel I. Levey
Mr. Herbert R. Levin
Mr. and Mrs. Robert Levinson
Mr. Gordon H. Levy
Mrs. Lora Lurie
Mr. Herman Mansfield
Mr. and Mrs. Raymond H. Marks
Mr. and Mrs. Albert Maroone
Mr. and Mrs. Robert J. Marsey
Mr. and Mrs. Louis Matagrano
Mrs. William J. Merke
Mr. and Mrs. Herbert Molder
Mr. and Mrs. Meril R. Monashkin
Ms. Rodica Morariu
Ms. Eleanor Morgante
Mr. and Mrs. R. S. Morrison, Jr.
Mr. and Mrs. Austin E. Oppenheim
OVERTURE ($100-$499) CONT.

Mrs. Paula Owens
Mr. and Mrs. Saul S. Pearl
Mr. and Mrs. William Perlberg
Mr. and Mrs. Alfred Perlstein
Mr. Jay J. Pisik
Mr. Peter Pollock
Dr. and Mrs. Morris Povar
Ms. Janet Rickus
Mr. and Mrs. Lawrence Rochelle
Ms. Gladys Rogoff-Sternberg
Mr. and Mrs. Peter S. Rosoff
Mr. and Mrs. Robert M. Ross
Dr. and Mrs. Aser Rothstein
Dr. and Mrs. Jack Saleh
Mr. Steven Salter
Ms. Sheila Scherl
Mr. and Mrs. Arthur Schliffer
Mr. and Mrs. Paul Schulz
Mr. and Mrs. Robert Schwarz
Mr. and Mrs. John Shuff
Ms. Sylvia M. Sprecker
Ms. Margaret Stein
Mr. and Mrs. Charles A. Steinberg
Mr. and Mrs. Lewis Stone
Ms. Diane Storin
Mr. and Mrs. Gerard J. Theisen
Mrs. Patricia A. Thomas
Mrs. Edith Tobias and
Mr. Robert L. Tobias in memoriam
Mr. Herman Troy
Mr. and Mrs. Kenneth Walbridge
Dr. and Mrs. Morris A. Weinberger
Mr. and Mrs. Martin N. Weiner
Mr. and Mrs. Herbert Weissbach
Mr. and Mrs. Stephen Wertheimer
Ms. Cathy Willner
Dr. and Mrs. Paul Wohlgemuth
Mrs. Ruth Woolfe
Mr. and Mrs. Stanley Worth
Mr. and Mrs. Charles Zimmerman
Ford Motors

Nan Award
P&G Pharma PR, Inc.
S & H Energy Services
St. Jude Catholic Church

Gifts listed were received from July 1, 2005 through Nov. 13, 2006. The Honor Roll of Giving was prepared by the Office of Development and Alumni Affairs. Every effort was made to ensure the accuracy of the listings. If you have any comments, questions or corrections, please contact the office at 561-237-7745.
LIFETIME ($1,000)
Mr. and Mrs. Joel L. Altman
Mr. and Mrs. Roy O. Barden
Mr. and Mrs. Gerald Coffey
Mrs. Bette Cumpton and
  Mr. James Cumpton in Memoriam
Mr. and Mrs. Solomon Ellman
Mrs. Pearl Epstein
Ms. Alyce E. Erickson
Ms. Molly A. Foreman
Mrs. Joseph Fowler
Mrs. Barbara Fox
Mr. Daniel Freed and
  Mrs. Shirlee Freed in Memoriam
Mr. and Mrs. Nathan Froot
Mr. and Mrs. Howard Gleckman
Dr. Catherine A. Gold
Dr. and Mrs. Arnold S. Goldstein
Mr. and Mrs. Louis B. Green
Ms. Shirley Green
Ms. Lynne Haberman
Mr. and Mrs. John Hobbs III
Mr. and Mrs. Herbert F. Kayne
Mr. and Mrs. Arthur E. Landgren
Dr. and Mrs. Alexander Z. Lane
Mr. and Mrs. Raymond H. Marks
Mrs. Janice Middlebrook
Mr. and Mrs. Paul B. Milhous
Mr. and Mrs. Shumway Poole
Mr. and Mrs. Pat Ravo
Dr. and Mrs. Robert Resnick
Ms. Ann Rosenberg
Dr. and Mrs. Arthur L. Roth
Mr. and Mrs. Boris Rueger
Mr. and Mrs. William E. Satterfield
Mr. and Mrs. Arthur I. Sherman
Mr. and Mrs. Todd Simmons
Mr. and Mrs. Gerard J. Theisen
Mr. and Mrs. Harold Toppel
Mr. and Mrs. Theodore Truman
Mr. and Mrs. Raymond W. Warren
Ms. Margaret H. Westervelt
Mr. and Mrs. Alvin Zubasky
Goldstein Foundation

Indian Spring Country Club, Inc.
Merrill Lynch
Toppel Family Foundation

SPONSOR ($250-$999)
Mr. and Mrs. Lawrence H. Berul
Mr. and Mrs. Allen Dickerman
Mr. and Mrs. Bernard Dombrowsky
Mr. and Mrs. Solomon Ellman
Dr. and Mrs. Thomas Feniger
Mr. and Mrs. Harold Forkas
Ms. Ruth Israelow
Mr. and Mrs. Edwin Johnson
Dr. and Mrs. David C. Lack
Mrs. Lora Lurie
Mr. and Mrs. Rene Males
Mr. and Mrs. Albert Maroone
Ms. Eleanor Morgante
Mr. and Mrs. Lawrence Rochelle
Mr. and Mrs. Lewis Roth
Dr. and Mrs. Jack Saleh
Mrs. June M. Toppel
Mr. and Mrs. Charles Zimmerman
Classic Residence By Hyatt At Lakeside Village
Nathan D. & Joyce Froot Charitable Gift Annuity
Northern Trust Bank of Florida N.A.

PATRON ($100-$249)
Ms. Dale J. Adams
Ms. Irma Bell
Mr. and Mrs. Jay Braus
Drs. Bernard and Joan Chodorkoff
Mr. and Mrs. Edward Claire
Mr. and Mrs. Henry Clemons
Ms. Sondra Gittis and Mr. Leonard Cobrin
Mr. and Mrs. Jerry Cohen
Mr. and Mrs. Walter Cohen
Ms. Carol D. Cott
Mr. and Mrs. Jack H. Dorfman
Mrs. Myra A. Dresser
Ms. Shirley Duffield
Mr. Edgar Eaton
Ms. Adele Fitch
Dr. and Mrs. Philip A. Freedman
Dr. and Mrs. Elwood Fuerstman
Mr. and Mrs. Stanley Goldberg
Mr. and Mrs. Alan Gordon
Ms. Marilyn E. Gould
Mrs. Selma Greene
Dr. and Mrs. Kermit Halperin
Ms. Jane Hart
Mr. and Mrs. Herbert Henken
Dr. and Mrs. Arthur Hockey
Mr. and Mrs. Samuel Horowitz
Mr. and Mrs. Isaac L. Kaplan
Dr. and Mrs. Gerard Kass
Ms. Jane B. Kass
Mr. and Mrs. Edward P. Katz
Ms. Sylvia Katzman
Mr. and Mrs. Morris S. Kirschner
Mr. and Mrs. Melvin Kofsky
Mr. and Mrs. Arnold K. Kossoff
Mr. and Mrs. Laurence Lefkowitz
Dr. and Mrs. Samuel I. Levey
Mr. Herbert R. Levin
Mr. and Mrs. Robert Levinson
Mr. Herman Mansfield
Mr. and Mrs. Louis Matagrano
Mr. and Mrs. Joseph Menkes
Mrs. William J. Merke
Mr. and Mrs. Herbert Molder
Mr. and Mrs. Meril R. Monashkin
Ms. Rodica Morariu
Mr. and Mrs. R. S. Morrison Jr.
Mr. Jerome Naftol
Mr. and Mrs. Austin E. Oppenheim
Mrs. Paula Owens
Dr. and Mrs. Michelangelo Picone
Mr. Jay J. Pisik
Dr. and Mrs. Morris Povar
Ms. Norma B. Prentice
Ms. Constance Rakity
Mrs. Helen S. Ratner
Mr. and Mrs. Peter S. Rosoff
Mr. and Mrs. Robert M. Ross
Dr. and Mrs. Aser Rothstein
Drs. Sidney and Virginia Salus
Mr. and Mrs. Irving M. Saslaw
Ms. Sheila Scherl
Mr. and Mrs. Arthur Schliffer
Mr. and Mrs. Murray Schneider
Mr. and Mrs. Paul Schulz
Mr. and Mrs. Robert Schwarz
Mr. and Mrs. John Shuff
Ms. Sylvia M. Sprecker
Ms. June Stein
Ms. Margaret Stein
Mr. and Mrs. Lewis Stone
Ms. Diane Storin
Mr. and Mrs. Mark Swillinger
Mr. and Mrs. Luis Torres
Mr. Herman Troy
Mr. and Mrs. Stanley Tulgan
Mr. Henry Voremberg
Mr. and Mrs. Kenneth Walbridge
Dr. and Mrs. Morris A. Weinberger
Mr. and Mrs. Martin N. Weiner
Mr. and Mrs. Herbert Weissbach
Mr. and Mrs. Stephen Wertheimer
Dr. and Mrs. Paul Wohlgemuth
Mrs. Ruth Woolfe
Mr. and Mrs. Stanley Worth
IBM International Foundation Matching Gift
Phyllis & Robert E. Levinson Foundation, Inc.
S & H Energy Services

FRIENDS ($35-$99)
Mr. and Mrs. Steven Ackerman
Mr. and Mrs. Stanley Adelman
Mr. and Mrs. Richard Alagna
Mr. and Mrs. Edward Alan
Mr. and Mrs. Bernard Albert
Mr. and Mrs. Burton Albert
FRIENDS ($35-$99) CONT.

Mr. Irving Goodman
Ms. Florence Goodman
Mr. and Mrs. Edward Gooler
Mr. and Mrs. Arnold Green
Mr. and Mrs. Jerry Greenberg
Mr. and Mrs. Albert L. Greenberger
Ms. Linda Greenstein
Ms. Phyllis Greisdorf
Ms. Elaine Grosoff
Mr. and Mrs. Gerald Gura
Mr. and Mrs. John Heuman
Mr. and Mrs. Rubin Hirsch
Ms. Marilyn Hochberg
Ms. Shirley Hoffman
Ms. Sandra Holzinger
Mr. and Mrs. Robert Huber
Mr. and Mrs. Howard Isaacs
Dr. and Mrs. Harold S. Isaacson
Mr. and Mrs. Allen Jacobs
Dr. and Mrs. Henry P. Jacobs
Ms. Aileen Jacobson
Mr. and Mrs. Ernest Jacobson
Dr. and Mrs. Foster J. Jacobson
Mr. and Mrs. George Jaffee
Mr. and Mrs. Michael H. James
Mr. Ray Josell
Mrs. Jenny Jotic
Mr. and Mrs. Milton Kaplan
Mr. and Mrs. Saul Karasyk
Mr. and Mrs. Seymour Kass
Mrs. Doreen Katchen
Mr. and Mrs. Alan Katcher
Mr. and Mrs. Harold Kaufman
Mr. Robert C. Keltie
Mrs. Bernice G. Kesslen
Mr. and Mrs. Irving Kleinman
Ms. Marjorie Knowles
Mr. and Mrs. Samuel Kobran
Mr. and Mrs. Lewis Koh
Mr. and Mrs. Jacob Kolin
Mr. Albert Kramer
Mr. and Mrs. Charles Krauser
Mr. Murry S. Krug
Mr. and Mrs. Allan Kutcher
Mr. and Mrs. Norman Kutner
Mr. and Mrs. Harvey S. Lantzman
Mr. Joseph Lavinio Jr.
Ms. Marcia Ledewitz
Mr. and Mrs. Arthur I. Lee
Mr. and Mrs. Marshall Leeds
Mr. and Mrs. Herbert Leonard
Mr. and Mrs. Allan M. Levick
Mr. Fred Levin
Mr. and Mrs. Robert Levinson
Mr. and Mrs. Marshall M. Levy
Mr. Gordon H. Levy
Mr. and Mrs. Edwin Lewis
Mr. Robert A. Losinno
Mr. and Mrs. William P. Lubin
Mr. and Mrs. Jack Lust
Ms. Loretta C. Lustig
Mr. and Mrs. Harvey Luterman
Mr. and Mrs. Meyer Malakoff
Ms. Yvonne Mann-Davidson
Dr. and Mrs. Charles H. Marino
Mr. and Mrs. Elliot Marion
Mr. and Mrs. Jerome Markowitz
Mr. and Mrs. David J. Marmor
Mr. and Mrs. Robert J. Marsey
Ms. Zizi Mayer
Ms. Ann Mazey
Mr. and Mrs. Ira Maziroff
Mr. and Mrs. Sanford G. Meiseles
Mr. and Mrs. David Merson
Mr. and Mrs. Bertram L. Messenger
Mr. and Mrs. David Metlitz
Mr. and Mrs. Charles W. Mineo
Mr. and Mrs. Jerome Mittelberg
Ms. Sylvia A. Moore
FRIENDS ($35-$99) CONT.
Mr. and Mrs. Herbert Mordecai
Mr. and Mrs. Al Murad
Mr. and Mrs. Lawrence Newman
Ms. Ellen A. Newman
Ms. Geraldine E. Nichols
Mr. and Mrs. Bernard R. Noar
Mr. and Mrs. Walter Oppenheim
Mr. and Mrs. Lester Parker
Mr. and Mrs. William Perlberg
Mr. and Mrs. Anthony Phillips
Mr. and Mrs. Nicholas J. Placentra
Mr. and Mrs. Lee Polisner
Mr. and Mrs. Theodore E. Pollock
Mr. and Mrs. George Polson
Mr. and Mrs. Morey X. Powell
Ms. Ruth Pratsikas
Ms. Gloria Protaz
Mr. and Mrs. Sheldon Rappaport
Mr. and Mrs. Ira Rappel
Mr. and Mrs. R.L. Rechtschaffner
Mr. Curt Reed
Ms. Lilian Rees
Mr. and Mrs. Benjamin Reichlin
Mr. and Mrs. Stanley Reisman
Mr. and Mrs. Norman G. Resnick
Ms. Adele P. Ridless
Mr. Arnold Robbins
Mr. and Mrs. Herbert A. Roiff
Mr. Joseph Wylen and Mrs. Evelyn Rosen
Mr. and Mrs. Milton Rosenthal
Ms. Miriam Ross and Mr. Milton Lipson
Ms. Barbara Rossman
Ms. Doris Roth
Ms. Selma Rothenberg
Mr. and Mrs. Robert Rothschild
Mr. and Mrs. Morton Rothstein
Mr. and Mrs. Murray Ruben
Ms. Harriet Rubin
Ms. Karen Ruschméier
Mr. and Mrs. Lester Saber
Mr. and Mrs. Fred T. Sachs
Mr. and Mrs. Irving L. Sass
Ms. Joyce Schacter
Mrs. Anne M. Schiff
Mr. and Mrs. Sanford Schneider
Mr. and Mrs. Leon Schorr
Mr. Moshe Schuldinger and Mrs. Barbara Gold
Mr. and Mrs. Harold S. Schwartz
Mr. and Mrs. Melvin Schwartz
Mr. and Mrs. Leonard Schwimmer
Mr. and Mrs. Herbert Segal
Mr. and Mrs. Herbert Seldin
Mr. and Mrs. Harold Shabelman
Mr. and Mrs. Burton A. Shaker
Mr. and Mrs. Arthur Shambon
Ms. Barbara H. Shapiro
Mr. and Mrs. Bernard M. Shapiro
Mr. and Mrs. Henry L. Shapiro
Mr. Arthur I. Sherman
Mr. and Mrs. Sandor Sherman
Mr. and Mrs. Barry H. Siegel
Mr. and Mrs. Sheldon Siegel
Mr. and Mrs. Jerome Silbert
Mr. and Mrs. Julius Silverman
Mr. and Mrs. Sidney Silvers
Mr. and Mrs. Alvin A. Simon
Mr. and Mrs. Edward Sinrich
Mr. and Mrs. Arthur Skidmore
Ms. June Smerling
Mr. and Mrs. Larry Smugar
Mr. and Mrs. Sidney T. Snyder
Mr. and Mrs. Arthur Sondak
Dr. and Mrs. Oscar Sotsky
Mr. and Mrs. Walter Spaderna
Mr. and Mrs. Sheldon Spiegelman
Mr. and Mrs. Robert Stanger
Mrs. Esther Starer
Mr. Irving Statsinger
FRIENDS ($35-$99) CONT.
Mr. and Mrs. Rolf R. Stein
Mr. and Mrs. Hyman Steinberg
Ms. Carole Steinberg
Ms. Manuela Stern
Mr. Philip Stone
Mr. and Mrs. Martin Strelzer
Mr. and Mrs. Lester Striker
Mr. and Mrs. Herbert Stutman
Mr. and Mrs. Sidney Tilles
Mr. and Mrs. Edwin S. Timoner
Mrs. Alma R. Tobias
Mr. and Mrs. Bernard Troy
Mr. George Turchin
Mr. and Mrs. Raymond Urbinato
Mr. and Mrs. Harold Veloric
Mr. and Mrs. Harold Waldenberg
Ms. Polly Wasserman
Mr. Barry Weinberg
Mr. and Mrs. Jack H. Weiner
Dr. and Mrs. Frank J. Weinstock
Mr. and Mrs. Irv Weiss
Mr. and Mrs. Michael S. Weiss
Mr. and Mrs. Martin Weissman
Mr. Robert E. Welstein
Ms. Sally H. White
Dr. and Mrs. Emanuel Wiedman
Ms. Ann Louise Wilkof
Mr. John S. Winston
Mr. and Mrs. Walter Wolf
Mr. Larry C. Wolfe
Mr. and Mrs. Stanley E. Zeller
Ms. Beatrice Zolotorofe
Adelman Investment Trust
Arlene Fisher, Ltd
ExxonMobil Foundation

Gifts and memberships for the Friends of the Conservatory were received from July 1, 2005 through Nov. 13, 2006 and were compiled by the Office of Development and Alumni Affairs. Every effort was made to ensure the accuracy of the listings. If you have any comments, questions or corrections, please contact the office at 561-237-7745.
Having them perform in the community is music to our ears.

There are those talented individuals who deserve to be heard. That's why Bank of America is proud to sponsor the Lynn University Philharmonia Series so their talents will continue to produce beautiful music that's instrumental to the community.

UPCOMING
SPECIAL EVENTS

Feb. 5, 2007
Ain't I A Woman?
New chamber music theatre work performed by the Core Ensemble with Liz Mikel, actress
7:30 p.m.
Amarnick-Goldstein Concert Hall
561-237-9000
www.lynn.edu/music

Feb. 11, 2007
National Violin Competition
Presented by the Lynn University Conservatory of Music and the National Society of Arts and Letters
9:30 a.m.
Amarnick-Goldstein Concert Hall
561-237-9000
www.lynn.edu/music

Feb. 17, 2007
Jan McArt Presents
Libby Dodson's Live at Lynn:
"100 Years of Broadway"
2 p.m.
Amarnick-Goldstein Concert Hall
561-237-7500
www.lynn.edu/liveatlynn

Feb. 25, 2007
Devoted to Debussy
Roberta Rust in Recital
4 p.m.
Amarnick-Goldstein Concert Hall
561-237-9000
www.lynn.edu/music

Feb. 28—March 4, 2007
2007 Sunshine State Conference Basketball Championships
de Hoernle Sports and Cultural Center
www.lynn.edu/sschoops

March 1–2, 2007
Mostly Mozart
7:30 p.m.
Amarnick-Goldstein Concert Hall
561-237-9000
www.lynn.edu/music

March 10, 2007
Jan McArt Presents
Libby Dodson's Live at Lynn:
Shields & Yarnell
8 p.m.
Amarnick-Goldstein Concert Hall
561-237-7500
www.lynn.edu/liveatlynn

March 16, 2007
David Gergen, Advisor to Presidents
Dively Frontiers in Globalization Luncheon Lecture Series
12 p.m.
Louis and Anne Green Center for the Expressive Arts
561-237-7798
www.lynn.edu/dively