

# KEAN STAGE



## *The Concert Artist Ensemble of Kean University*

July 30, 2009, 8 p.m.

Kean Hall

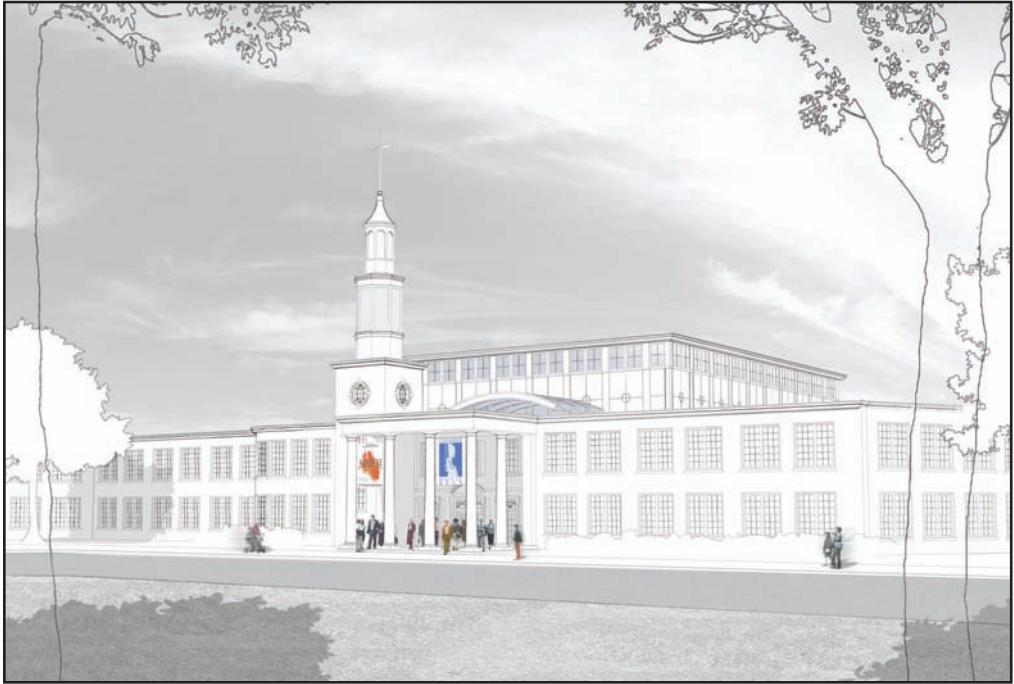
---

# *Gene and Shelley Enlow Recital Hall*

---

at Kean University East Campus

---



*K*ean University will open the Gene and Shelley Enlow Recital Hall on our East Campus next season. This new state-of-the-art facility designed for acoustic music and equipped with the only Fazioli 10' grand piano in the area, plays an integral part in realizing President Dawood Farahi's vision of making Kean University an artistic and cultural center for the region.



---

---

# *The Concert Artist Ensemble of Kean University*

**Brennan Sweet, violin**  
**Victoria Stewart, violin**  
**Brett Deubner, viola**  
**Susannah Chapman, cello**  
**Christopher Kenniff, guitar**  
**Anthony Scelba, double bass**  
**Allison Brewster Franzetti, piano**

## **Program**

**Trio in A, Op.18, no.1 (1825) . . . . . Francois de Fossa  
(1775 - 1849)**

- I. Allegro non tanto*
- II. Largo cantabile*
- III. Minuetto: Poco presto*
- IV. Rondo: Allegretto*

**Brennan Sweet, Susannah Chapman, Christopher Kenniff**

**Quintet for Strings in A minor, Op. 34 (1828) . . . . . George Onslow  
(1784 - 1853)**

- I. Allegro moderato*
- II. Minuetto: Allegro moderato*
- III. Adagio espressivo*
- IV. Finale: Allegro non troppo presto*

**Brennan Sweet, Victoria Stewart, Brett Deubner, Susannah Chapman, Anthony Scelba**

**Quintet for Violin, Viola, Cello, Double Bass, and Piano (2008) . . . . . Frank Ezra Levy  
(b. 1936)**

- I. Allegro moderato ma molto tranquillo*
- II. Adagio*
- III. Molto vivace*
- IV. Lento assai*
- V. Allegro moderato*

**Brennan Sweet, Brett Deubner, Susannah Chapman,  
Anthony Scelba and Allison Brewster Franzetti**

---

---

# Program Notes

FRANCOIS DE FOSSA (1775-1849) was born in Perpignan, the son of an eminent jurist, law professor and historian of French Catalonia. De Fossa emigrated to Spain in 1793 and embarked upon a military career that would take him from the Pyrenees to Algeria, the Indies and Mexico City. He was imprisoned by the French army following the battle of Grenada in 1810, paroled by Joseph Bonaparte and then fled to France with the French army when Bonaparte fell from power in 1813. De Fossa's service in the Algerian War resulted in his being made a Chevalier (and later an Officer) of the Legion d'Honneur. In spite of a busy military career, de Fossa was known as one of the premiere guitarists of his day. He was a close friend and associate of the renowned guitarist Dionisio Aguado and helped to publish the first edition of Aguado's *Escuela* in 1825 and, later, the second edition to which he contributed many of his own ideas. De Fossa was also responsible for the manuscript copy of the Boccherini guitar quintets now housed in the Library of Congress. Indeed, Boccherini's Italianate style (particularly his op.58 quartets of 1799) appears to have strongly influenced de Fossa's own style of composition. The noted scholar Simon Wynberg also notes the influence of Franz Joseph Haydn's op.9 quartets of the early 1770's upon de Fossa's compositional style. De Fossa's Trios, op.18 gained great popularity during their day; they were dedicated to Heinrich Moritz Baxmann, an eminent cellist of the day who performed their premier along with de Fossa himself.

GEORGE ONSLOW (1784-1853) was born and lived his entire life in France, the son of an English father and a French mother. He studied piano with Johann Baptist Cramer (1771-1858) as a young boy while visiting London. His only composition teacher was Anton Reicha (1770-1836) with whom he studied in Paris in 1807-1808. He composed three operas, four symphonies and works for piano, but his great love was chamber music.

Understanding why Mendelssohn and Schumann thought so highly of George Onslow's chamber music comes with acquaintance to it. It is exquisitely crafted, beautiful, and entertaining to play and to hear. While the writing is not revolutionary, it is both solid and-within its classical constraints-highly inventive. Why it is so obscure today is a mystery.

Mendelssohn and Schumann believed Onslow's chamber music to be on par with that of Haydn, Mozart, and Beethoven. Hector Berlioz called him "the French Beethoven." In a famous illustration from the *Gazette Musicale*, Onslow is pictured with 10 "Compositeurs Dramatique Modern," including Berlioz, Meyerbeer, Mendelssohn, Rossini, and Donizetti; yet today he is a footnote in music history.

With the advent of interest in double bass chamber music, this obscurity is beginning to lessen, for Onslow's best chamber works are his string quintets, of which he wrote 34. Most of these were quintets of the two cello variety, i.e., for two violins, viola, and two cellos. However, once when Onslow was visiting London and his cello quintet op. 32 was scheduled to be performed, the second cellist failed to appear. Domenico Dragonetti, the first internationally celebrated double bassist then living and working in London, was called upon to perform the second cello part. Onslow was so impressed with the result that he, himself, rewrote the works for string quartet and double bass.

The Quintet No. 12 in A minor, Op. 34, like all of Onslow's string quintets, complies with the formal modal of the Viennese Classical School. The first movement, *Allegro*, is in sonata form. The cello opens the work and shares prominence with the first violin in the exposition of themes.

---

---

# Program Notes

Onslow was a cellist and loved to play the instrument solo, something the Parisian Sting Quintet (one with two cellos) allows better than the Viennese Quintet (one with two violas). The Quintet with double bass, which evidence shows Onslow preferred, allows all five instruments in the ensemble to be used characteristically and solo.

The second movement, *Minuetto: Allegro moderato* opens with a strong four-measure unison. The main section of the movement is characterized by driving dotted rhythms. The Trio (or contrasting middle section) features folksong-like melodies presented by various instrumental pairings.

The striking slow movement, *Adagio espressivo*, in F major is the soul of the work. The handling of the voicings in the lyrical passages that are set against a walking double bass pizzicato are various, delicate, masterly, and worthy of Schubert.

(A number of musical gestures in op. 34 recall passages from Franz Schubert's "Great C Major" cello quintet, composed in the same year. In there album entitled *Schubertiana*, The Concert Artists have recorded the Schubert "Great C Major" quintet in my arrangement that includes double bass. It is the greatest masterpiece in the genre, and Onslow's earlier quintets were its inspiration.)

The finale, *Allegro non troppo presto*, is a long sonata rondo (a form combining elements of rondo with its continually returning main section and sonata form with its exposition, development, and recapitulation). It is a playful movement and a fitting close to a neglected chamber music gem.

The Concert Artists are planning to perform more Onslow on their Concert Series, and his quintet op. 51 is scheduled in February 2010.

FRANK EZRA LEVY, born in Paris, France, began his musical education after emigrating to the U.S. in 1939 where he studied cello privately and then theory and composition with Hugo Kauder. Levy attended the Juilliard School, studying cello with Leonard Rose and graduating in 1951 with a B.S. degree. He studied musicology at the University of Chicago where he received his M.A. in 1954. While in Chicago he also continued his cello studies, this time with János Starker. He has spent his lifetime composing while earning his living as a professional cellist. At present, he has 101 published works.

Four of Mr. Levy's orchestral works, including his Second Cello Concerto, recorded September (2004) by the Irish National Orchestra for Naxos Records, were released in 2005 on the label's American Masters series. Among his recent commissions (for the Duo Fresco) is a Duo Concertante for Viola and Guitar, which has been performed frequently by this group, a Trio for Flute, Clarinet and piano commissioned by the Palisades Virtuosi as well as a duo, "Mythic Transformations," for Viola and Clarinet and a Trio for Clarinet, Viola and Piano for the Halcyon Trio. Among some other of his most recent works are: a Cantata, "Six Dreams and a Vision," on poems by Ruth Pitter; his third trio for Violin, Cello and Piano, Five Songs on poems by W. B. Yeats, a Fantasy Concertante for Clarinet, Viola and Double Choir called "To Peace with Love" and four songs on poems by E.A. Poe for Voice and Guitar. "Cycle by the Sea," written for Kean's Concert Artists, is a song cycle on poems by Joel Allegretti written for Soprano, Clarinet, Trumpet, Guitar, Percussion, and String Quintet.

---

---

# Program Notes

**About his Piano Quintet programmed this evening Mr. Levy wrote:**

**“The Quintet for Violin, Viola, Cello, Double Bass, and Piano was composed between November and December 2007, the first of two works written for and dedicated to the Concert Artists of Kean University during my yearlong tenure as the University’s first Composer-in-Residence.**

**My original subtitle for the work was: Meditations on a Simple Tune. Dr. Anthony Scelba, Director of the Concert Artist Program, felt that this subtitle trivialized the piece. I acquiesced and it was duly removed. For the purpose of these notes, however, I will return to it once more.**

**The quintet is in five movements. The first movement (Allegro moderato ma molto tranquillo) opens with all the instruments but the viola providing a hazy backdrop for the entrance of the viola in bar 4 with the work’s central melody (i.e., the simple tune!). I will leave more elaborate analysis of this, as well as the other movements, to others. Suffice it to say that the first movement is in a modified rondo form, with fragments of the opening melody woven in throughout. There is a fugal exposition among the alternating sections, which returns later in inverted form. Finally, the opening section is repeated and the movement ends in a whimper of rumbling triplets in the Double Bass.**

**The second movement (Adagio) is a rhapsodic unfolding of the original melody, which undergoes various guises, emerging, at the end, with the three upper instruments in octaves, the DB in inverted imitation and the piano playing arpeggiated fifths. The movement closes with an air of mystery and of harmonic ambivalence.**

**The third movement, a scherzo (Molto vivace), recalls the central melody in more subtle ways, particularly in the short trio section.**

**In the intense fourth movement (Lento assai), the central tune reappears near the end before the movement’s dramatic conclusion.**

**The last movement (Allegro moderato) is in a lighter vein. In the opening fugato, the subject is a humorous transformation of the central melody. The melody emerges again near the end leading to a stirring finish. The “simple tune” thus provides a kaleidoscopic tapestry for the entire work.”**

---

---

# Biography

## *The Concert Artist Ensemble of Kean University*

**BRENNAN SWEET, Concert Artist in Violin**, was born in New York City, but began violin studies at two years of age in Edmonton, Alberta. In 1977 he studied at the Franz Liszt Academy of Music in Budapest, Hungary. Beginning his college education as an engineering student, he earned a Bachelor of Music degree from Indiana University, where he served for three years as teaching assistant to the eminent Josef Gingold. He then joined the Indiana faculty for two years as Lecturer in Violin. Concertmaster of several orchestras including the Evansville Philharmonic Orchestra and Owensboro Symphony Orchestra, Professor Sweet was also a founding member of the Evansville String Quartet. He performed two seasons as Assistant Concertmaster of the Colorado Music Festival in Boulder. He joined the New Jersey Symphony Orchestra in 1994 as Associate Concertmaster and subsequently led the orchestra as Acting Concertmaster for three seasons under Zdenek Macal. From 2003-2008 he served as Concertmaster of the Brooklyn Philharmonic Orchestra, a position he currently held in conjunction with the Associate Concertmaster position of the NJSO. Professor Sweet performs on the 1713 Antonio Stradivarius ex "*Prince Ferdinand of Bavaria*" violin from the New Jersey Symphony Orchestra Golden Age Collection. He joined the Concert Artist Faculty of Kean University in 2007.

**VICTORIA STEWART, Concert Artist in Violin and Chamber Music**, has degrees from the University of Houston and Baylor University, and did graduate work at the Juilliard School. Her major teachers were Oscar Shumsky, Joseph Fuchs, and Fredell Lack. She is founder and Executive Director of the newly formed Arco Ensemble, a New Jersey based string chamber orchestra. Ms. Stewart is Assistant Concertmaster of the New Jersey State Opera, Principal Second Violinist of the Teatro Grattacielo, and Principal Second Violinist of the Colonial Symphony, where she has appeared as concerto soloist. She is a member of the Westfield Symphony and of the Glimmerglass Opera Orchestra and performs regularly with many musical organizations in New York and New Jersey, including the Long Island Philharmonic and the Long Island Masterwork Chorus. Former positions include Principal Second Violin of the New Jersey Symphony, Concertmaster of Carolina Opera, Assistant Concertmaster of the Texas Opera Theater, Houston Grand Opera, and New York City Opera. As recipient of a Fulbright Performing Artist Award, she performed as Co-concertmaster of the Seoul Philharmonic and appeared as soloist with that orchestra and the Pusan Symphony. Her varied chamber music performances include appearances in major venues and summer festivals, including the Sejong Cultural Center in Seoul, the Kennedy Center, Carnegie Recital Hall, the Grand Teton Festival, and the Glimmerglass Opera Festival. She is Violinist of the Yardarm Trio and was appointed to the Kean University Faculty in 2002.

**BRETT DEUBNER, Concert Artist in Viola**, is one of the most accomplished violists of his generation. He has inspired worldwide critical acclaim. *The Star-Ledger* commented "There is a burning intensity to Deubner's playing, and a refreshing variation in the color of his viola tone." Vienna's *Klang Punkte* has described his performances as "Virtuoso and sparkling." A native of San Francisco and a graduate of the Eastman School of Music, he has inspired the dedication of over 16 new concertos for viola, as well as numerous sonatas and chamber music compositions. His solo engagements include performances with the Knoxville Symphony, the New Jersey Symphony, the North Shore Philharmonic, Bachanalia Chamber Orchestra, the Astoria Symphony, the Bucks County Symphony, and the National Symphony Orchestra of

---

---

# Biography

**Ecuador.** In 2007 he recorded the two concertos by Frank Lewin with the New Symphony Orchestra of Sofia conducted by Rossen Milanov and he premiered and recorded the viola concerto of Trent Johnson with the National Chamber Orchestra of Ukraine. During the 2008-2009 season Mr. Deubner premiered and recorded Andrew Rudin's Viola Concerto with Orchestra 2001 in Philadelphia and Amanda Harberg's "Elegy" for solo viola and string orchestra with the Filharmonica del Quito. He also premiered *Tranfiguraciones* for solo viola, flute and orchestra with the Camerata del Loja of which he is the artistic advisor and principal guest conductor. An active chamber musician and guest at numerous music festivals, Brett Deubner gives performances, and master classes throughout Europe, North and South America. Mr. Deubner has been on the Concert Artist Faculty at Kean University since 2004.

**SUSANNAH CHAPMAN, Concert Artist in Cello,** is well established as a chamber musician, soloist, teacher, and performer in leading chamber orchestras. She has performed as Principal Cellist of Mostly Mozart Festival Orchestra and in both Principal and section positions in the Saint Paul Chamber Orchestra; currently she performs regularly with the Orpheus Chamber Orchestra and serves as Principal Cello of Helmuth Rilling's Oregon Bach Festival. Ms. Chapman has appeared at Jacob's Pillow as a soloist with the Mark Morris Dance Company in works designed for and premiered by Yo-Yo Ma. She is a member of the Cygnus Ensemble, a contemporary music sextet with a concert series New York and residencies at both Sarah Lawrence College and City University of New York. She has traveled to Australia with Bang-on-a-Can All-Stars to perform contemporary concertos in the Sydney Opera House as part of the Olympic Arts Festival. She has spent several summers at the Marlboro Music Festival and has toured with Musician From Marlboro. Her chamber music performances with other New York groups have been heard at the 92nd Street Y, Weill Recital Hall, Merkin Hall, Miller Theatre, the Metropolitan Museum, on NHK Television, and on WNYC. Ms. Chapman holds a Doctorate of Music from SUNY Stony Brook and is a cello instructor at Sarah Lawrence College and at Princeton University. She has taught masterclasses at Manhattan School of Music, Mannes College of Music, Stony Brook University, and University of Florida. She joined the Concert Artist Faculty of Kean University in 2008.

**ANTHONY SCELBA, double bassist,** is Professor and Chair of the Department of Music at Kean University, and is founder and Director of its acclaimed Concert Artist Program. He was the first person to receive a Doctor of Musical Arts Degree in double bass performance from the Juilliard School. He has a Bachelor's and two Master's degrees from the Manhattan School of Music. As a recitalist and a chamber musician, he performs and lectures internationally. He was for five years a member of the *Orquesta del Festival Casals* in San Juan, Puerto Rico. For 10 years he served as Principal Double Bassist of the New Jersey Symphony Orchestra. The founder of the Yardarm Trio, he is unusual among double bassists in specializing in chamber music, and he has greatly expanded his instrument's chamber-music repertoire. His writing, arrangements, and compositions are published widely. He was a Fulbright Fellow, having won a 1983-1984 Performing-Artist Award for Seoul, Korea. He has given masterclasses in Beijing and Shanghai at the request of the Chinese Musicians' Association; he judged Brazil's first National Double Bass Competition; he has been invited to perform and give masterclasses in Scotland, Spain, Austria, Brazil, and throughout the U.S. He has taught on the faculties of Baylor University; the Hartt School, University of Hartford; and the Manhattan School of Music. The Washington Post called his chamber-music performance at the Kennedy Center "inspiring." Classical New Jersey said he is a player of "top caliber...Scelba's tone was vibrant and his technique formidable." He was appointed to the Kean University faculty in 1996.

---

---

# Biography

**ALLISON BREWSTER FRANZETTI, Concert Artist in Piano,** received a BM degree from the Manhattan School of Music and an MM degree from the Juilliard School. A multiple Grammy® Nominee, she has received international acclaim for her virtuosity, musicality, and versatility. She won a First Prize from the Paderewski Foundation, and awards from the Kosciuszko Foundation and the Denver Symphony. She has appeared as guest artist with orchestras here and abroad. As an accompanist and chamber musician, she has collaborated with James Galway, Ransom Wilson, Eugenia Zukerman, Julius Baker, and Robert White. She has premiered works by John Corigliano, Carlos Franzetti, Robert Aldridge, Herschel Garfein, Lowell Liebermann, Matthew Halper, Alan Rawsthorne and Frank Ezra Levy, and other noted composers. Among her many CDs are *20th Century Piano Sonatas* on Naxos for which she received a 2008 Grammy® Nomination for Best Instrumental Soloist Without Orchestra. She is a featured soloist on the 2001 Latin Grammy® Award Winner, *Tango Fatal*, and has recorded Latin American and English chamber music for the Musical Heritage Society. She is also the featured piano soloist for music in the 2003 French-Spanish film, *Dans le rouge du couchant*, the 2005 Argentine film, *Ronda Nocturna*, and the 2006 Argentine film, *Tango Fatal*. Ms. Brewster Franzetti is the author of synopses for *101 Opera Librettos*, published by Black Dog & Leventhal in New York. She joined the Concert Artist faculty in 2001.

**CHRISTOPHER KENNIFF, Concert Artist in Guitar,** is a critically acclaimed recitalist and chamber musician. Active in the performance of contemporary as well as traditional repertoire for the classical guitar, Mr. Kenniff has premiered works by composers Samuel Adler, Emma Lou Diemer, Jose Mora Jimenez, Timothy Broege, John Sichel, Matthew Halper, Victor Kioulaphides, Jose Lezcano, Frank Ezra Levy, Sergio Parotti, Paul Mack Somers, Max Simonic and Raymond Wojcik. Mr. Kenniff has performed at the Juneau Jazz and Classics Festival (Juneau, Alaska), the Chautauqua Festival (Chautauqua, NY), the Bowdoin Festival (New Brunswick, ME), The Crossroads of Tradition Festival (Bloomington, IN) and the Access to Art Chamber Music Festival (Cape May, NJ), and on concert series throughout the United States. Recent collaborations include performances with the Adelphi Chamber Orchestra, the Manhattan Chorale Ensemble, the Eastman Chorale and the Monmouth Civic Chorus. Mr. Kenniff is frequently heard as a member of the acclaimed ensembles Duo Fresco (viola and guitar) and Duo Cantiga (soprano & guitar). He is featured in the NJN cable network's documentary "Morris at the Millennium," and was appointed to the New Jersey State Council on the Arts' Artist in Residence Roster as well as the roster of Music for All Seasons under the artistic direction of renowned cellist Steven Isserlis. Mr. Kenniff holds BM and MM degrees Magna cum Laude from Southern Methodist University and an Artist Diploma from Indiana University. He was awarded first prize at the Councour de Guitarre (Quebec, Canada), the Music Teachers National Association Competition and the National Federation of Music Clubs Biannual Competition. He was also the winner of the Dallas Classical Guitar Society's Young Artist Auditions and the prestigious Dallas Music Teacher's Award. Mr. Kenniff is the founder and director of the American String Teacher's Association of New Jersey's Chamber Music Institute (ASTA/NJ CMI). He has been recognized for contributions as a music educator by the National Foundation for Advancement in the Arts, the New Jersey Guitar and Mandolin Society and was named 2008 Studio Teacher of the Year by the American String Teacher's Association of New Jersey. His students are frequent award winners and many have continued their studies at the nation's top collegiate and conservatory programs. Mr. Kenniff has presented workshops & master classes for ASTA/NJ, MENC, NJ State Council on the Arts, Music for All Seasons, the St. Louis Guitar Society and many collegiate music programs.

---

---

# The Concert Artist Program

The Concert Artist Program of Kean University is entering its second decade. The program attract world-renowned performing musicians onto the faculty of its vital and growing Music Department. While maintaining successful careers as professional performers, Concert Artists perform solo, chamber music, and jazz recitals at Kean, teach private, weekly studio lessons to Kean students, and conduct masterclasses and other community outreach services in the public schools and junior colleges. Some Concert Artists also coach ensembles and teach classroom courses related to their specialties.

Anthony Scelba first proposed the program in 1998 (then called the “Affiliate Artist Program”) as part of an overall plan for advancement of the Music Department. Since then the Program has expanded from three to 20 Concert Artists. Musicians are chosen for the program after a regional search. Eminent artists with reputations for excellence and thriving careers, eager to devote themselves to Kean as performers and teachers, and contribute to the program’s outstanding chamber music series are selected.

The CAP Concert Series includes performances on Thursday evenings and “Informances” (lecture concerts) on Sunday afternoons. In 2008, the CAP appointed Frank Ezra Levy its first Composer in Residence. The brilliant Brazilian composer Liduino Pitombeira has been appointed 2009-2010 Composer-in-Residence. The Concert Artist Series and its new concert hall opening October 2009 are fostering President Dawood Farahi’s vision to make Kean University a regional artistic and cultural center.

Since the program’s inception, Kean’s Concert Artists individually have performed as soloists and chamber musicians here and abroad, recorded CDs, been nominated for several Grammys and Latin Grammys, performed on *Live from Lincoln Center and Kennedy Center* broadcasts, won glowing reviews (including 4½ stars from *Down Beat Magazine*), debuted at prestigious venues and received numerous awards, grants, and recognitions. In 2004, “Concert Artist” was recognized by Kean University as a distinct category of faculty.

Information about these wonderful musicians, about the Concert Artist Performance Series, and their two CDs-the crossover album, *The Great Kean Way: Concert Artists on Broadway and Schubertiana*-can be found at <http://www.Keanconcertartists.com>.

## Acknowledgements

We graciously thank President Dawood Farahi, Vice President Philip Connelly, Vice President Mark Lender, Dean Holly Logue, the Office of University Relations, the Office of Media and Publications, the Kean Foundation, the Department of Music, and all those who, with bold vision, provide continuing support of the Concert Artist Program and the School of Visual and Performing Arts. Special thanks to the American String Teacher’s Association of New Jersey and the Zufall Foundation for their efforts in support of the ASTA/NJ Chamber Music Institute at Kean University.

---

---

# SAVE THE DATES

Thursday, October 8, 2009  
8 p.m.

## ***The Concert Artists Find a Home***

The virtuosity of Kean's Concert Artists and the glorious acoustics of Enlow Hall meet for the first time in a program chosen to feature them both: Sextet in Bb by Brahms, Grand Etude after Paganini by Liszt, Variations by Rossini, Jewel Song by Massenet, and Introduction & Rondo Capriccioso by Saint-Saens



Sunday, October 25, 2009  
3 p.m.

## ***Spirituals Soar***

Perennial favorite, baritone Richard Hobson joins our newest Concert Artist, the brilliant harpist, Robbin Gordon-Cartier, in an Informance of Spirituals, with pianist Allison Brewster Franzetti



Thursday, October 29, 2009  
8 p.m.

## ***Introducing Liduino***

A program of gorgeous and evocative music by Brazilian Liduino Pitombeira, the Concert Artist Program 2009-2010 Composer-in-Residence, including the World Premiere of his Piano Quintet, written for and dedicated to Kean's Concert Artists



For tickets or more information, call the Box Office at 908-737-SHOW (7469) or visit [www.keanstage.com](http://www.keanstage.com)

# NICOLE T A H A N

"...WHEN THE TIME IS RIGHT,  
I'LL BE THE FUTURE ANCHOR  
OF SPORTS CENTER."



STUDENT / ATHLETE

## SACRIFICE

FOR THE LOVE OF THE GAME.



KEAN  
UNIVERSITY  
[www.kean.edu](http://www.kean.edu)

WORLD-CLASS EDUCATION

1000 MORRIS AVENUE • UNION, N.J. 07083 • 908-737-KEAN