

KEAN STAGE



*The Sixth Annual ASTA/NJ Chamber Music Institute
at Kean University Presents:*

The Concert Artist Ensemble of Kean University

Thursday, July 29, 2010

8 p.m.

Enlow Recital Hall

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Brennan Sweet, violin

Victoria Stewart, violin

Mark Holloway, viola

Susannah Chapman, cello

Christopher Kenniff, guitar

Anthony Scelba, double bass


Concert
Artist
PROGRAM

Dr. Anthony Scelba, Director

Program

Sonata (1969) Radamés Gnattali
1906-1988

Allegro comodo

Adagio

Con spirito

Susannah Chapman and Christopher Kenniff

Brazilian Landscapes No. 6 for String Quintet, op. 103 Liduino Pitombeira
b. 1962

1. *Ponteio*

2. *Lamento*

3. *Forrobodó*

Brennan Sweet, Victoria Stewart, Mark Holloway, Susannah Chapman, and
Anthony Scelba

-Intermission-

Quintet for Strings in G minor, op. 51* George Onslow
1784-1853

Allegro impetuoso

Scherzo: Presto

Andante non troppo lento

Finale: Presto agitato

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

Program Notes

Radamés Gnattali (January 27, 1906 Porto Alegre - January 13, 1988 Rio de Janeiro), Brazilian pianist, conductor, radio broadcaster, and composer, belongs to a generation of the Brazilian composers whose work is characterized by mixing Brazilian rhythms with elements of jazz and classical music. This “crossover” approach to composition (the admixture of traditional, popular and classical styles) is found in the work of many composers of the day –Argentine composers Alberto Ginastera and Astor Piazzolla, fellow Brazilian composer Heitor Villa-Lobos, Mexican composer Carlos Chavez and American composer Aaron Copland to name only a few. The guitar occupies a prominent position in his Gnattali’s oeuvre with six solo compositions, three solo concerti, three duo concerti and numerous chamber works. Of the chamber works, the *Sonata for Cello and Guitar*, composed in 1969, is the most widely known today. Composed in three movements patterned on classical sonata form, Gnattali’s Sonata contains rhythmic, harmonic & melodic elements unique to his eclectic compositional style.

Liduíno Pitombeira, 2009-2010 Kean Concert Artist Composer-in-Residence, was born in Russas, Ceará, Brazil in 1962. He is Professor of Composition and Music Theory at the Unidade Acadêmica de Arte e Mídia, Universidade Federal de Campina Grande (UFCG), Brazil. For 12 years he served as performer and Musical Director of the Syntagma Ensemble, in Brazil, a group that performs Early Music and Brazilian Folk Music. Performances of his original compositions have been given by The Berlin Philharmonic Wind Quintet, Louisiana Sinfonietta, Syntagma, Poznan Philharmonic Orchestra (Poland), and Orquestra Sinfônica do Estado de São Paulo (Brazil). He has received composition awards in Brazil and the USA, including the first prize in the 1998 Camargo Guarneri Composition Competition and first prize in the “Sinfonia dos 500 Anos” Composition Contest. His pieces are published by Peters, Bella Musica, Filarmonika LLC, Cantus Quercus, Connors, Alry, RioArte, and Irmãos Vitale. Recordings of his works were made by Magni, Summit, Centaur, Antes, Filarmonika, and Bis labels.

Brazilian Landscapes No. 6 for String Quintet, Op. 103 was completed in 2005 and entered into the Kean University International Composition Competition. It won first prize and received its World Premiere at the University in 2006. The work is part of a series using the title Brazilian Landscapes, which portray my own impressions of my native country. No. 6 is a three-movement work. It begins with a “ponteio,” which is a type of prelude established by the great Brazilian composer Camargo Guarneri. Modal scales and rhythms from the Northeastern part of Brazil form the basis of this entire movement. The second, slow movement is a lament that uses elements inspired by the “modinha,” a love song originating in Portugal. The last movement, “Forrobodó,” is a very energetic dance of African influence that employs elements of the Brazilian dances “samba” and “baião.”

George Onslow, the most obscure composer represented on tonight’s program, was born and lived his entire life in France. He had 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, of which he produced a large catalogue of works.

Program Notes

Mendelssohn and Schumann believed Onslow's chamber music to be on a par with that of Haydn, Mozart, and Beethoven. Hector Berlioz called him "the French Beethoven." Understanding why Mendelssohn and Schumann thought so highly of his chamber music comes with acquaintance to it. It is exquisitely crafted; it is 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. 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. Why Onslow and his music fell into obscurity is a mystery.

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 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 in G minor, Op. 51**, like all of Onslow's string quintets, complies with the formal modal of the Viennese Classical School. The first movement, *Allegro impetuoso*, is in sonata form. The cello opens the work with an arpeggio-like figure. The exposition is distinguished by a striking closing theme.

Onslow was a cellist and loved to use the instrument soloistically, 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 soloistically.

The striking second movement, *Scherzo: Presto*, is rollicking and hearty. The main section is characterized by running scales. The Trio (or contrasting middle section) features a quiet, glass-like stillness.

The slow movement, *Andante non troppo lento*, in Bb major is quite elegant—almost reminiscent of powdered wigs and scented handkerchiefs. The compound ternary has an energetic middle section featuring triplets.

The finale, *Presto agitato*, is a sonata rondo (a form combining elements of rondo with its returning main section in the tonic key and sonata form with its exposition, development, and recapitulation). It is a vigorous movement and a fitting close to a neglected chamber music gem.

Although Domenico Dragonetti was the subject of my doctoral dissertation and I have known about Onslow since the time of its writing, I began programming his works only last year. We are hoping to perform a number of his quintets on the Concert Artist Series in coming seasons.

Notes by Anthony Scelba

Biographies

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 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 other musical organizations in New York and New Jersey, including the Long Island Philharmonic, the St. Cecilia Chorus and Orchestra, 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.

Biographies

MARK HOLLOWAY, guest violist, is a chamber musician sought after within the United States and abroad. He has appeared at such festivals as the Marlboro Music Festival, Ravinia, Music from Angel Fire, Banff, Taos, Mainly Mozart, Caramoor, and the Boston Chamber Music Society. He has played chamber music in France, Switzerland, Russia, and at the International Musicians Seminar in Prussia Cove, England. His current activities include performances with the Jupiter Chamber Players and appearances as a substitute with the New York Philharmonic, Orpheus Chamber Orchestra, American Ballet Theatre, and the American Symphony, where he has played as guest principal violist. He has been principal violist of the Tanglewood Music Center Orchestra and the New York String Orchestra, and was a member and guest principal of the Chamber Orchestra of Philadelphia. He has also appeared with Chamber Music at the 92nd Street Y, and, with the Brandenburg Ensemble, he played at the Casals Festival in Puerto Rico. He has recently recorded music by Stravinsky, Webern, and Paul Moravec for the Naxos label. A member of Chamber Music Society Two, Mr. Holloway studied at The Curtis Institute of Music with Michael Tree, and received his bachelor of music *summa cum laude* from Boston University as a student of Michelle LaCourse.

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 the *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.

Biographies

ANTHONY SCELBA, Professor and Chair of the Department of Music at Kean University, 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. For 10 years he served as Principal Double Bassist of the New Jersey Symphony Orchestra. He was for five years a member of the *Orquesta del Festival Casals* in San Juan, Puerto Rico. 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, Brazil, and throughout the U.S. He has just returned from performances and from giving a series of four masterclasses at The Vorarlberg Music Conservatory, Feldkirch, Austria. 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".

CHRISTOPHER KENNIFF, Concert Artist in Classical Guitar, is a critically acclaimed soloist & chamber musician. The Newark Star Ledger has described him as having "a lush, liquid tone, remarkably clean fingering and a nicely varied touch," while Classical New Jersey writes "Kenniff's presentation and playing stood out among the concerts of the Access to Art Series. His quiet, poignant play with dynamics was mesmerizing...his playing was idiomatic, beautifully voiced, and technically flawless...he left the listeners with the impression that he himself was thrilled to give the performance."

Christopher has won First Prizes in several competitions (most notably *Concour de Guitarre*, Domaine Forget, Quebec, Canada; *Music Teachers' National Association Wurlitzer Collegiate Artists' Competition*). Mr. Kenniff has premiered works by Samuel Adler, Emma Lou Diemer, Frank Ezra Levy, Matthew Halper, Raymond Wojcik, Paul Mack Somers, John Sichel, Sergio Parrotti and others. He will premiere a new work for guitar, viola & choir composed for him by Samuel Adler and a new concerto by Max Simonic this season. 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). He is a member of Kean University's Concert Artist Faculty and is the founder and director of the American String Teacher's Association of New Jersey's annual Chamber Music Institute at Kean University. He has been recognized for contributions as a music educator by the National Foundation for Advancement in the Arts 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 various collegiate/university music programs. He has recorded two compact discs: *Transfiguration* (works by Halper, DeFalla, Purcell, Kioulaphides and Adler) and *Christopher Kenniff plays works by Turina, Ponce, Roussell, Tedesco, Dowland, Scarlatti and Mertz*.

The Concert Artist Program

The Concert Artist Program of Kean University, in its 12th season, brings world-renowned performing musicians onto the faculty of the Kean University Conservatory of Music. While maintaining successful careers as professional performers, Concert Artists present 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.

Dr. Anthony Scelba first proposed the Program in 1998 (then called the “Affiliate Artist Program”) as part of an overall plan for advancement of the Conservatory. 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 high reputations for excellence and thriving careers, who are eager to devote themselves to Kean as performers and teachers, and who would contribute to the Program’s outstanding chamber music series are selected.

The CAP Concert Series includes performances throughout the school year. In 2008, the CAP appointed Frank Ezra Levy its first Composer-in-Residence. Its 2009-2010 Composer-in-Residence is the Brazilian, Liduino Pitombeira. In 2010-2011 it will be Samuel Zyman of the Juilliard School. In 2009, the Program offered three performances in Merkin Concert Hall, New York. The Concert Artist Series and Enlow Recital Hall—its new state-of-the-art home—are helping to realize President Dawood Farahi’s vision to make Kean University an artistic and cultural center for the region.

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 a Grammy and several 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 and recognitions. In 2004, “Concert Artist” was recognized by Kean University as a distinct category of adjunct faculty.

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

Acknowledgements

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Kean Stage 2010-2011 Season
Sneak Peak

The Ahn Trio

Classical Crossover – Chamber Music

September 25 at 7:30 p.m.

Enlow Hall

From Dvorak to The Doors, these Juilliard-trained sisters have taken the classical music world by storm

Vanessa Carlton

Rock/Pop – Grammy Nominee

October 9 at 7:30 p.m.

Enlow Hall

Pop pianist with something to say

Named as a top 10 artist to watch by *Rolling Stone*

Arco Ensemble

Chamber Music

Music from Across the Pond

November 12 at 8 p.m.

Enlow Hall

David Angus conducts the Arco Ensemble in a concert of music by English composers. Featured work will include the Edward Elgar *Serenade for Strings* and Benjamin Britten's *Les Illuminations* sung by soprano Katherine Harris

State Symphony Capella of Russia

50 member vocal ensemble

November 13 at 7:30 p.m.

Enlow Hall

Sharon Isbin

Classical Guitar – Multiple Grammy Winner

December 4 at 7:30 p.m.

Enlow Hall

Baltimore Consort

Folk Music

December 18 at 7:30 p.m.

Enlow Hall

Holiday carols and dance tunes from the British Isles, France and Appalachia sung and performed on lute, flute and viols

Mark O'Connor Quartet

Classical Crossover – Bluegrass – Grammy Winner

February 20 at 3 p.m.

Enlow Hall

Ladysmith Black Mambazo

South African Vocal Ensemble – Grammy Winner
February 27 at 3 p.m.
Wilkins Theatre

Central Chinese National Orchestra

40 piece ensemble
March 5 at 7:30 p.m.
Enlow Hall

Chinese works on traditional instruments as well as works from the western repertoire

Washington Balalaika Society Orchestra

50 piece ensemble
April 3 at 3 p.m.
Wilkins Theatre

Russian, Ukrainian and Eastern European folk music

Arco Ensemble

April 9 at 8 p.m.
Enlow Hall

Jim Brickman

New Age Piano – Grammy Nominee
April 16 at 7:30 p.m.
Enlow Hall



***Concert Artists 2010-2011 Season
in Gene and Shelley Enlow Recital Hall***

En France

October 14 at 8 p.m.

Composer-in-Residence

November 18 at 8 p.m.

Rigoletto

March 24 at 8 p.m.

Ars Vitalis

April 28 at 8 p.m.

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“...I AM
A PASSIONATE
SUPPORTER
of the
CAMPAIGN TO
TRANSFORM
LIVES.

I HOPE
YOU WILL
JOIN ME....”

PHILANTHROPIST /
CHAIRMAN OF THE KEAN BOARD OF TRUSTEES

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