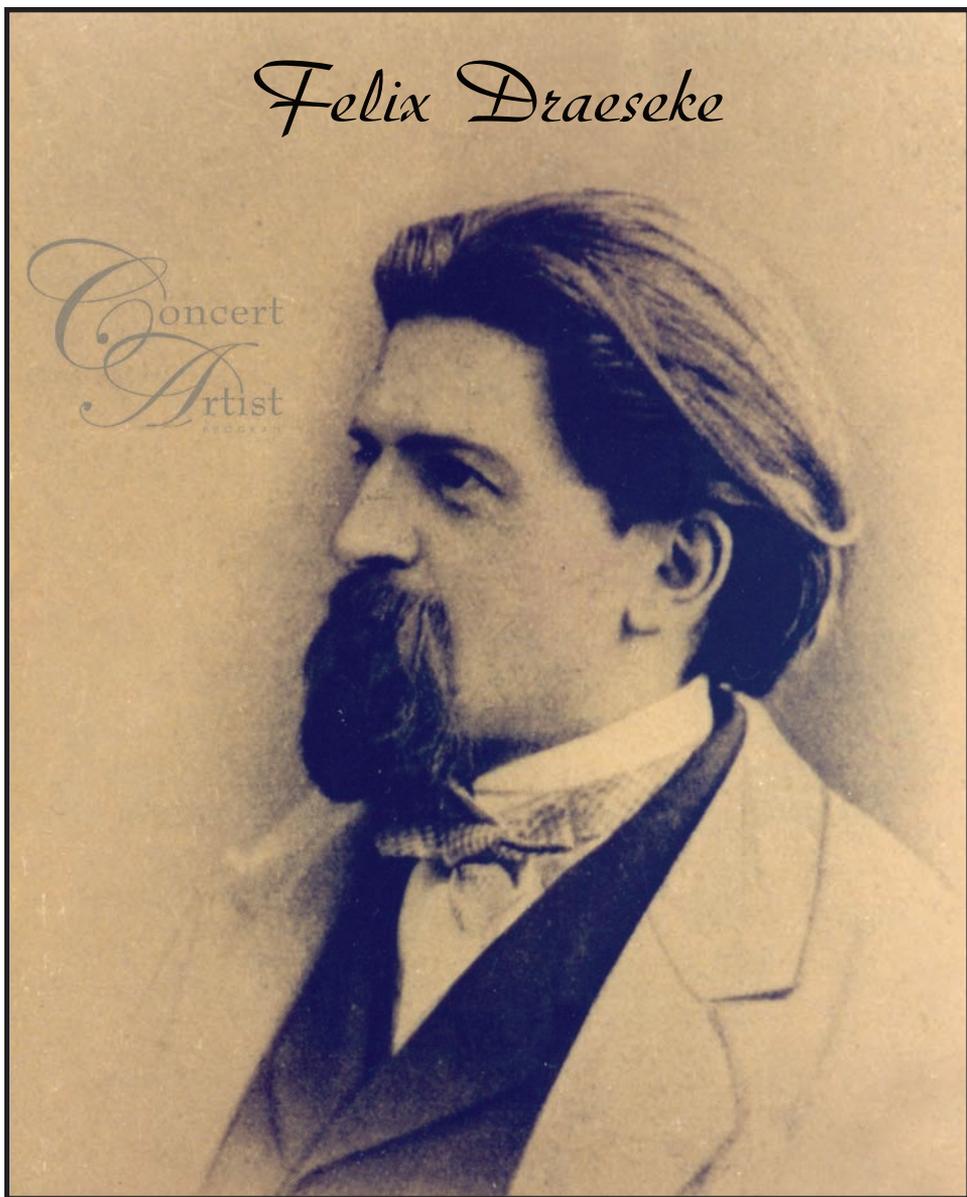


# KEAN STAGE

*Felix Draeseke*

Concert  
Artist  
PROGRAM



# *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-arts 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.



# Felix Draeseke



Kean Hall  
Union, New Jersey  
Thursday, November 6, 2008  
8 p.m.

## Program

**Sonata in Bb Major for Clarinet and Piano, Op. 38** ..... (1887)\*

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

Alexander Fiterstein and Gabriela Martinez

**Sonata No. 2 in F Major for Viola and Piano, WoO 26** ..... (1902)\*

- I. *Bewegt*
- II. *Langsam und gewichtig*
- III. *Maessig bewegt, leicht*

Brett Deubner and Gabriela Martinez

— Intermission of 10 minutes —

**Quintet in F Major for String Quintet, Op. 77** ..... (1901)\*

Arranged for sting quintet with double bass by Anthony Scelba, 2008

- I. *Langsam und düster—Noch einmal so schnell aber ruhigen Characters*
- II. *Sehr schnell und prickelnd*
- III. *Langsam und getragen*
- IV. *Langsam und düster—Rasch und feurig*

Brennan Sweet, Victoria Stewart, Brett Deubner, Na-Young Baek, and Anthony Scelba

**\*Please hold applause until the conclusion of multi-sectional and multi-movement works.**

---

---

# Program Notes

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 in the 20th-century, the music of this composer was performed and held in high regard. 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 the clarinetist did not have a large repertoire of major works by major composers in the category of duo-sonata. The sonatas of Brahms, Refer and Saint-Saënz 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, Spoor, and Glade are more collections of genre pieces, potpourris, or theme and variations.) Draeseke dedicated the *Clarinet Sonata* to his colleague at the Dresden Conservatory, Friedrich Demnitz. The work sounds deceptively easy and uncomplicated, but it has quite a few virtuosic demands and is a classic of compositional sophistication.

Draeseke’s two sonatas for viola and piano were actually written for the “Viola Alta,” an instrument designed by Hermann Ritter in the 1870s. Draeseke wrote: “... it was the very handsome sound of the newly developed instrument which led me to such undertakings; the old viola would not have aroused such enthusiasm in me.” Be that as it may, Draeseke’s sonatas are as well served by today’s violas (and many of yesteryear’s) as by Ritter’s. Despite its major tonality, the second sonata is suffused with a melancholic lyricism whose impulse seems to stem from the ideal of Wagner’s *unendliche Melodie* (unending melody). All its musical materials are combined and treated in expected ways and characterized by the harmonic disquietude and daring contrapuntal maneuvers that define Draeseke’s art. The heart of work is the second movement. Its minor mode tinges the music with elegiac sadness, but also provides a tone of almost heroic defiance in climactic moments. This work is a masterful sonata and a significant addition to the viola repertoire.

*The Quintet in F Op. 77*, written in 1900 and 1901, is Draeseke’s last major chamber music piece. It is a quintet for two violins, viola, and two celli. When Anthony Scelba first encountered a score of this work, two things struck him: the brilliance and sophistication of the music, and that—to his great dismay—the second cello part could not be transcribed for double bass. It was simply too idiomatic a cello part. Undaunted, he found a way to bring this masterpiece into the double bass chamber music repertoire by arranging both cello parts into idiomatic cello and double bass parts in Draeseke’s idiosyncratic style. The results you will hear tonight in the World Premiere of this version. (The premiere performance of the original version took place in June 1903, in Basel.) The opening measures of the piece present the thematic and harmonic nucleus of the work, something characteristic of Draeseke’s approach. The reiterations of this opening in the last movement make the work cyclical in form. Throughout, the music is contrapuntal and rhythmically complex. Like all of Draeseke’s music, it is not easily grasped in one hearing, but it will be easily recognized as a melodic masterpiece worthy of resurrection.

More about Felix Draeseke can be found at <http://www.draeseke.org/> from which site much of the information above was taken.

---

---

# Biographies

**Alexander Fiterstein**, Affiliate Artist in Clarinet, is the First Prize winner of the 2001 Carl Nielsen International Clarinet Competition, and the First Prize winner of the 2001 Young Concert Artists International Auditions (YCA). He is a recipient of the Bunkamura Orchard Hall award in Tokyo, and a first prizewinner of the “Aviv” competitions in Israel. He has received awards from the America-Israel cultural foundation since 1991. Fiterstein has performed as soloist with the Vienna Chamber Orchestra, the Orchestra of St. Luke’s, the Tokyo Philharmonic Orchestra, the Israel Chamber Orchestra, the Danish National Radio Symphony Orchestra, the Jerusalem Symphony, and the China National Symphony Orchestra in Beijing. He has appeared in recital on the “Music at the Supreme Court” Series, at the National Gallery of Art, the Kennedy Center, the 92nd Street Y, Carnegie’s Weill Hall, Isabella Stewart Gardner Museum, the Louvre in Paris, Suntory Hall in Tokyo, and the Tel-Aviv museum. He was chosen as a member of the Chamber Music Society of Lincoln Center’s Chamber Music Society II for the seasons 2004-2006. He has participated in the Marlboro Music Festival since 2001, and has toured with Musicians from Marlboro, and has performed chamber music with Daniel Barenboim, Richard Goode, Emanuel Ax, and the Avalon, Borromeo, Colorado, Daedalus and Jerusalem string quartets. He has worked with composers John Corigliano and Osvaldo Golijov, and has had pieces written for him by Samuel Adler, Mason Bates, Betti Olivero and others. *The Washington Post* has said of him “Fiterstein treats his instrument as his own personal voice, dazzling in it’s spectrum of colors, agility and range.” Professor Fiterstein was appointed to the Kean University faculty in 2005.

**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 a Jury Discretionary Award. 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. Martinez is currently pursuing her doctorate in Halle, Germany with professor Marco Antonio de Almeida. Martinez is a 2007-2009 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.

---

---

# Biographies

**Brett Deubner**, Concert Artist in Viola and one of this generations 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 Schifrin, 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 Wojik, 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. He performs on a viola made by Gennaro Galliano (son of Alessandro) in Naples in 1732.

**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. Stewart is Assistant concertmaster of the New Jersey State Opera, principal second violinist of the Teatro Grattaciolo, 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 Is-

---

---

# Biographies

land 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. She is performing on a modern Italian made in Rome by the renowned Simone F. Sacconi in 1925.

**Na-Young Back**, guest artist and cellist, holds a B.A. from the Curtis Institute of Music, M.A. from Yale University, A.D. from The Juilliard School, and a D.M.A. from Stony Brook University. Her teachers include Orlando Cole, Aldo Parisot, and Colin Carr, and at the end of her study with Aldo Parisot, she was awarded an Aldo Parisot Prize for being the most promising young cellist. Her doctoral studies lead her to a wide variety of repertoire from Biber to Gubaidulina, and her dissertation, *Historically Informed Playing of Bach Suite No.5*, was based on the comparison of the fifth cello suite with the g minor suite for lute. She was the first prizewinner of the Philadelphia Orchestra Competition, Hudson Valley Philharmonic Competition, and Holland-America Music Society Competition. She made her orchestra debut with the Philadelphia Orchestra, and played with the Hudson Valley Philharmonic, DuPage Symphony, Seoul Philharmonic, and the Korean Chamber Ensemble in major venues including the Academy House in Philadelphia and Rheingau Musik Festival in Germany. She made her NYC debut in Carnegie Hall, and her Dame Myra Hess concert series recital was broadcast live in Chicago. An avid chamber musician, she was invited to and played at the Marlboro Music Festival for three summers and will be playing in the Musicians From Marlboro tour in December 2008. She has made chamber music appearances in the Aspen Music Festival, Isaac Stern Seminar in Israel, Schleswig-Holstein Music Festival in Germany, and was featured in Carnegie Hall, the Kennedy Center, the Salle Gaveau in Paris, Cadogan Hall in London, and on NPR's *Performance Today*. Na-Young is a member of the New Jersey Symphony Orchestra and Sejong Soloists and plays on a cello by Giovanni Grancino, c.1656, from the New Jersey Symphony's Golden Age Collection.

**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-

---

---

# Biographies

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 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 is performing on a double bass made by Tononi (perhaps Carlo Annibale) in Bologna around 1720.

**Dr. Alan H. Krueck** was born Nov. 15, 1939 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 holds a master's degree in German language and literature from Michigan State University. From 1966 to 2003 he was on the faculty at California University of Pennsylvania, full professor from 1972 until his retirement. He has been a member of the American Musicological Society since 1963 and has twice served as president of Allegheny Chapter of the AMS. He is the representative for the International Draeseke Society/North America, the English language section of the Internationale Draeseke Gesellschaft in Coburg, Germany, of which he is a board member. His main scholarly thrust has been the furtherance of the music of Felix Draeseke and to this end has prepared and published first editions of Draeseke compositions and supervised recordings of Draeseke's works via the AK/Coburg label, a service of the International Draeseke Society/North America. It is an honor to have Dr. Krueck here with us this evening.

---

---

# 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](http://www.keanconcertartists.com)

---

## Acknowledgements

We graciously thank President Dawood Farahi, Vice President Philip Connelly, Acting Dean Holly Logue, SVPA Founding Dean Carole Shaffer-Koros, 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.

COMING SOON!



## **Idina Menzel**

**November 9, 2008 at 7 p.m.**

**Wilkins Theatre**

Tony Award-winning Broadway star of *Wicked* and *Rent* will blow you away with powerful pop anthems and a personality more entertaining than any character she ever created. Menzel does everything but disappoint in this concert tour of her new album, titled *I Stand*.

**Public: \$35;  
Alumni, Faculty, Staff,  
Senior, Student, Child: \$15**



# KEAN STAGE

---

## SAVE THE DATES

Thursday, November 20, 2008, 8 p.m., Kean Hall  
Jazz Delicacy with Andy Fusco, alto saxophone, and guests  
Some of the best jazz has to offer

---

Thursday, December 4, 2008, 8 p.m., Kean Hall  
**Opera and More** with Richard Hobson, *baritone*; Alexander Fiterstein, *clarinet*;  
& Allison Brewster Franzetti, *piano*  
Arias and fantasies from popular operas

---

Sunday December 14, 2008, 3 p.m., Kean Hall  
**Brass Holiday** with The Kean Brass Quintet and James Musto, *percussion*  
Holiday music for brass and percussion

---

2009 will see the move of the Concert Artist Series to Kean's new Enlow Hall on the East Campus, just minutes away. Look forward to the opening of our state-of-the-art recital hall in January. Enlow Hall promises to be an acoustical and aesthetic gem. A number of wonderful concerts and guest artists are scheduled. Our Concert Artist Series, already world-class, will be greatly enriched. Come celebrate with us!

---

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

# KEAN STAGE

— COMING SOON! —



**Kean Dance Theatre**  
November 7, 2008 at 8 p.m.  
November 8, 2008 at 2 p.m.  
November 8, 2008 at 8 p.m.



**Kennedy Center Theater for  
Young Audiences on Tour's  
THE PHANTOM TOLLBOOTH**  
November 15, 2008  
at 3 p.m.



**New Jersey Dance Theatre  
Ensemble presents  
The Nutcracker**  
December 13 and 14, 2008



**Qingdao Symphony  
Orchestra**  
January 30, 2009  
at 7:30 p.m.

**Box Office: 908-737-SHOW (7469)**

[www.keanstage.com/buytickets.html](http://www.keanstage.com/buytickets.html)