

The Department of Music
proudly presents

FAU Chamber Soloists

Leonid Treer - Artistic Director

in Brahms Festival XX

Heather Coltman - piano

Birgit Fioravante - soprano

Rebecca Lautar - violin

Gregory Miller - French horn

Leonid Treer - piano

Saturday, November 17, 2007, 3 p.m.

Davie Liberal Arts Auditorium

FAU Davie

Sunday, November 18, 2007, 3 p.m.

University Theatre

FAU Boca Raton

FAU

SCHOOL OF THE ARTS

Dorothy F. Schmidt College of Arts and Letters
Florida Atlantic University

Program

Frauenliebe und Leben, op. 42

Robert Schumann
(1810-1856)

*Seit ich ihn gesehen
Er, der Herrlichste von allen
Ich kann's nicht fassen, nicht glauben
Du Ring an meinem Finger
Helft mir, ihr Schwestern
Süßer Freund
Amn meinem Herzen, an meiner Brust
Nun hast du mir den ersten Schmerz getan*

Birgit Fioravante, soprano
Heather Coltman, piano

Notturmo

Clara Schumann
(1819-1896)

Heather Coltman, piano

Zigeunerlieder (Gypsy Songs) Op. 103

Johannes Brahms
(1833-1897)

*He, Zigeuner, greife in die Saiten ein!
Hochge türmte, Rimaflut, wie bist du so trüb'
Wisst ihr, wann mein Kindchen am allerschönsten ist?
Lieber Gott, du weisst, wie oft beruet ich hab'
Brauner bursche führt zume Tanze
Röslein dreie in der Reihe
Kommt dir manchmal in den Sinn
Rote Abendwolken zieh'n am Firmament*

Birgit Fioravante, soprano
Heather Coltman, piano

Intermission

Trio Opus 40 for piano, violin and french horn

Johannes Brahms

*Andante.
Sherzo: Allegro
Adagio mesto
Finale: Allegro con brio*

Rebecca Lautar - violin
Greg Miller - French horn
Leonid Treer - piano

Participating Artists



Norwegian-born and New York-trained dramatic soprano Birgit Fioravante has performed a wide-ranging repertoire encompassing opera, concert and recital music with ensembles ranging from chamber group to large orchestra.

Highlights of her career reflect her ongoing emphasis on the Romantic and Post-Romantic repertoires: scenes from Wagner's Ring with the Opera Orchestra of New York at Carnegie Hall, in which Ms. Fioravante sang Fricka and was the cover for Eva Marton's Brunnhilde; Verdi's Requiem with the Harrisburg Symphony Orchestra, recorded and broadcast on NPR; Lady Macbeth in Macbeth as well as the title role in Ariadne auf Naxos as Deborah Voigt's cover for the Florida Grand Opera; and most recently as mezzo soloist in Mahler's Resurrection Symphony with famed Mahler scholar Gilbert Kaplan conducting.

Ms. Fioravante's work has consistently enjoyed critical acclaim. As Jack Heimenz of Musical America wrote, in a New York production of Webers's Oberon Ms. Fioravante "applied her magnificent plummy soprano to the opera's best known number ['Ozean du Ungeheuer'] and brought down the house." A recent FGO production of Suor Angelica with Diana Soviero in the title role had James Roos of The Miami Herald saying, "the singing is radiant...Birgit Fioravante is the severe monitoring sister to the bone, chastising her charges with vehemence."

Even when Ms. Fioravante was cast against type in duet with Baroque diva Julianna Baird at Festival Miami, Tim Smith of the Sun Sentinel wrote, "and when Baird and Birgit Fioravante melded voices for the duet Wir eilen mit schwachen...this was pure musical magic." Of Ms. Fioravante's interpretation at New York's Vineyard Theater of Arminda in Mozart's La Finta Giardiniera, The Villager commented, "[her] full ravishing soprano made her performance as the proud-spirited Arminda spellbinding," and Opera Digest stated, "[Fioravante] handles her big lyric voice with impressive confidence."

Ms. Fioravante is also recognized for her performances of twentieth-century chamber music. She sang the challenging soprano solo in Les Noces, Stravinsky's visionary choral work for four pianists, percussion and soloists with Robert Craft at the podium. Her performance with conductor Arthur Weisberg and the Miami Brass Quintet of Jacob Druckman's Dark upon the Harp received this review: "Soprano Birgit Fioravante handles these extremely difficult atonal works with great expertise and flawless intonation."

The intimate form of the vocal recital has always been an important part of Ms. Fioravante's art and repertoire. She has been sponsored by the New York Wagner Society for performances of Wesendonk Lieder and she received the Kirsten Flagstad Memorial Grant, largely for her interpretations of Edvard Grieg's songs. A concert of Mahler songs for the Mainly Mozart Festival in Miami drew praise from The Miami Herald and The Sun Sentinel: "...Fioravante sang the seldom-heard Mahler lieder with profound commitment and grasp of their quicksilver moods and text...[she] gave each song eloquent breadth and dark tone." "Fioravante ought to try more of this exquisite repertoire. It suits her. She effectively conveyed the strange mix of emotions and imagery that makes the Wunderhorn collection so special."

Participating Artists

In August Ms. Fioravante will be singing recitals in Scandinavia. Coming up for the 2008 season, Ms. Fioravante continues touring throughout the Southeastern United States —costarring with her “rival diva,” Wendy Reynolds— in a full-production evening of opera entitled *Duelling Divas™*, an entertaining, loving tribute to the art and personality of the opera diva.



American pianist Heather Coltman is widely acclaimed across three continents as a solo and chamber musician. She has given recitals and performed with orchestras and on radio broadcasts throughout the United States and in Canada, Mexico, Switzerland, France, Germany, Spain, Greece and South Africa. She maintains an active performance schedule as a soloist and chamber musician. Renowned as a teacher, many of her piano students are distinguished performers and educators throughout the Americas and in Europe.

Coltman first performed in public at the age of five in her native country of Zambia. Her early piano studies with her mother continued after the family emigrated to the United States in 1966. As a recipient of the Austin Symphony Youth Award, Coltman made her debut with the Austin Symphony at the age of 16. She has received many awards, including top placement in the Geza Anda International Piano Competition, the Missouri Southern International Piano Competition and the Joanna Hodges International Piano Competition. Other prizes include the Outstanding Accompanist Award at both the Emanuel Feuermann Memorial International Cello Competition and the Corpus Christi Young Artists Competition.

Coltman holds a doctor of musical arts degree from the University of Texas at Austin. She received her master of music degree from the Mannes College of Music in New York after graduating from the College-Conservatory of Music in Cincinnati with a bachelor of music degree. Her teachers have included Lita Guerra, Claude Frank and David Bar-Illan. In 1977, she was a student at the Ecoles d'Artes Americaines in Fontainebleau, France, where she received private instruction from Nadia Boulanger.

Recent orchestral performances include appearances with the Boca Raton Philharmonic Symphonia, the Boca Pops Orchestra, Florida Atlantic University Symphony, the Florida Wind Symphony, the Charlotte Youth Symphony, the Weinstadt Kammerorchester in Germany, the South Arkansas Symphony, the University of Texas Symphony, the Elmira Chamber Players, and the Austin Chamber Music Center Chamber Orchestra. She was also a soloist with the College-Conservatory of Music Philharmonia Orchestra as a CCM Concerto Contest winner.

Coltman's numerous recordings include solo and chamber music performances and reflect her interest in new music. She can be heard on several labels, including Klavier Records, Wisdom Recordings, Innova Recordings, Lyra Productions and Heng Hao Records labels.

Coltman has served on the faculty of the University of North Carolina at Charlotte,

Participating Artists

the Austin Chamber Music Center, Samford University, Birmingham-Southern College Conservatory, and the Community School of Music and Arts in Ithaca, New York. She is currently Chair of the Department of Music at Florida Atlantic University, where she is also a Professor of Music and Director of Keyboard Studies. Coltman was named the University's 2004 "Researcher of the Year." She also received the 1997-98 Award for Excellence in Undergraduate Teaching from that institution. She is the Founder and Director of the Teaching Outstanding PerformerS (TOPS) Camps, an annual summer music enrichment program for pre-college students.

The mother of three sons, Coltman makes her home in Boca Raton, Florida.



Leonid Treer, born in the former Soviet Union, performs in the tradition of his great Russian predecessors. Critics hail his "striking demonstration of the grand Russian piano manner," citing his union of "sensitive, emotional interpretations with a formidable technique."

He began his studies at the age of six under the tutelage of Anna Stoliarevich, student of the eminent pianist-conductor Felix Blumenfeld, (who taught Vladimir Horowitz and is from the school of Anton Rubenstein). His master of music

degree is from the prestigious Moscow Gnessin Institute of Musical Pedagogics. His distinguished teachers include Boris Moiseyevich Berlin, in direct lineage from Konstantin Igumnov, and Alexander Siloti.

Treer has performed throughout the former USSR, Europe, Israel, the United States, Australia and most recently, the People's Republic of China, as soloist, chamber musician and lecturer-performer. The Burganger and Treer Piano Duo was invited to perform concerts and teach master classes in two of the world's most prestigious music conservatories, the Shanghai Conservatory of Music and the Central Conservatory of Music in Beijing. He is a frequent guest of music festivals and has performed with prominent ensembles such as the Lark, Biava, Audubon, Alexander and Miami String Quartets. His master classes and lecture recitals include works of the great eastern European composers Tchaikovsky, Dvorak, Mussorgsky, Shostakovich, Gubaidulina and Schnittke. His versatility is demonstrated in his series of concerts "Roots of Classical Music," which present a range of ethnic and national music from African-American to Gaelic, Armenian and Jewish themes, as well as an annual salute to the works of women composers and performers. He is founder of a Russian chamber music festival in South Florida.

Treer is Professor of Music/Artist-in-Residence at FAU School of the Arts in the Dorothy F. Schmidt College of Arts and Letters where he teaches courses in piano, chamber music and accompanying literature and Russian music and culture. He is Artistic Director of the FAU Chamber Soloists.

Participating Artists



Equally at home as a soloist, teacher, chamber musician, and symphonic horn player, **Gregory Miller** is fast becoming one of the most accomplished horn players of his generation. As hornist with the internationally acclaimed Empire Brass, Miller has performed in nearly every major concert hall in the world, including Carnegie Hall, the John F. Kennedy Center for the Performing Arts, Tokyo Opera City, the Mozarteum, Petronas Towers, the Barbican, and Suntory Hall. His solo career includes appearances with the Orquesta Sinfonia Nacional, San Jose, Costa Rica; the Daegu City Symphony Orchestra, Daegu, South Korea; and the U.S. Navy Band of Washington, DC. His recordings with Empire Brass, which include Class Brass: Firedance and The Glory of Gabrieli, can be heard exclusively on the Telarc Label. In 2003, Mr. Miller released his solo debut recording entitled From Bach to Bernstein: Romantic Music for Horn and Piano on the MSR Label and in 2006 released his second solo album entitled Solos for the Horn Player, also on the MSR label.

Miller joined the faculty at the University of Maryland School of Music in the Fall of 2000. Prior to his appointment, he served on the faculties of Florida International University, the Conservatory of Music at Lynn University, and the University of Hawaii. His orchestral experience includes principal positions with the New World Symphony under Michael Tilson Thomas and the Honolulu Symphony Orchestra. He has also performed with the Pittsburgh, Jacksonville, National, Baltimore Symphony Orchestras, and the Florida Philharmonic. Mr. Miller, a founding member of the New World Brass Quintet, recorded the Ingolf Dahl Music for Brass Instruments on the Argo Decca Label. He is a clinician for Conn-Selmer Musical Instruments and performs exclusively on the CONN 8 D.

Active as a recitalist and clinician, Miller currently serves on the faculties of the National Orchestral Institute at the University of Maryland and the Las Vegas Music Festival at the University of Nevada at Las Vegas. He has served on the faculties of the Bowdoin Summer Festival and the Trombones de Costa Rica International Brass Festival. In 1999, he was appointed an International Principal at the Pacific Music Festival of Sapporo, Japan. Mr. Miller also performs annually at the Festival de Musique de St. Barthelemy, the Monadnock Music Festival of New Hampshire, and with the Palm Beach Opera Orchestra.

A native of Youngstown, Ohio, Miller received his BM in Performance from the Oberlin College Conservatory of Music where he studied with Robert Fries, former co-principal horn of the Philadelphia Orchestra. Mr. Miller makes his home in Silver Spring, Maryland and Boca Raton, Florida with his wife, violinist Laura Hilgeman, and their six children.

Participating Artists



Rebecca Lautar is professor of music at Florida Atlantic University, where she teaches violin, viola, chamber music and string education courses. She performs in the Palm Beach Opera and the Palm Beach Symphony, and has performed as a member of the FAU Chamber Soloists and Ensemble 21. Lautar has been an advocate for string music education, founding and directing the FAU String Academy and also the A.D. Henderson University School violin program. She is an active clinician in the public schools, and recently served as clinician and music director for the Four-County Honors Orchestra in Martin, St. Lucie, Okeechobee and Glades counties. She has also served as head strings adjudicator and master clinician for the Michael and Madelyn Savarick Music Competition, held at Florida Atlantic University. Professor Lautar received her Bachelor of Music degree from Western Michigan University and a Master of Music with Distinction from Indiana University, where her teachers included Mimi Zwieg and Franco Gulli.

Translations

Frauenliebe und Leben, op. 42

Translations by Daniel Platt

Seit ich ihn gesehen - Since I saw him

Robert Schumann

(1810-1856)

Since I saw him
I believe myself to be blind,
where I but cast my gaze,
I see him alone.
as in waking dreams
his image floats before me,
dipped from deepest darkness,
brighter in ascent.

All else dark and colorless
everywhere around me,
for the games of my sisters
I no longer yearn,
I would rather weep,
silently in my little chamber,
since I saw him,
I believe myself to be blind.

Er, der Herrlichste von allen - He, the most glorious of all -

He, the most glorious of all,
O how mild, so good!
lovely lips, clear eyes,
bright mind and steadfast courage.

Just as yonder in the blue depths,
bright and glorious, that star,
so he is in my heavens,
right and glorious, lofty and distant.

Meander, meander thy paths,
but to observe thy gleam,
but to observe in meekness,
but to be blissful and sad!

Hear not my silent prayer,
consecrated only to thy happiness,
thou may'st not know me, lowly maid,
lofty star of glory!

Only the worthiest of all
may make happy thy choice,
and I will bless her, the lofty one,
many thousand times.

I will rejoice then and weep,
blissful, blissful I'll be then;
if my heart should also break,
break, O heart, what of it?

Ich kann's nicht fassen, nicht glauben - I can't grasp it, nor believe it

I can't grasp it, nor believe it,
a dream has bewitched me,

how should he, among all the others,
lift up and make happy poor me?

It seemed to me, as if he spoke,
"I am thine eternally",
It seemed - I dream on and on,
It could never be so.

O let me die in this dream,
cradled on his breast,
let the most blessed death drink me up
in tears of infinite bliss.

Du Ring an meinem Finger – Your ring on my finger

Thou ring on my finger,
my little golden ring,
I press thee piously upon my lips
piously upon my heart.

I had dreamt it,
the tranquil, lovely dream of childhood,
I found myself along and lost
in barren, infinite space.

Thou ring on my finger,
thou hast taught me for the first time,
hast opened my gaze unto
the endless, deep value of life.

I want to serve him, live for him,
belong to him entire,
Give myself and find myself
transfigured in his radiance.

Thou ring on my finger,
my little golden ring,
I press thee piously upon lips,
piously upon my heart.

Helft mir, ihr Schwestern - Help me, ye sisters

Help me, ye sisters,
friendly, adorn me,
serve me, today's fortunate one,
busily wind
about my brow
the adornment of blooming myrtle.

Otherwise, gratified,
of joyful heart,
I would have lain in the arms of the beloved,
so he called ever out,
yearning in his heart,
impatient for the present day.

Help me, ye sisters,
help me to banish

Translations

a foolish anxiety,
so that I may with clear
eyes receive him,
him, the source of joyfulness.

Dost, my beloved,
thou appear to me,
givest thou, sun, thy shine to me?
Let me with devotion,
let me in meekness,
let me curtsy before my lord.

Strew him, sisters,
strew him with flowers,
bring him budding roses,
but ye, sisters,
I greet with melancholy,
joyfully departing from your midst.

Süßer Freund – Sweet Friend
Sweet friend, thou gazest

upon me in wonderment,
thou canst not grasp it,
why I can weep;
Let the moist pearls'
unaccustomed adornment
tremble, joyful-bright,
in my eyes.

How anxious my bosom,
how rapturous!
If I only knew, with words,
how I should say it;
come and bury thy visage
here in my breast,
I want to whisper in thy ear
all my happiness.

About the signs
I have already asked Mother;
my good mother has
told me everything..
She has assured me that
by all appearances,
soon a cradle
will be needed.

Knowest thou the tears,
that I can weep?
Shouldst thou not see them,
thou beloved man?
Stay by my heart,
feel its beat,
that I may, fast and faster,
hold thee.

Here, at my bed,
the cradle shall have room,
where it silently conceals
my lovely dream;
the morning will come
where the dream awakes,
and from there thy image
shall smile at me.

**An meinem Herzen, an meiner Brust - At
my heart, at my breast**

At my heart, at my breast,
thou my rapture, my happiness!
The joy is the love, the love is the joy,
I have said it, and won't take it back.

I've thought myself rapturous,
but now I'm happy beyond that.
Only she that suckles, only she that loves
the child, to whom she gives nourishment;
Only a mother knows alone
what it is to love and be happy.

O how I pity then the man
who cannot feel a mother's joy!
Thou dear, dear angel thou,
thou lookst at me and smiles!

**Nun hast du mir den ersten Schmerz
getan. Now thou hast given me, for the
first time, pain**

Now thou hast given me, for the first time,
pain,
how it struck me.
Thou sleepest, thou hard, merciless man,
the sleep of death.

The abandoned one gazes straight ahead,
the world is void.
I have loved and lived, I am
no longer living.

I withdraw silently into myself,
the veil falls,
there I have thee and my lost happiness,
O thou my world!

Jägerlied, Op. 66 – Huntsman's Song
Translation by Emily Ezust

Huntsman, why do you hunt the hare?
I hunt the hare, it must be so.
Huntsman, what is that in your eye?
Tears they are, it must be so.

Huntsman, what do you have in your heart?
Love and sorrow, it must be so.
Huntsman, when will you fetch home your
beloved?
Never, ah never, it must be so.

Am Strande, Op. 66 – Along the shore
Translation by Bea Brewster

The waves gaze and talk
With gentle voices,
With friendly gaze,
And rock the dreaming soul
Back to far-off days.
Out of far-off, vanished days
They speak secretly
With friendly looks
To the wanderer here on the shore.
It is as if the voices,
Which ever gently
Moved my soul
And all the friendly faces
Were lying in the waves.

Weg der Liebe, Op. 66 – The Path to Love
Translation by Emily Ezust

Over the mountains,
and over the waves,
under the fountains
and under the graves.
under floods that are deepest
which Neptune obey,
over rocks that are steepest,
love will find out the way.

In rifts where there's no place
for the glow-worm to lie,
In cliffs where there's no space
for receipt of a fly;
where the midge dare not venture
lest herself fast she lay,
if love comes, he will enter
and soon find out the way.

You may esteem him
a child for his might,
or you may deem him
a coward from his flight,
but if ne'er so close ye wall him,
do the best that ye may,
blind love, if so ye call him,
will find out the way.

You may train the eagle
to stoop to your fist,

or you may inveigle
the phoenix of the East,
the lioness, ye may move her
to give o'er her prey,
but you'll ne'er stop a lover,
he will find out the way.

Zigeunerlieder

Johannes Brahms
(1833-1897)

German Text by H. Conrat
Translations By Edith Braun and Waldo
Lyman

I
Hey there, Gypsy, strike the string,
Play the song of the faithless maiden!
Let the strings weep, lament in sad anxiety,
Till the warm tears flow down these cheeks.

II
High towering Rima waves, how turbid you
are!
By the banks I lament loudly for you, my
sweet!
Waves are fleeing, waves are streaming,
rushing, to the shore to me;
Let me by the Rima banks forever weep
for her.

III
Do you know when my little one is her
loveliest?
When her sweet mouth teases and laughs
and kisses me.
Little Maiden, you are mine, fervently I kiss
you.
The good Lord created you just for me!
Do you know when I like my lover best of
all?
When he holds me closely enfolds me in his
arms.
Sweetheart, you are mine, fervently I kiss
you,
The good Lord created you just for me
alone!

IV
Dear God, you know how often I regretted
The kiss I gave but once to my beloved.
My heart commanded me to kiss him.
I shall think forever of the first kiss.

FAU Chamber Soloists, Leonid Treer - Artistic Director

Translations

Dear God, you know how often at dead of night
In joy and in sorrow I thought of my dearest on.
Love is sweet, though bitter be remorse.
My poor heart will remain ever, ever true!

V

The bronzed young fellow leads to the dance
His lovely blue-eyed maiden,
Boldly clanking his spurs together.
A czardas melody begins.
He caresses and kisses his sweet dove,
Whirls her, leads her, shouts and springs about;
Throws three shiny silver guilders
On the cymbal to make it ring!

VI

Roses three in a row bloom so red,
There's no law against the lad's visiting his girl!
Oh, good Lord, if that too were forbidden,
This beautiful wide world would have perished long ago.
To remain single would be a sin!
The loveliest city in Alfold is Ketschkemet;
There abide so many maidens sweet and nice.
Friends, go there to choose a little bride;
Ask for her in marriage and then establish your home;
Then empty cups of joy!

VII

Do you sometimes recall, my sweet love,
When you once vowed to me with solemn oath?
Deceive me not, leave me not,
You know not how dear you are to me!
Do love me as I love you,
Then God's grace will descend on you!

VIII

Red clouds of evening move across the firmament,
Longing for you, my sweet, my heart is afire,
The heavens shine in glowing splendor,
And I dreamt only of the sweet love of mine.

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Joseph and Zilphe Friedman
Janet and Howard Garfinkel
Sarah Georgedakis
Sidney and Susan Gogel
Barbara Goldstein
Leona '79 and George Gore
Gloria Gottsegen
Daniel Harkin
Ruth and Bertram Harnett
Thord and Nancy Haugen
Anne Henry
John B. Henry
William Hertz '72
Carol Hieronymous '77
Patricia '97 and A.T. Highland
Pamela Idell
Kenneth Kay
David Keltz
Bruce Ketcham
Dorris Koller
Nicholas Kulesa
Edith Kutz
Cristin Lane
Randee Lefkow '89
Rita Melzter
Gilbert and Paula Miller
Lindsay Moore
Lynne Nadel
Morrie Neiss
Andrew Orge

Plastridge Insurance Agency/Tom
Lynch
Lillian Polisar
Toby Port
Morris Povar
Michael Rieder
Nicholas D. Ritchie
Road and Race Automotive, LLL
Kathleen Russo
Irving and Libbie Saslaw
Carolyn Sickles
Miriam Sommers
Andrew Tuch
Rhonda Sherwin/Stanley Winter
Mary Beth Daily '83 and Lloyd Thierolf
Tisci & Associates, Inc.
Venkat Vallabhaneni
Gabriele VanLieu
Videos by Ryan Photography and
Video
Vkits Com, Inc.

FAU Chamber Soloists, Leonid Treer - Artistic Director

Upcoming Events

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| Wednesday, Nov. 28, 8 p.m.
University Theatre
Free, \$10 suggested donation | Faculty Concert of works by Libby Larsen |
| Thursday, Nov. 29, 8 p.m.
Studio One
Free, \$10 suggested donation | Commercial Music Ensemble |
| Friday, Nov. 30, 8 p.m.
University Theatre
Free, \$10 suggested donation | Wind Ensemble, Kyle Prescott - conductor |
| Saturday, Dec. 1, 8 p.m.
University Theatre
Free, \$10 suggested donation | Handel's Messiah with Chamber Singers
Patricia Fleitas - conductor |
| Sunday, Dec. 2, 3 p.m.
University Theatre
Free, \$10 suggested donation | Symphony Orchestra, Laura Joella - conductor |
| Monday, Dec. 17, 8 p.m.
University Theatre
General Admission \$15 | Gareth Johnson, violin; Heather Coltman,
piano |
| Saturday, Jan. 5, 8 p.m.
University Theatre
General Admission \$15 | Klezmer East |
| Saturday, Jan. 26, 3 p.m.
Davie Liberal Arts auditorium
General Admission \$15 | FAU Chamber Soloists: The Enchanting
World of Russian Romance: Natalya Kraevsky,
soprano and Leonid Treer, piano. |
| Saturday, Jan. 26, 8 p.m.
University Theatre
General Admission \$15 | Duo Turgeon |
| Sunday, Jan. 27, 3 p.m.
University Theatre
General Admission \$15 | FAU Chamber Soloists: The Enchanting
World of Russian Romance: Natalya Kraevsky,
soprano and Leonid Treer, piano. |
| Saturday, Feb. 9, 8 p.m.
University Theatre
General Admission \$15 | Duelling Divas - Culture Meets Comedy |

www.fau.edu/music

561.297.2977

FAU BOCA RATON EVENTS

University Theatre
FAU Boca Raton Campus
777 Glades Road
James McDonough Jr.,
Theatre Manager

FAU DAVIE EVENTS

Liberal Arts Auditorium
FAU Davie Campus
2912 College Avenue