

KEAN STAGE



Concert Artists Ensemble

Kean University Concert Artist Ensemble

Kean Hall

Union, New Jersey

Thursday, August 7, 2008 at 7:30 p.m.



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

Program

*Liebesliederwaltzer, op. 52** Johannes Brahms (1833-1897)

Brennan Sweet, Brett Deubner, Christopher Kenniff

18 love-song waltzes arranged for string quintet by Anthony Scelba in 2008

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|--------------------------------|-----------------------|
| I. Elegante (tempo di Ländler) | X. Piú mosso |
| II. Vigoroso | XI. Piú mosso |
| III. Amoroso | XII. Poco meno mosso |
| IV. Fluido | XIII. Tempo 1° |
| V. Soave | XIV. Moderato |
| VI. Grazioso e gioioso | XV. Listesso tempo |
| VII. Piú lento | XVI. Vivace |
| VIII. Ridente | XVII. Con espressione |
| IX. Moderato | XVIII. Vivo |

Brennan Sweet, Victoria Stewart, Brett Deubner, Caroline Stinson, and Anthony Scelba

- INTERMISSION -

Trio for Violin, Viola and Guitar (rev. 1981) Alfred Uhl (1840-1876)

- I. Allegro deciso
- II. Thema mit Variationen
- III. Vivo – con moto–vivo
- IV. Scherzando

Brennan Sweet, Brett Deubner and Christopher Kenniff

Quintet for Piano, Violin, Viola, Cello, and Double Bass in C minor, op. 16*

..... Hermann Götz (1840-1876)

- I. Andante sostenuto—Allegro con fuoco
- II. Andante con moto
- III. Allegro moderato (quasi Menuetto)
- V. Allegro Vivace

Allison Brewster Franzetti, Brennan Sweet, Brett Deubner, Caroline Stinson, and Anthony Scelba

Program Notes

The Waltz is a musical wonder. No other dance—save the minuet—has benefited from such creative treatment by composers. And no other dance has been adorned with so many glorious 19th century melodies.

The *Liebessieder Walzer* by Johannes Brahms are prime examples. They sing like Schubert songs from start to finish. But for all their Schubertian character, they are quintessential Brahms. Their eternal freshness arises from the composer's consummate technique. As Ernest Newman, the British critic put it, "had Brahms never been stretched to the tension of such works as the C-minor Symphony and the Requiem, he could never have relaxed to the charm of the waltzes." Brahms conceived of his opus 52 as *Hausmusik*. It was composed for a quartet of voices and two pianos, but the music is virtually complete in the piano parts and the work can be performed as a piano duet. The piece is here presented in my arrangement for string quintet.

In view of the large number of dances in the set, it is not surprising that the composer struggled over matters of order and arrangement. Surviving manuscripts and other documents show that the sequence of the dances and their keys remained unsettled right up to press time. I do not alter the sequence of dances, but I do change some keys to suit the stringed instruments. In both the original casting and in my arrangement, most (but not all) adjoining dances are in related keys. I slightly altered some forms and endings, but the continuity brought about by the significant harmonic and motivic material shared between adjacent dances, the cohesion within groupings of units within the cycle, and the closure for each grouping are not disturbed. I hope that this magnificent work thrives in my arrangement, which will be published by Ludwin Music, Los Angeles.

Hermann Götz, a remarkable but little known German composer, was born in Königsberg, Prussia in 1840. He began regular piano studies at the comparatively advanced age of seventeen. His teachers included Hans von Billow. Obscurity defined his early professional years as an organist in Switzerland, when in 1866 his first opera, the Singspiel *Die heiligen drei Königen* (The Taming of the Shrew), caught fire and quickly made the rounds of the great German opera houses. Unfortunately, Götz did not live to enjoy his success. He died of tuberculosis in 1876 at the age of 35, leaving a second opera, *Francesca da Rimini*, with instructions for its completion. Besides these works for the stage, Götz wrote a number of vocal, choral, keyboard, orchestral, and chamber pieces including an excellent Symphony in F, a Piano Quartet in E major (op. 6), and the fine **Piano Quintet in C minor (op. 16)** of 1874. George Bernard Shaw, wrote in *The World* (November 1893; reprinted in *Music in London*): "You have to go to Mozart's finest quartets and quintets on the one hand, and to Die Meistersinger on the other, for work of the quality we find, not here and there, but continuously, in the Symphony and in the opera, two masterpieces which place him securely above all other German composers of the last hundred years, save only Mozart and Beethoven, Weber and Wagner." Despite this praise and Gustav Mahler's performances of a number of his works, Götz was largely overlooked after his death. Only since the 1990s has his music been revived.

Although Götz showed an active interest in Brahms, Wagner and Liszt, his own compositional style was more influenced by Mendelssohn and Schumann. His music, including the Piano Quintet, is defined by lyricism and formal clarity; it is serious and concentrated. Götz scrupulously avoided extravagant effects. His great mastery of compositional technique is quite apparent in its correlation of motives and its control and intensity of expression. Op. 16 bears the epigraph "And if mortal man falls silent in his pain, may a god grant that I may utter what I suffer." Especially valuable for its unusual instrumentation including double bass, the Kean Concert Artist Ensemble has added this significant work to its repertory.

Austrian composer Alfred Uhl (June 5, 1909 – June 8, 1992) is commonly remembered for his many compositions for clarinet, including educational material and concert works that remain central to that instrument's repertoire. Additionally, he gained attention throughout Europe and abroad for his many fine concert works for widely varying instrumental combinations. Uhl was influential as a professor of Music Theory and Composition at the University of Music and Performing Arts Vienna – a position he held since

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1945. The *Trio for Violin, Viola and Guitar* that you will hear this evening appears as a successor to – and in place of – the *Trio* composed for the same instruments in 1929, which has been out of print for many years. Despite requests from performers, the composer would not agree to an unchanged reprint of that early piece. Uhl revised the *Trio* in July of 1981 for the “Guitar Chamber Music” series edited by Karl Scheit. The original fourth movement was eliminated and replaced by a new movement which takes its place beside the other three without a break in style. The first three movements are substantially unaltered in structure. Uhl’s *Trio* features many of the same musical traits that characterize many of his other concert works: harmonic chromaticism within a generally conservative tonal scheme, decidedly lyrical bent and playful textures.

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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. In 2003 he was named concertmaster of the Brooklyn Philharmonic Orchestra, a position he currently holds 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.

BRETT DEUBNER, concert artist in viola and one of this generation’s leading violists, has thrilled audiences with his technical mastery and soulful playing. *The (New Jersey) Star-Ledger* said, “There is a burning intensity to Deubner’s playing, and a refreshing variation in the color of his viola tone.” Brett Deubner has made concerto appearances with the New Jersey Symphony Orchestra, the Knoxville Symphony, the North Shore Philharmonic of Boston, the Eastman Philharmonia, as well as the Bacchanalia Chamber Orchestra in New York City. Upcoming solo appearances include performances with the National Symphony Orchestra of the Ukraine and Orchestra 2001 at the Kimmel Center in Philadelphia and the release of a recording of two concertos with the New Symphony Orchestra of Sofia, Bulgaria on the Albany label. He has premiered and received viola concerto dedications by Lalo Schiffrin, Samuel Adler, Andrew Rudin, Frank Lewin, Trent Johnson, Frank Ezra Levy, Sergio Parotti and Jose Lezcano. Chamber music commissions include works by David Del Tredici, Joelle Wallach, Edie Hill, David Sampson, Raymond Wojcik, Matthew Halper, Paul Mack Somers and Andrew Rudin. He has performed with members of the Tokyo, Vermeer, Cassatt, Chicago, and Colorado quartet, as well as the Amadeus and Claremont Trios. Mr. Deubner has been on the Concert Artist faculty at Kean University since 2004.

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

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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. She has made premiere recordings with the Bronx Arts Ensemble and with the Glimmerglass Opera. 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.

CAROLINE STINSON, concert artist in cello, has a B.M. with honors from the Cleveland Institute and a Performance Diploma with distinction from the Hochschule für Musik Köln, where she lived for three years, performing across the continent, and where she was awarded first prize in the Hohnen Foundation Cello Competition. Winner of the 2007 J.B Watkins Prize from the Canada Council for the Arts, she appears in Canada, the United States and Europe each season as a soloist and chamber artist. From 2000 to 2003, she was a member of the Cassatt String Quartet, with whom she performed and taught extensively, and premiered some two dozen new works. Through solo and ensemble work, Caroline has worked closely with composers George Crumb, Peter Eötvös, John Harbison, Aaron Jay Kernis, George Rochberg, Steven Stucky, Joan Tower and Anna Weesner. She is a member of the original cello quartet CELLO, the Athabasca String Trio, the Contrasts Quartet, and the new music and improvisation ensemble Open End, which she founded with her husband and composer Andrew Waggoner. Professor Stinson is crafting programs for virtuoso cello, the first of which she presented at the 2006 Winnipeg New Music Festival. She has recorded for Albany, Bridge, Koch, and NAXOS, as well as CBC Radio Canada, Radio France and WAMC New York, and is on the affiliate artist faculties of Syracuse University (NY); she joined the Kean faculty as a concert artist in 2006.

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. 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. He was a 1983-1984 winner of the Fulbright Performing-Artist Award for Seoul, Korea, 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 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."

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ALLISON BREWSTER FRANZETTI, concert artist in piano, received a B.M. degree from the Manhattan School of Music and an M.M. 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 numerous orchestras and has collaborated as accompanist and chamber musician, with renowned artists internationally. 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; *Reflexiones*, a double concerto album, released on Amapola Records; *Tango Bar*, a Latin Grammy® nominee for Best Tango Album released on Chesky Records; and *Poeta de Arrabal*, a Grammy® nominee for Best Classical Crossover Album. 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. An edition of Ecuadorian Mestizo Music done in collaboration with flutist and former faculty member Sharon Levin was published in 2006. She joined the Concert Artist faculty in 2001.

CHRISTOPHER KENNIFF, concert artist in classical guitar, is a critically acclaimed soloist and chamber musician who is frequently heard as a member of the acclaimed ensemble Duo Fresco: New Directions for Viola & Guitar (www.duofresco.com) and with acclaimed soprano Katherine Harris in Duo Cantiga (www.duocantiga.com). *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 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 and choir composed for him by Samuel Adler and a new concerto by Max Simoncic this season. Mr. Kenniff has performed at the Juneau Jazz and Classics Festival (Juneau, Alaska), the Chautauqua Festival (Chautauqua, N.Y.), the Bowdoin Festival (New Brunswick, Maine), The Crossroads of Tradition Festival (Bloomington, Ind.) and the Access to Art Chamber Music Festival (Cape May, N.J.). He 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 and 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, Roussel, Tedesco, Dowland, Scarlatti and Mertz*.

The Concert Artist Program

The Concert Artist Program of Kean University celebrates its 10th Anniversary Concert Season. The program brings world-renowned performing musicians onto the faculty of its vital and growing Department of Music. 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 special-ties.

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 Department of Music. Since then the program has expanded from three to 18 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 on Thursday evenings and "Informances" (lecture concerts) on Sunday afternoons. In 2008, the CAP appointed Frank Ezra Levy its first Composer in Residence. The Concert Artist Series and Enlow Hall — its new state-of-the-art concert hall (opening January 2009) — 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 4 1/2 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 faculty.

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

Acknowledgements

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KEAN STAGE

SAVE THE DATES

Sunday, September 28, 3 p.m., Kean Hall

Words and Music Rising (Joanna Frankel, *violin* & Gabriela Martinez, *piano*)

Poetry and music for violin and piano

Mozart, Szymanowski, Ysaye, and Brahms

Thursday, October 2, 8 p.m., Kean Hall

The Levy Piano Quintet (Lisa Hansen, *flute*; Brennan Sweet, *violin*;

Brett Deubner, *viola*; Susannah Chapman, *cello*;

Anthony Scelba, *double bass*; & Allison Brewster Franzetti, *piano*)

Includes the World Premiere of Frank Ezra Levy's *Quintet for Violin, Viola, Cello,*

Double Bass, and Piano; the Franck Violin Sonata; and the Schubert

Introduction and Variations on a theme from the Müllerlieder for flute and piano

Thursday, October 23, 8 p.m., Kean Hall

Duo Fresco Returns (Brett Deubner, *viola* & Christopher Kenniff, *guitar*)

Music for viola and guitar by Vaughn-Williams, Marais, U.S. premiere of music

by Stephen Dodgson & Greg Caffrey.

Thursday, November 6, 8 p.m., Kean Hall

Felix Draeseke (Brennan Sweet, Victoria Stewart, *violins*; Brett Deubner, *viola*;

Caroline Stinson, *cello*; Alexander Fiterstein, *clarinet*; & Gabriela Martinez, *piano*)

Draeseke Clarinet Sonata, Second Viola Sonata, and String Quintet op. 77

<http://www.draeseke.org/news/20081106keanunivca.htm>

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