

GENE & SHELLEY
Enlow
RECITAL HALL



Photo credit: Susan DeFurianni

The Late Romantics

A program dedicated to Alan Krueck, 1939-2010

Thursday, October 6, 2011

7:30 p.m.

*Brennan Sweet and Victoria Stewart, violins
Maurycy Banaszek and Joanna Frankel, violas
Susannah Chapman, cello; Anthony Scelba, double bass
Romie de Guise-Langlois, clarinet; and Gabriela Martinez, piano*

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PROGRAM

Variations and Finale (from the Sextet in G Minor, op. 178)* Joachim Raff
(1822-1882)

- I. Variations: *Larghetto, Un poco piú moto, Un poco piú moto, Molto meno mosso, Doppio movimento, Molto meno moso*
- II. *Finale: Allegro*

Brennan Sweet, Victoria Stewart, Maurycy Banaszek, Joanna Frankel,
Susannah Chapman, and Anthony Scelba

Sonata in Bb Major for Clarinet and Piano, Op. 38 (1887)* Felix Draeseke
(1835-1913)

- I. *Allegro moderato*
- II. *Adagio ma non troppo*
- III. *Scherzo; Allegro molto vivace (Presto)*
- IV. *Allegro con brio*

Romie de Guise-Langlois and Gabriela Martinez

– Intermission of 15 Minutes –

String Sextet No. 2 in G, op. 36* Johannes Brahms
(1833-1897)

- I. *Allegro non troppo*
- II. *Scherzo: Allegro non troppo, Trio: Presto giocoso*
- III. *Adagio*
- IV. *Poco allegro*

Brennan Sweet, Victoria Stewart, Joanna Frankel, Maurycy Banaszek,
Susannah Chapman, and Anthony Scelba

*Please hold applause until the conclusion of these multi-movement works.



PROGRAM NOTES

Joachim Raff was a self-taught musician who became world renowned—ranked as one of the foremost composers of his day by colleagues, critics, and audiences alike, with acknowledged masterworks in most important musical genre. He overcame a disadvantageous youth to achieve a reputation equal to those of Brahms and Wagner. He was one of the most performed composers among his contemporaries.

He had a close association with Liszt and orchestrated many of his works for him. An esteemed teacher and musical administrator, Raff was director of a prestigious conservatory and, by his teaching and his musical innovations influenced composers as diverse as Mahler, Richard Strauss and Tchaikovsky. Yet, from the moment of his death in 1882, his reputation slid into precipitous decline; within thirty years, his music was very rarely performed.

Why? Raff simply wrote too much music: 216 works with opus numbers, another 74 works without, and 48 arrangements of his own music. He was insufficiently self-critical. His works are of uneven quality.

It is obvious to us now that Raff did not deserve all the acclaim he enjoyed in his lifetime. Nor does he deserve the oblivion to which he has been consigned for most of the 20th century. He was not a genius to rank alongside Brahms and Wagner, but he was certainly gifted and his achievement was considerable. Included in his vast output are works of rare quality, great technical skill, daring originality, and rapt beauty. To ignore Raff's better works is to deny ourselves much that is moving and beautiful, stirring and colorful.

The Sextet for Strings of 1872 was a piece that Alan Krueck, a noted musicologist and Raff authority, suggested I arrange to include double bass. Dr. Krueck died this past year and our performances of the Variations and Finale from Raff's Sextet for Strings and the Clarinet Sonata by Felix Draeseke are dedicated to him.

* * * * *

Dr. Krueck was also an authority on Felix Draeseke, and was Director of the International Draeseke Society North America. We first met when he came to Kean to hear an all-Draeseke concert given by the Concert Artists—the first such event in the U.S. He wrote a glorious review of that concert and was so impressed with the Concert Artists that he willed his library to Kean. (The review can be found at http://www.draeseke.org/news/keanuniv_rev.htm.)

Dubbed a “giant” by Franz Liszt, **Felix Draeseke** was one of the leading composers of the “New-German School.” From the late 19th to early 20th Century, the music of this composer was performed and held in high regard. Brahms considered him a rival, but like Raff, we seldom hear of him anymore. Changes in fashion and political climates allowed his name and music to slip into obscurity, but as the 20th Century ended, recordings spurred a renewed interest in his music.

Draeseke's Sonata in B-flat Major for Clarinet and Piano, op. 38, was written at a highpoint of the composer's career. In 1887 clarinetists did not have a large repertoire of works by major composers in the genre of duo-sonata. The sonatas of Brahms, Reger and Saint-Saens were well in the future, so it is not without justification to claim Draeseke's effort as the first major clarinet sonata of the 19th century. (Earlier works by Weber, Spohr, and Gade are more collections of genre pieces, potpourris, or themes and variations.) Draeseke dedicated the Clarinet Sonata to his colleague at the Dresden Con-

PROGRAM NOTES

servatory, Friedrich Demnitz. The work sounds deceptively easy and uncomplicated, but it has many virtuosic demands and is a classic of compositional sophistication.

Johannes Brahms, one of our greatest composers, a musician who stands at the pinnacle of our Western music-tradition, requires no further introduction. Brahms composed his two Sextets for Strings, (*opp.* 18 and 36) for the standard ensemble comprised of a pair each of violins, violas and celli. These compositions, themselves, helped establish that ensemble as the standard. The Concert Artists performed the first of the two Sextets (in B-flat Major), in my arrangement that includes double bass, on the first concert that we give in Enlow Hall in 2009. This evening we perform the Sextet in G Major, again in my arrangement.

All of my arrangements of chamber music in this vein—including the Brahms and Raff Sextets—are published by Editions Silvertrust of Riverwoods, Illinois, which features them on a catalogue page of chamber music with double bass, found at <http://www.editionsilvertrust.com/chamber-music-with-bass.htm>.

Both sextets by Brahms radiate a warmth and sonic glow that show off the magnificent acoustical properties of Kean's new chamber music recital hall.

The Sextet *op.* 36, subtitled *Agathe*, uses rhythmic and melodic ideas that evoke the name of Brahms' beloved, Agathe von Siebold (from whom he fled when marriage seemed expected and imminent). His use of a compositional technique called *soggetto cavato dal nome*, producing the notes A-G-A-H-E (German notation for the pitches A-G-A-B-E), makes an obvious point. Referring to this sextet Brahms said, "I have emancipated myself from my last love." But, it is interesting to note that work on the piece started some four years before his involvement with Agathe and was completed five years after their breakup.

The first movement, which opens in a hushed mysterious mood, contains a rhythmic motif (long-short-long) that is part of the opening theme and suggests the syllabic stress of Agathe's name spoken. The Agathe motto (A-G-A-B-E) is first stated in a subsection of Theme II in the exposition.

Agathe's rhythmic motif is also found here and there in the second movement scherzo. Another way to evoke the lover's name rhythmically—with three, repeated, forceful, equal-length notes—is found in the lively stomping Landler-like Trio (or middle section).

Edward Hanslick, the Viennese critic, friend, and supporter of Brahms, described the third movement of the sextet as "variations with no theme," but typical of Brahms and his complex compositional processes, the slow movement's theme (actually, the first 12 measures) closely resembles the opening theme of the first movement. It is followed by five variations and coda. (Variations 4 and 5 are extended, turning the unisectional theme into a binary.)

The finale alternates lively and relaxed episodes, fugal passages, and long-lined melodies. The repeated 16th notes opening the last movement carry an important new rhythmic motive. What ingenuity! One of the glories of 19th century chamber music, the Sextet in G Major was published in 1865 and dedicated to Princess Anna of Hesse.

— Notes by Anthony Scelba

IN MEMORIAM



Dr. Alan H. Krueck (1939-2010) was born in Rochester, New York, but spent his adolescence in Syracuse, New York after his family moved there in 1952. He graduated from Syracuse University in 1961, where he studied violin with Louis Krasner, composition with Ernst Bacon and music history under Abraham Veinus. In the fall of 1961 he was accepted into the musicology program at the University of Zürich, Switzerland, where he studied primarily with Professor Kurt von Fischer. With his dissertation (available in print), *The Symphonies of Felix Draeseke: A Study in Consideration of Developments in Symphonic Form in the Second Half of the Nineteenth Century*, he was awarded his Doctor of Philosophy degree from the University of Zürich in 1967. He also held a master's degree in German language

and literature from Michigan State University. From 1966 to 2003 he was a faculty member at California University of Pennsylvania, and a full professor from 1972 until his retirement. He was a member of the American Musicological Society since 1963 and twice served as president of the Allegheny Chapter of the AMS. He was the representative for the International Draeseke Society/North America, the English language section of the Internationale Draeseke Gesellschaft in Coburg, Germany, of which he was a board member. His main scholarly thrust was the furtherance of the music of Felix Draeseke and to this end he prepared and published first editions of compositions by Draeseke and supervised recordings of Draeseke's works via the AK/Coburg label, a service of the International Draeseke Society/North America.

It was an honor to have Dr. Krueck with us here at Kean for the Nation's first all-Draeseke concert in 2008. As mentioned above, Dr. Krueck graciously reviewed that concert and was impressed enough with the Concert Artists and the music program at Kean to donate his precious library to us. In appreciation, we fondly remember him this evening.



PERFORMERS

Maurycy Banaszek, Concert Artist in Viola, was born in Warsaw, Poland where he began violin studies at the age of 6. He continued his musical education at the F. Chopin Academy of Music in Warsaw. He has appeared in recital and as a soloist with orchestras in Europe and in USA. He received numerous violin, viola and chamber music awards. As a founding member of The Elsner String Quartet he has played in Carnegie Hall, Wigmore Hall in London, Gewandhaus in Leipzig, among others. In August 1998 he was invited by the members of the legendary Amadeus String Quartet to perform at the Amadeus Quartet 50th Anniversary Gala Concert in London. He has participated in many international music festivals (including Marlboro, Seattle, Santa Fe, Aldeburgh, Moritzburg, Mozart, Kingston, Martha's Vineyard, Warsaw Autumn). He regularly tours with the Musicians from Marlboro and appears at the Bargemusic in New York. He has made numerous recordings and broadcasts for TV/Radio stations in Europe, Asia and America (including regular live appearances on WQXR New York). He acted as a guest Principal Violist of the St. Paul Chamber Orchestra and has been a guest artist with the American, Miro, Camerata, Szymanowski, Coolidge String Quartets. He was recently invited to be the soloist with the National Symphony Orchestra of Mexico, the New Jersey Lyric Orchestra at their Carnegie Hall debut performance and with the Metamorphosen Chamber Orchestra in Jordan Hall, Boston. He was also chosen by Gidon Kremer to participate in Chamber Music Connects the World Festival in Kronberg, Germany where he performed with the Guarneri String Quartet. He is a graduate of the Manhattan School of Music in New York where he studied with Michael Tree. He holds a position of a Principal Viola at the Metamorphosen Chamber Orchestra and is a member of Sejong Soloists and the Metropolis Ensemble. He is also a founding member of ECCO - the new conductor-less chamber orchestra. He plays a viola made by Hiroshi Iizuka in Philadelphia in 1997. He joined the Kean University Concert Artist Faculty in 2011.

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 Helmut 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 Musicians 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

PERFORMERS

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.

Romie de Guise-Langlois, Concert Artist in Clarinet, has been praised as “...extraordinary...” and “...a formidable clarinetist...” by the *New York Times*. She has appeared as soloist and chamber musician on major concert stages throughout the United States, Canada, Europe, and Asia. Ms. de Guise-Langlois has performed as soloist with the Houston Symphony, the Chamber Music Society of Lincoln Center, Ensemble ACJW, the Yale Philharmonia, McGill University Symphony Orchestra, at Music@Menlo and at Banff Center for the Arts. In 2011, the Chamber Music Society of Lincoln Center announced her as a winner of the CMS Two competition, and she will join CMS Two for the next two seasons. She was awarded the First Prize in the 2009 Houston Symphony Ima Hogg Competition; she was additionally a First Prize winner of the Woolsey Hall Competition at Yale University, the McGill University Classical Concerto Competition, the Canadian Music Competition, and was the recipient of the Canadian Broadcasting Company award. Her performances have been broadcast on WNYC, Houston Public Radio, Vermont Public Radio and on Radio-Canada. She recently spent her summers at Marlboro Music and toured with Musicians from Marlboro. Ms. de Guise-Langlois has performed as principal clarinetist for the Orchestra of St. Luke’s, The Knights, the New Haven Symphony Orchestra and the Sinfonietta of Riverdale. A native of Montreal, Ms. de Guise-Langlois received her Bachelor of Music degree from McGill University. Her Master of Music degree, supported by the Canada Council of Arts, and Artist Diploma are from the Yale School of Music, where she studied under David Shifrin. Ms. de Guise-Langlois completed her fellowship at The Academy—a Program of Carnegie Hall, The Juilliard School, and The Weill Music Institute; and was appointed to the Kean University Concert Artist faculty in 2010.

Joanna Marie Frankel, Concert Artist of Violin and Viola, has been praised for “aesthetic intelligence” (The New York Sun), and for “powerhouse performances” (The Post and Courier, Charleston). She received the 2007 Career Grant from the Rachel Elizabeth Barton Foundation, and The Juilliard School’s 2007 William Schuman Prize for outstanding artistic excellence and leadership. Professor Frankel was named a 2008 La Gesse Foundation Young Artist Fellow, personally selected by the foundation’s director, The Princess Cecilia de Medici. She has recently returned from performances in South Africa and Europe. Other performance highlights include solo recitals in Malta, Toulouse, Triberg, Budapest, Chicago, New York, Philadelphia, and Washington D.C., and concerto appearances in Tennessee, Michigan, and New Jersey. On her debut recital tour Ms.

PERFORMERS

Frankel performed solo engagements at Concertgebouw Amsterdam, Glazunov Hall (St. Petersburg), Suk Hall, Rudolfinum (Prague), and at various distinguished concert halls across Eastern Europe. As a chamber musician proficient on the violin and viola, she has been invited as guest artist at festivals including The International String Orchestra Festival, Santa Fe New Music, The International Holland Music Sessions, Spoleto Festival USA, and The Aspen Music Festival. Ms. Frankel performed her Carnegie Hall recital debut in January of 2007. She performs on the 1846 Jean Baptiste Vuillaume violin labeled 'Joseph Guarnerius fecit Cremonae,' a copy of the Ole Bull Guarneri del Jesu, on extended loan from a generous patron through the Rachel Elizabeth Barton Foundation, and on a custom-made Robert Brode viola, built especially for her in 2001.

Gabriela Martinez, Concert Artist in Piano, was born and raised in Venezuela. She won first prize at the 2003 Anton Rubinstein International Piano Competition in Dresden and was a semifinalist at the 12th Van Cliburn International Piano Competition, where she also received its Jury Discretionary Award. Professor Martinez was recently praised as a “musical genius” by Gustavo Dudamel, renowned conductor of the Los Angeles Philharmonic. She performed last summer as soloist with the Chicago Symphony under the direction of Itzhak Perlman. She has performed internationally as orchestral soloist, chamber musician, and recitalist at renowned venues including Carnegie Hall, Avery Fisher Hall, Alice Tully Hall, Grosses Festspielhaus in Salzburg; Semperoper in Dresden, Tivoli Gardens in Copenhagen, the Verbier Festival, the Snow and Symphony Festival in St. Moritz, Festival de Radio France et Montpellier, Festival dei Due Mondi, and the Mostly Mozart and Tokyo International Music Festivals. She has appeared as soloist with the New Jersey, Fort Worth, Pacific and San Francisco symphonies; Stuttgarter Philharmoniker; Symphonisches Staatsorchester Halle; Tivoli Philharmonic; and regularly performs with the Simón Bolívar Youth Symphony Orchestra with Gustavo Dudamel. She earned her Bachelor and Master of Music degrees from The Juilliard School as a full scholarship student of Yoheved Kaplinsky. Ms. Martinez is currently pursuing her doctorate in Halle, Germany with Professor Marco Antonio de Almeida. From 2007-2009, Ms. Martinez was a Fellow of *The Academy*—a Program of Carnegie Hall, the Juilliard School, and the Weill Music Institute. She joined the Concert Artist Faculty of Kean in 2008.

Anthony Scelba, Professor and Director of the Conservatory 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 un-

PERFORMERS

usual 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. Most recently he has performed and given a series of four masterclasses at The Vorarlberg Music Conservatory, Feldkirch, Austria. A few months later, he performed and served as Artistic Director of *Festival Internacional de Música de Campina Grande* in Brazil. 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".

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 Arco Ensemble, a New Jersey based string chamber orchestra. Ms Stewart is Principal Second Violinist of the Teatro Grattacielo, and was Principal Second Violinist of the former Colonial Symphony, where she 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, and 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. Last summer she performed and served as Artist Faculty in Violin at the *Festival Internacional de Música de Campina Grande* in Brazil. She is Violinist of the Yardarm Trio and was appointed to the Kean University Faculty in 2002.

PERFORMERS



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 held in conjunction with the Associate Concertmaster position of the NJSO. He appears frequently as a violin soloist and chamber musician. 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.



SAVE THE DATE

*Please join us for our entire 2011-2012 Concert Series
in Enlow and Kean Halls*

The Sound of the Angels

Thursday, October 20, 2011 at 7:30 p.m.

Kean Hall

Music for Soprano, Flute, and Harp with Sephardic and Celtic selections and works by Saint-Saens, Persichetti, and Roussell
Katherine Harris, soprano; Lisa Hansen, Flute; Robbin Gordon-Cartier, harp

The Music of João Guilherme Ripper

Thursday, November 17, 2011 at 7:30 p.m.

Enlow Recital Hall

The melodic and rhythmic music of Kean's 2011-2012 Concert Artist Composer-in-Residence João Guilherme Ripper including the Trio for Clarinet, Viola, and Piano; *Kinderszenen* for Clarinet, Cello, and Piano; *Brazilian Landscapes No. 1* for Oboe, Clarinet, and Piano; *Matins* for Oboe and String Quintet; and the world premiere of *From My Window No. 2*, his first String Quintet, written especially for the Concert Artists
Brennan Sweet, Victoria Stewart, violins; Maurycy Banaszek, viola; Susannah Chapman, cello; Anthony Scelba, double bass; Lynne Cohen, oboe; Romie de Guise-Langois, clarinet; Allison Brewster Franzetti, piano

Jazz Poetry

Monday, November 28, 2011, 7:30 p.m.

University Center Little Theatre

Jazz performed by a renowned Quintet, starring alto saxophonist Andy Fusco and featuring drummer James Musto—all related to "Jazz Poetry"

The Beethoven Septet

Sunday, February 26, 2012 at 3 p.m.

Kean Hall

Tango by 2009-2010 Concert Artist Composer-in-Residence, Liduino Pitombeira, and one of Beethoven's most popular works, the Septet in E^b for Winds and Strings, op. 20
Sharon Roffinan and Victoria Stewart, violins; Joanna Frankel, viola; Susannah Chapman, cello; Anthony Scelba, double bass; Romie de Guise Langlois, clarinet; Andrea Herr, bassoon; and Lisa Pike, horn

THE CONCERT ARTIST PROGRAM

The Concert Artist Program of Kean University, in its 13th season, brings world-renowned performing musicians onto the faculty of the Kean 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 Music Department. Since then the Program has expanded from three to twenty 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 the Swiss-American Frank Ezra Levy its first Composer-in-Residence. Its 2009-2010 Composer-in-Residence was the Brazilian, Liduino Pitombeira. The 2010-2011 Composer-in-Residence was Mexican-American Samuel Zyman of the Juilliard School, and the 2011-2012 Composer is Brazilian João Guilherme Ripper. The Program performs off campus and has offered three performances in Merkin Concert Hall, New York. The Concert Artist Series is presented in Enlow Recital Hall and Kean Hall.

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 —

We graciously thank President Dawood Farahi, Vice President Jeffrey Toney, Vice President Philip Connelly, Acting Dean Holly Logue, CVPA Founding Dean Carole Shaffer-Koros, CA Publicist Susan DeFurianni, CA Graduate Assistant Susan Hero, the Office of Media and Publications, the Kean Foundation, the Conservatory of Music, and all those who, with bold vision, provide continuing support of the Concert Artist Program and the College of Visual and Performing Arts.

SAVE THE DATE

Holy Károly: The Surprising Music of K. Goldmark

Thursday, March 8, 2012 at 7:30 p.m.

Enlow Hall

The music of a forgotten master, including Goldmark's Piano Trio No 2 in E minor, op. 33; the Violin Sonata in D, op. 25; and the String Quintet in A minor, op. 9

Sharon Roffman, Brennan Sweet, and Victoria Stewart, violins; Maurycy Banaszek, viola; Susannah Chapman, cello; Anthony Scelba, double bass; and Gabriela Martinez, piano

A Feminine Odyssey

Thursday, March 15, 2012 at 7:30 p.m.

Kean Hall

A glimpse into the lives and works of Thea Musgrave, Germaine Tailleferre, and other extraordinary women composers from around the world

Katherine Harris, soprano; Christopher Kenniff, guitar; Allison Brewster Franzetti, piano

Ars Longa

Thursday, April 12, 2012 at 7:30 p.m.

Enlow Recital Hall

Chamber music works destined to last by our five Concert Artist Composers-in-Residence, including the World Premiere of Piano Quintet No. 1 by 2011-2012 Composer-in-Residence

João Guilherme Ripper

Brennan Sweet, violin; Maurycy Banaszek, viola; Susannah Chapman, cello; Anthony Scelba, double bass; Allison Brewster Franzetti and Gabriela Martinez, piano; Charles Bumcrot, trumpet; and Christopher Kenniff, guitar.

Back to Bach

Sunday, April 22, 2012 at 3 p.m.

Kean Hall

The Cantata *Ich habe genug* and Bach's engaging instrumental music in the Concert Artists' first All-Bach program

Brennan Sweet, and Victoria Stewart, violins; Maurycy Banaszek, viola; Susannah Chapman, cello; Anthony Scelba, double bass; Lynne Cohen, oboe; Stephanie Ho, piano

OUR NEXT PROGRAM



The Sound of the Angels

Thursday, October 20, 2011 at 7:30 p.m.

Kean Hall

Music for Soprano, Flute, and Harp with Sephardic and Celtic selections and works by Saint-Saens, Persichetti, Roussell, and a World Premiere by Michael Cohen

This concert features the premiere of a new version of Michael Cohen's *Two Songs on Texts of Edna St. Vincent Millay*, which was commissioned by Kean Concert Artist and flute professor Lisa Hansen. Mr. Cohen's and Ms. Hansen's musical collaboration dates back to 1980 when Ms. Hansen, then a Juilliard student, performed his music at a special memorial concert for Otto Frank at the 92 Street Y. Ms. Hansen gave the world premiere of Mr. Cohen's *I Remember*, based on Anne Frank's diary, at the U.S. Holocaust Museum in Washington D.C. The Chicago Tribune described it as "a haunting, moving work," and this and other works of Michael Cohen have been heard at major festivals and concert halls in Europe and the U.S.

Katherine Harris, soprano; Lisa Hansen, Flute; Robbin Gordon-Cartier, harp

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RECITAL HALL
2011-12 Season Special Event

An Evening with
John Legend

Sunday, October 23
7 p.m.



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