Lynn Philharmonia No. 6
Lynn Philharmonia Roster

VIOLIN
Katherine Baloff
Zulfiya Bashirova
^Tinca Belinschi
^^David Brill
Kayla Bryan
Mingyue Fei
Daniel Guevara
Natalia Hidalgo
Karolina Kukolova
Sing Hong Lee
Ricardo Lemus
ZongJun Li
Shiyu Liu
Virginia Mangum
Gerson Medina
Nalin Myoung
Sol Ochoa Castro
Melanie Riordan
++Askar Salimdjanov
Yordan Tenev
Shuyi Wang
Shanshan Wei
**Yue Yang
Yu Hao Zhou

CELLO
+Niki Khabbazvahed
Georgiy Khokhlov
Devin LaMarr
Sonya Nanos
Michael Puryear
*Axel Rojas
Clarissa Vieira

DOUBLE BASS
Luis Gutierrez
Austin King
Evan Musgrave
*Jordan Nashman
+Yu-Chen Yang

FLUTE
Timothy Fernando
Leanna Ginsburg
Naomi Franklin
Lydia Roth

OBOE
Jin Cai
Daniel Graber
Jonathan Hearn
Kari Jenks

CLARINET
James Abrahamson
John Antisz
Ethan Usoskin

BASSOON
Dennis Pearson
John Isaac Roles
Meng-Hsion Shihm
Guillermo Yalandas

FRENCH HORN
Chase DeCarlo
Alexander Hofmann
Ting-An Lee
Christa Rotolo
Nikita Solberg

TRUMPET
Carlos Diaz
Diana Lopez
Alexander Ramazanov
Abigail Rowland
Luke Schwalbach

TROMBONE
Tyler Coffman
Omar Lawand
Tamas Markovics
Mario Rivieccio

TUBA
Sodienye Finebone

TIMPANI
Seth Burkhart
Miranda Smith

PERCUSSION
Juanmanuel Lopez
Davi Martinelli de Lira
Miranda Smith

Harp
Yana Lyashko
Deborah Fleisher

** denotes Concertmistress for the Beethoven and Berlioz
++ denotes Concertmaster for the Bartok
^^ denotes Principal Violin 2 for the Beethoven and Berlioz
^ denotes Principal Violin 2 for the Bartok
* denotes Principal for the Beethoven and Berlioz
+ denotes Principal for the Bartok
Philharmonia No. 6
Guillermo Figueroa, music director and conductor
Rebecca Robinson, mezzo-soprano

Saturday, April 13 – 7:30 p.m.
Sunday, April 14 – 4 p.m.

Keith C. and Elaine Johnson Wold
Performing Arts Center

Program

Leonore Overture No. 3, Op. 72b
Ludwig van Beethoven
(1770-1827)

Cléopâatre: Scène lyrique
Hector Berlioz
(1803-1869)

Allegro vivace con impeto – Récit. C’en est donc fait!
Lento cantabile. Ah! qu’ils sont loin ces jours, tourment de ma mémoire
Méditation. Largo misterioso. Grands Pharaons, nobles Lagides
Allegro assai agitato. Non!… non, de vos demeures funèbres

Rebecca Robinson, mezzo-soprano

INTERMISSION

Concerto for Orchestra
Béla Bartók
(1881-1945)

Introduzione. Andante non troppo – Allegro vivace
Giuoco delle Coppie. Allegro scherzando
Elegia. Andante non troppo
Intermezzo interrotto. Allegretto
Finale. Presto

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 2018-2019 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 26th anniversary of the Lynn Philharmonia and our 8th 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

One of the most versatile and respected musical artists of his generation - renowned as conductor, violinist, violist and concertmaster - Guillermo Figueroa is the Principal Conductor of the Santa Fe Symphony Orchestra. He is also the Music Director of the Music in the Mountains Festival in Colorado and Music Director of the Lynn Philharmonia in Florida. He is the founder of the highly acclaimed Figueroa Music and Arts Project in Albuquerque.

Additionally, he was the Music Director of both the New Mexico Symphony and the Puerto Rico Symphony. With this last orchestra, he performed to critical acclaim at Carnegie Hall in 2003, the Kennedy Center in 2004 and Spain in 2005.

International appearances include the Toronto Symphony, Iceland Symphony, the Baltic Philharmonic in Poland, Orquesta del Teatro Argentino in La Plata, 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, Tucson, Santa Fe, Fairfax, San Jose, the 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 Arts String Quartets, Ben Hepner, Rachel Barton Pine, Pepe and Angel Romero, Elmar Oliveira, Vadim Gluzman and Philippe Quint. 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 Aguila, commissioned by Figueroa and the NMSO and in 2009 Insula, Suite Concertante, by Ernesto Cordero with the Solisti di Zagreb in Zagreb.

He has appeared at the Santa Fe Chamber Music Festival, Music in the Vineyards in California, Festival Groba in Spain 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.
Praised for her “darkly pretty voice,” mezzo-soprano Rebecca Robinson is quickly making a name for herself as a versatile and thoughtful performer. A Colorado resident, she has sung with the Central City Opera, Boulder Chamber Orchestra, Colorado Bach Ensemble, and as a soloist with the Colorado Masterworks Chorale. She completed the Professional Certificate program at the University of Colorado–Boulder, where she was seen in Eklund Opera productions as the title role in Rossini’s La Cenerentola (Cinderella), Ottone in Monteverdi’s L’incoronazione di Poppea, and Dorabella in Cosi fan tutte, as well as in recital with the world-renowned Takács Quartet.

No stranger to concert work, Rebecca has been seen with the Colorado Symphony Orchestra, the Bellingham Festival of Music, the Lynn Philharmonia, among others, and will be reprising this program with the Santa Fe Symphony later in the spring. She was awarded 3rd place in the Denver Lyric Opera Guild competition in 2016, and named a finalist in the Bruce Ekstrand Competition, which recognizes and awards development grants to promising graduate students.

Rebecca holds a Master’s degree from McGill University in Montreal, Quebec, and a Bachelor’s from DePaul University, where she worked with renowned teachers Sanford Sylvan, Jane Bunnell, and Susanne Mentzer. To stay in the loop, please visit RebeccaLRobinson.com.
Morgan Stanley

The Bayshore Group at Morgan Stanley

Ioulia Nikiforova
Portfolio Manager
Financial Advisor

2825 University Drive, Suite 400
Coral Springs, FL 33065
+1 954 509-3518

ioulia.nikiforova@morganstanley.com
http://fa.morganstanley.com/thbayshoregroup/
FL Insurance Lic. #W 162013
NMLS# 1282926

Morgan Stanley is proud to support Lynn University's
2018-19 Lynn Philharmonia Series
Ludwig van Beethoven
Leonore Overture No. 3, Op. 72b
By Tsukasa Cherkaoui

Born: December 17, 1770, in Bonn, Germany
Died: March 26, 1827, in Vienna, Austria

In a letter to his brothers that is now known as the Heiligenstadt Testament, Beethoven confessed his deafness, which overwhelmed him to the point of attempting suicide. Regardless of his disability, he was appointed to be the composer-in-residence at Theater an der Wien in 1803.

Completed in 1801, Theater an der Wien was conceived by Emanuel Schikaneder—better known as the librettist of Mozart’s The Magic Flute—and was funded by Bartholomäus Zitterbarth. It was the largest and most magnificent theater in Vienna at the time. The theater was Schikaneder’s dream. He moved his company there and provided plays and librettos. To appoint a composer-in-residence, Schikaneder first tried to recruit the Italian composer, Luigi Cherubini. However, Peter von Braun, Schikaneder’s rival, exclusively signed Cherubini for his venue, the Burgtheater.

As a result of his appointment to Theater an der Wien, Beethoven was given an opportunity. At the inaugural concert on April 5, 1803, Beethoven programmed his oratorio, Christus am Oelberge, the First and Second Symphonies and the Third Piano Concerto (with Beethoven performing as soloist). All the works, except the First Symphony, were new to the audience, and Beethoven had made his debut as a dramatic vocal composer in Vienna.

Schikaneder expected Beethoven to write operas. He gave Beethoven a libretto, titled Vestas Feuer (Vestal Flame), which was based on Roman mythology. Beethoven worked on two scenes of the opera while composing the ‘Eroica’ Symphony and Waldstein Sonata. However, he was uninterested in the story and ultimately abandoned it.
Beethoven soon discovered a more attractive libretto, *Léonore, ou L’Amour conjugal* by Jean-Nicolas Bouilly, which serves as the beginning of the long and complicated history of Beethoven’s only opera, *Fidelio*.

*Léonore, ou L’Amour conjugal* already had the music set by Pierre Gaevaux, but Beethoven worked from a German version, translated and expanded by Joseph von Sonnleithner. The plot is centered on Florestan, a political prisoner, and his wife, Leonore. She devises a plan to rescue her husband from a Spanish bastille while disguised as a man. The opera, *Leonore*, was completed in 1805 and premiered on November 20, 1805, at Theater an der Wien. However, it was dropped after only three performances as Vienna was under occupation by Napoleon’s troops, and many of Beethoven’s supporters were not in the city. Because the opera was regarded as lengthy, Beethoven was persuaded to revise it. The revised version, which had two acts instead of three, was performed on March 29 and April 6, 1806. To avoid confusion with Gaevaux’s opera, the theater insisted on changing the title to *Fidelio*.

In 1814, Kärntnertortheater approached Beethoven to revise *Fidelio*. Beethoven reworked the opera with poet G.F. Treitschke, who made the necessary alterations to the libretto. Beethoven even composed a new overture, which is today referred to as the ‘*Overture to Fidelio*.’ The new *Fidelio* premiered on May 23, 1814.

### Interesting Facts About the Overture

- This overture was composed for the new version of Beethoven’s opera, *Fidelio*. It premiered on March 29 and April 10, 1806, at Theater an der Wien.
- Berlin State Library holds the autographed score of this overture (seen right). It has been digitized and is available online for browsing.
Hector Berlioz
Cléopâtre: Scène lyrique
By Tsukasa Cherkaoui

Born: December 11, 1803, in La Côte-Saint-André, France
Died: March 8, 1869, in Paris, France

French composer, Hector Berlioz is considered one of the great composers today. Although his compositional style was considered too experimental in his time, his artistry was fully recognized in the 20th century.

Berlioz received his education mainly from his father as he grew up, learning French and Latin literature, and developing particular fondness for geography. His first encounter with music occurred when Berlioz learned the flageolet. Later, he took lessons in flute and guitar. Berlioz was deeply fascinated with composition after discovering Rameau’s Traité de l’harmonie and Catel’s Traité d’harmonie. These books taught him the basic knowledge of harmony, and he began composing Italian melodies and two quintets for flute and strings. These compositions were lost; however, the melodies from them were later used in his compositions, Les franc-juges and Symphonie fantastique.

Since it was his father’s wish that Berlioz pursue a career in medicine, he was sent to Paris to the L’École de médecine in 1820. However, his passion for music grew stronger, and Paris offered him opportunities to immerse himself in the art. Berlioz began a formal composition education when he was admitted to a class taught by French composer, Jean-François Le Sueur, in 1822. Berlioz received almost no financial support from his father for pursuing a musical profession. To make ends meet, he sang in a choir and wrote articles for the newspaper, which later became his main source of income.

In 1826, Berlioz entered the Conservatoire. He continued studying with Le Sueur for composition and took lessons in counterpoint and fugue from Anton Reicha. In the same year, he entered the Prix de Rome for the first time, but he did not advance beyond the preliminary round. When he entered the competition for the third time in 1828, he won the second prize with Herminie. On his fifth attempt, Berlioz won first prize with a cantata, La mort de Sardanapale.
The year 1830 marked a significant point in Berlioz’s life as a composer with his parents accepting Berlioz’s career after winning the Prix de Rome. The well-known Symphonie fantastique—the culmination of his artistic endeavors—was completed. As his composition progressed through his life, Berlioz composed many great works, which are still performed today.

Interesting Facts About the Work

- Berlioz composed Cléopâtre in July 1829 in order to enter the Prix de Rome, which was administered by the Paris Conservatory at that time. The Concours Définitif (the final round) required the composers to write an operatic scene (usually called ‘cantate’ or ‘scène lyrique’) for one or more voices and orchestra on a text chosen by the competition. Berlioz was sequestered to write the work.
  - Pierre-Ange Vieillard de Moismartin, a French playwright and librettist, frequently provided his texts for the Prix de Rome competitions, including Cléopâtre. The original title of the libretto is La morte de Cléopâtre (“The death of Cleopatra”).
- Cléopâtre was Berlioz’s third trial at the Prix de Rome. Having won the second prize the previous year with Herminie, people rumored that he would surely win the first prize this time. However, the jury decided not to award any prizes.
- Berlioz did not win the prize with Cléopâtre because the preference in Paris at that time was for soothing music (no unusual harmonies, no strange forms, and no unexpected effects), and Cléopâtre was not it. In his memoir, Berlioz recalled a conversation with Adrien Boïeldieu:
  
  “My dear boy, what have you done? You had the prize in your hand, and have deliberately thrown it away.”
  
  “I assure you, sir, I did my best.”
  
  “That is just it. You ought not to have done your best; your best is too good. How could I approve of such music, when soothing music is, above all other, the music, I like?”
  
  “It seems to me rather difficult to write soothing music for an Egyptian queen who has poisoned herself and is dying a most painful death in the agonies of remorse.”
Berlioz is known to use his themes for his other compositions. The passages from Cléopâtre are adapted in Chœur des ombres from his lyrical drama, Lélio, and his opera, Benvenuto Cellini.

The autographed score of this work is held in the Paris Bibliothèque Nationale and is available online for viewing (seen right).

Béla Bartók
Concerto for Orchestra
By Tsukasa Cherkaoui

Born: March 25, 1881, in Hagyszentmiklós, Hungary (now Sînnicolau Mare, Romania)
Died: September 26, 1945, in New York, NY

To escape the turmoil of World War II, Béla Bartók and his wife Ditta emigrated from Hungary and arrived in the United States on October 30, 1940. Their new life did not begin well. Upon arrival, they discovered their luggage was left behind in Lisbon. He wrote in a letter to Dorothy Parrish, his private piano student, that “[w]e arrived in N.Y. only with clothes which we have been wearing. Evening dresses etc., all our linen, all our music being in our baggage, we had to buy all the articles absolutely necessary for our appearance.” Further, Bartók and his wife had a difficult time adjusting to their new lifestyle. In a letter to his sons, Béla and Péter, he wrote, “[w]e had some language difficulties with words like ‘yeast’ and ‘caraway seeds’...We had a certain amount of trouble in learning how to use various electric and gas appliances—cork screws, tin-openers, etc., also with the means of transport.”

To begin Bartók’s music career in their adopted homeland, Boosey & Hawkes arranged 32 concert engagements for the 1940-1941 season. Bartók’s first concert was in Town Hall, New York City, on November 3, 1940. He and his wife performed Music for Two Pianos and Percussion Instruments. Bartók hoped to gain accomplishment as a concert pianist, however; he expressed his difficulties in a letter to his son Béla, stating that “[o]ur prospect of breaking into the concert world is not very bright: either our agent is bad, or the circumstances are not favourable. In these circumstances we should then have to return to Hungary, no matter how the situation develops there...one prefers to be at home.” His agent reflected upon Bartók’s lack of success, contending that his choice of concert repertoire was too demanding for audiences, and his stage presence, which perceived as stiff, cold and aloof, was not engaging. His performance career ended in January 1943.
Aside from his performance career, Bartók received a research appointment from Columbia University in January 1941. His research focused on transcribing and analyzing Serbo-Croatian folk songs from the Milman Parry Collection of Oral Literature. He did not compose music during this appointment; however, the findings from this research were incorporated in his later compositions. Furthermore, in the spring semester of 1943, Harvard University invited Bartók to present a lecture series on Hungarian music, folksong, and ethnomusicological procedure.

Although Bartók suffered from disorders of the blood (polycythemia) and lungs (tuberculosis), he composed several musical works in his later years. Among them are Concerto for Orchestra, Piano Concerto no. 3, and Viola Concerto. Bartók left many legacies, among them are the significant pedagogical works for young performers that he composed. His orchestral and chamber music, which assimilates his ethnomusicological fascination, is still performed today.

Interesting Facts About the Work

- **Concerto for Orchestra** was commissioned by the Koussevitzky Music Foundation in May 1943. Fritz Reiner and Joseph Szigeti, whose intention was to help their sick and disheartened friend, suggested Koussevitzky commission a musical work from Bartók. Koussevitzky, who suspected that the composer was too ill to complete it, offered $1,000 nonetheless to compose an orchestral work and asked to dedicate the work in the memory of his wife, Natalie Koussevitzky.

- After receiving the commission, Bartók and his family moved to a private sanatorium at Saranac Lake in New York State, where he worked on the composition from August to October of 1943. Bartók was encouraged by the commission, and his wife saw an improvement in his health. She told Agatha Fassett, “from the moment we arrived there, Béla began to get better, waving away his sickness by his own strong will as if it had never been.”

- The Concerto premiered on December 1, 1944, was performed by the Boston Symphony Orchestra and Serge Koussevitzky as the conductor.

- The work was received positively at the premiere. Cyrus Durgin of the Boston Globe wrote, “the Friday audience seemed to like the Concerto and it applauded the short, white-haired composer when he appeared on the stage and bowed with grave shyness. So much new music is heard once or twice and then forgotten that I hope Mr. Bartok’s Concerto will be a fortunate exception to the role. Let’s hear it again this season.”

- Bartók discussed the work in the program note:
The general mood of the work represents apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one. The title of this symphony-like orchestral work is explained by its tendency to treat the single instruments or instrument groups in a ‘concertant’ or soloistic manner. The ‘virtuoso’ treatment appears, for instance, in the fugato sections of the development of the first movement (brass instruments), or in the ‘perpetuum mobile’-like passage of the principal theme in the last movement (strings), and, especially, in the second movement, in which pairs of instruments consecutively appear with brilliant passages.

The concert program from the premiere night. (Boston Symphony Orchestra concert program, Subscription Series, Season 64 (1944-1945), Week 8, seq. 11)
We Salute You!

BankUnited is proud to support the
2018-2019 Philharmonia Orchestra Series

Thank you for bringing cultural events
to our community

BankUnited
We’re with you.

www.bankunited.com
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, 2017 – June 30, 2018

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

**Symphony $2500+**
- Mrs. Audrey Abrams
- Mr. and Mrs. Arthur Adler
- Anonymous
- Mr. and Mrs. Ronald G. Assaf
- BankUnited
- Mr. David Beckerman
- Mr. James R. Birle
- Dr. Nettie Birnbach
- Dr. and Mrs. Elliott Block
- Costume World - Ms. Marilynn A. Wick
- Boca West Country Club
- CBIZ MHM, LLC & Mayer Hoffman McCann PC
- Dr. and Mrs. James R. Cook
- Mr. and Mrs. Gary R. Feitlin
- Ms. Gloria Fiveson
- Mrs. Joseph Fowler
- Daniel & Harriett Freed Foundation, Inc.
- Mr. and Mrs. Gerald Gitner
- Mrs. Barbara Gutin
- Mr. and Mrs. Ben F. Heyward
- Dr. and Mrs. Donald Janower
- Dr. and Mrs. Douglass Kay
- Mr. and Mrs. John Kirkpatrick
- Mrs. Mary Anne Kull
- Dr. and Mrs. Melvin Lechner
- Wendy Larsen and Bob Long
- Mr. and Mrs. Per Loof
- The Natalie Bailey & Herbert J. Kirchner Foundation; Patricia Lowy, Director
- Mr. and Mrs. Richard G. Lubman
- Mrs. Christine E. Lynn
- Mr. and Mrs. Paul B. Milhous
- Morgan Stanley Wealth Management - Ms. Ioulia Nikiforova
- Nat King Cole Generation Hope Inc.
- Mr. and Mrs. Jay N. Nelson
- Paradise Bank
- Mrs. Isabelle K. Paul
- Mrs. Nancy Pontius
- Mr. and Mrs. Lee Rivollier
- Robert and Elaine Schneider
- Mr. and Mrs. John E. Shuff
- Mr. Frederick V. Simms
- Mrs. Edith A. Stein
- Mr. and Mrs. David J. Tager
- Mrs. Patricia A. Thomas
- Mrs. Patricia Toppel
- Mr. Marshall Turkin
- Mrs. Arlyne Weinberg
- Mr. and Mrs. Christopher C. Wheeler
- Mr. and Mrs. Charles L. Williams
- Elaine J. Wold

**Concerto $1,000-$2,499**
- Mr. and Mrs. Joel L. Altman
- Anonymous
- Austrian Family Foundation
- Mrs. Arlette Baker
- Mr. and Mrs. Robert L. Bok
- Mr. and Mrs. Vincent Casillo
- Champion Home Health Care
- Mr. Robert Chiari
- Mr. and Mrs. Norman F. Codo
- Mr. and Mrs. Gerald Coffey
- The Country Club of Florida
- Mrs. Elizabeth F. Cumpton
- Dr. and Mrs. Charles Dale
- Ms. Francesca Daniels
- Mr. and Mrs. William J. Devers
- Mr. and Mrs. David Dickenson
- Mr. and Mrs. John R. Gabriel
- Mr. Peter Horvath
- Mr. and Mrs. Herbert F. Kayne
- Mrs. Raemali King
- Mr. and Mrs. Donald Kohnken
- Ms. Brenda Kulick and Mr. Jay Gettinger
- Dr. and Mrs. Alexander Z. Lane
Mr. and Mrs. Jay J. Levine
Mr. Thomas H. Maddux III
Mr. and Mrs. Leonard R. Meyers
Mrs. Robin Muir
National Society of Arts and Letters
  Fl. E.Coast Chapter Inc
Mr. Neil A. Omenn
Mr. Richard Kaplan and Mrs. Cynthia Pearl-Kaplan in memory of Meadow Kaplan Pollack
Ms. Jo Ann Proacci
Dr. and Mrs. Leo F. Quinn
Mr. and Mrs. Kevin Rickard
Mr. and Mrs. Lewis Roth
Mr. Harold L. Rothman
Royal Palm Properties - David and Marcelle Roberts
Dr. Roberta Rust and Mr. Phillip Evans in memory of Emily Evans Kline
Mrs. Miriam Sadler
Mrs. Virginia Satterfield
Mr. and Mrs. Richard L. Schmidt
Dr. Daniel J. Shepps
Mr. and Mrs. Arthur I. Sherman
Mr. and Mrs. Stephen F. Snyder
Sodexo, Inc. & Affiliates
Mr. and Mrs. Mark B. Swillinger
TD Wealth
Mr. and Mrs. Gaetano R. Vicinelli
Etoile Volin in memory of Robert Volin
Mrs. Alicia F. Wynn
Mr. and Mrs. Murray Ziegler

**Sonata $500-$999**
Mr. and Mrs. Don Ackerman
Mrs. Donna Ackerman
Mr. and Mrs. Howard R. Boilen
Mrs. Dorothy R. Buckebaum
Drs. Sally and Stephen Cohen
Ms. Emily Danson and Mr. Jay Clott
Mr. and Mrs. Denis Eagle
Dr. Nicole Edeiken
Mrs. Barbara M. Fisher
Mr. and Mrs. Shep Forest
Mr. and Mrs. Stuart Frankel
Mr. and Mrs. Bernard Friedman
Mr. Arthur Goldberg
Mrs. Marlene J. Goldstein
Mrs. Gloria Hirsch
Mr. and Mrs. Charles A. Isroff
Prof. Mark D. Jackson
Mr. and Mrs. Allen S. Jacobson
Mr. and Mrs. Edward R. James
Mr. and Mrs. Joshua Kalin
Mr. and Mrs. Gerald M. Karon
Ms. Karen Krumholtz
Mr. and Mrs. Philip G. Kupferman
Dr. and Mrs. David C. Lack
Mr. and Mrs. David J. Lundquist
Mr. and Mrs. Joel Macher
Mr. René H. Males
Mr. and Mrs. Martin G. Mann
Dr. Robert L. Mansell and Ms. Tina Hazard
Mr. and Mrs. George G. Marini
Dr. Lisa A. Miller
Mr. and Mrs. Edward Moskowitz
Mr. and Mrs. Alvin Perlman
Mrs. Chantal P. Prosperi-Fongemie
Mr. Marvin Rappoport and Ms. Irene G. Venetiou Rappoport
Mr. and Mrs. John T. Ray
Mr. and Mrs. Allan Rein Esq.
Mr. Angelo Silveri
Mr. and Mrs. Michael Sneider
Mr. Louis Steiner
Mr. and Mrs. H. Marvin Stockel
Mrs. Diane J. Storin and Mr. Jerome Goldhuber
Tivoli Reserve Classical Music Club
Mr. and Mrs. Walter S. Tomenson
Trattoria Romana, Inc.
Mr. and Mrs. Richard Zenker

**Benefactor $250-$499**
Dr. and Mrs. Fritz Apollon
Dr. and Mrs. Eldon H. Bernstein
Ms. Barbara Carney and Mr. Philip Sharaf
Mr. and Mrs. Gerald L. Dorf
Mr. and Mrs. Jacob Ever
Mr. and Mrs. Bernard Friedel
Mr. and Mrs. Louis B. Green
Mrs. Sylvia E. H. Kilcullen
Ms. Kathi Kretzer
Mr. and Mrs. Joseph S. Lafferty
Mr. and Mrs. Harry Mison
Ms. Mary Adele Neumann
Dr. and Mrs. Roger Newman
Mr. and Mrs. David Perlmutter
Mr. and Mrs. Dwight M. Pettit
Drs. Errol and Patricia Reese
Dr. Jon B. Robertson
Mr. and Mrs. Peter S. Rosoff
Mr. and Mrs. David Sachs
Dr. and Mrs. Melvin Sacks
Mr. and Mrs. Robert H. Scott Jr.
Ms. Arlene Sparks
Mr. and Mrs. Alexander Sussman
Mr. and Mrs. Wayne D. Thornbrough
Mrs. Joan C. Wargo
Mr. and Mrs. Martin Wax
Ms. Jeanine Webster
Dr. and Mrs. Howard Weiss
Dr. and Mrs. Paul Wohlgemuth

**Patron 100-$249**
Acts, Inc./St. Andrews Estates North
Ms. Flora Alderman
Anonymous
Mrs. Ronnie W Appelbaum
Mr. and Mrs. Jacques Bayardelle
Mr. and Mrs. Ronaldo T. Berdelao
Mr. and Mrs. Harvey Berk
Dr. and Mrs. William M. Bernard
Dr. Walter B. Bernstein
Ms. Renee Blank
Mr. and Mrs. David Bloomgarden
Mr. and Mrs. Thomas Chakurda
Mrs. Ruth Cohan
David and Sandra Cohen
Dr. and Mrs. Philip B. Cohen
Mr. and Mrs. Milton Cooper
Ms. Barbara J. Dewitt
Ms. Robin G. Diamond
Mr. Paul Episcope
Ms. Mary Epstein
Mr. and Mrs. Alvin Epstein
Dr. and Mrs. Arnold S. Feldman
Dr. and Mrs. Gerard A. Ferere
Ms. Jamie Ferreira
Mr. and Mrs. Paul Finkiel
Mr. and Mrs. Bruce Firestone
Mr. Jack Fishkin
Mr. and Mrs. Robert Fishman
Susan and David Fleisher
Mr. and Mrs. Brian Forsgren
Dr. and Mrs. Elwood P. Fuerstman
Mr. Stanley Gerla
Ms. Barbara Gordon
Ms. Nancy R. Gross
Mrs. Natalie Halperin
Mrs. Margaret Herrmann
Mrs. Patricia Hirsch
Mr. Marc Horowitz and Mr. Dennis Martell
Ms. Nancy Johnson
Mr. and Mrs. Paul Juliano
Mr. and Mrs. Richard A. Kaplan
Mr. and Mrs. Jeffrey Karp
Mrs. Marjorie Kartiganer
Mr. Robert C. Keltie
Maestro Terence M. Kirchgressner
Mr. and Mrs. Harold K. Kushner
Mrs. Roberta Levin
Dr. and Mrs. Dennis Levinson
Mr. and Mrs. Joseph L. Levy
Mr. and Mrs. Louis Levy
Mr. and Mrs. Harold R. Lifvendahl
Mrs. Myrna S. Lippman
LPL Financial
Mr. and Mrs. David Lurie
Ms. Sheilah D. Malamud
Mrs. Judith Marks
Ms. Liliana M. Marrero Solis
Mr. and Mrs. Robert W. Mead
Mr. and Mrs. Jay Meiselman
Mr. and Mrs. Stephen G. Melcer
Mr. and Mrs. Elliot Mende
Mr. and Mrs. Leonard Merel
Mr. Joseph Menkes
Ms. Violet Meyer
Mr. Charles A. Michelson
Mr. Andres Miller
Mr. and Mrs. Richard Monfer
Mr. and Mrs. William Niles
Mr. and Mrs. Philip M. Oppenhein
Mr. and Mrs. Curt Pafford
Ms. Catherine Petti
Mr. and Mrs. Herbert Posner
Mr. and Mrs. Armand Rappaport
Mr. David B. Robbins
Mr. and Mrs. Lawrence H. Rochell
Mr. and Mrs. Jay Rosenkranz
Mr. and Mrs. Seymour Rubin
Dr. and Mrs. Alan L. Rubinstein
Mr. Todd Sahner and Ms. Donna Weiss
Mr. and Mrs. Barry Sales
Dan Satterwhite and Tina Raimondi
Mr. and Mrs. Schelter
Mr. and Mrs. Milford Schneiderman
Mrs. Barbara Schorr
Mrs. Leslie C. Schwam
Ms. Margarete A. Seiler
Mr. and Mrs. Mark Shernicoff
Ms. Lucy Silver
Mr. and Mrs. Alvin A. Simon
Mr. and Mrs. Elliot Soltz
Mrs. Barbara Strassman
Mr. and Mrs. Richard S. Swoiskin
Mr. Dale Tar
Mr. and Mrs. Walter H. Teninga
Mr. and Mrs. Gerard J. Theisen
Mr. and Mrs. Myron Thomas
Mr. and Mrs. Sidney Tilles
Mr. Christopher J. Tusa
Mr. and Mrs. Jack Ungar
Mr. Hugo A. Valverde
Mr. and Mrs. Myron J. Wagmeister
Mr. Marvin Weinstein and Ms. Rhoda Feldberg
Mr. and Mrs. David Welch
Mr. Barry L. Donaldson and Mrs. Marlynn A. Wilson-Donaldson
Mr. Robert L. Yates

Friend $50-$99

Mrs. Barbara Agar
Mrs. Evelyn C. Albert
Mrs. Michelle Altman
Ms. Judith A. Asselta
Ms. Jeanette T. Baldwin
Mr. and Mrs. Donald Barron
Ms. Gale Barshop
Mr. Jeffrey Benkoe
Mrs. Judith Berson
Mrs. Ruth S. Block
Mr. Richard Brockway
Mrs. Phyllis N. Buchsbaum
Mr. and Mrs. Michael Burr
Mrs. Anne-Marie Bursevich
Mr. and Mrs. Bernard Caesar
Mr. Bernard Chetkof
Dr. Geraldine H. Cohen
Ms. Lois Collins-Leva
Mrs. Kristen Cook Oliver
Mr. and Mrs. Arthur Coultoff
Ms. Susan Dalin
Legacy of Giving. Instrumental for our future.

Legacy gifts or planned gifts provide important support for the future of the Lynn Conservatory. Your legacy lives on at Lynn University in perpetuity – various options include, but are not limited to, bequests by will, charitable gift annuities and life insurance. And, you can direct your planned gift to benefit a particular studio (piano, violin), scholarship or endowment.

Your contribution to the Conservatory is tax-deductible to the extent allowed by law. For additional information, please contact Lisa Miller at 561-237-7745.