

**Ināra Zandmane** is the staff accompanist at UNCG. She holds the BM and MM from Latvian Academy of Music, MM in piano performance from Southern Illinois University at Carbondale, and DMA in piano performance from the University of Missouri at Kansas City where her piano professor was Richard Cass. Ms. Zandmane has performed in recitals in St. Paul, Kansas City, Cleveland, St. Louis, and New York, as well as in many Republics of the former Soviet Union. In April 2000, she was invited to perform at the Glenn Gould Studio in Toronto and has appeared as a soloist with the Latvian National Orchestra, Liepaja Symphony, Latvian Academy of Music Student Orchestra, SIU Symphony, and UMKC Conservatory Symphony and Chamber orchestras. She has performed with various chamber ensembles at the International Chamber Music Festivals in Rīga, Vilnius, Tallinn, Helsinki (Finland), and Norrtelje (Sweden). Recent performances include collaboration with the Kansas City Chorale on Brahms *Liebeslieder Walzer* (2002), appearances with the contemporary music ensemble New Ear (2001 and 2003), and recitals with Michel Debost, Paul Coletti, and Jim Walker. For a few last years, Ināra Zandmane has worked together with Latvian composer Peteris Vasks. She has given Latvian premieres of his two latest piano pieces, *Landscapes of the Burnt-out Earth* and *The Spring Music*, and recorded the first of them on the Conifer Classics label.



*Artist Faculty Chamber Series  
presents*

# *Czech, please!*

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The UNCG School of Music has been recognized for years as one of the elite music institutions in the United States. Fully accredited by the National Association of Schools of Music since 1938, the School offers the only comprehensive music program from undergraduate through doctoral study in both performance and music education in North Carolina. From a total population of approximately 14,000 university students, the UNCG School of Music serves nearly 600 music majors with a full-time faculty and staff of more than sixty. As such, the UNCG School of Music ranks among the largest Schools of Music in the South.

The UNCG School of Music now occupies a new 26 million dollar music building which is among the finest music facilities in the nation. In fact, the new music building is the second-largest academic building on the UNCG Campus. A large music library with state-of-the-art playback, study and research facilities houses all music reference materials. Greatly expanded classroom, studio, practice room, and rehearsal hall spaces are key components of the new structure. Two new recital halls, a large computer lab, a psychoacoustics lab, electronic music labs, and recording studio space are additional features of the new facility. In addition, an enclosed multi-level parking deck is adjacent to the new music building to serve students, faculty and concert patrons.

Living in the artistically thriving Greensboro—Winston-Salem—High Point "Triad" area, students enjoy regular opportunities to attend and perform in concerts sponsored by such organizations as the Greensboro Symphony Orchestra, the Greensboro Opera Company, and the Eastern Music Festival. In addition, UNCG students interact first-hand with some of the world's major artists who frequently schedule informal discussions, open rehearsals, and master classes at UNCG.

Costs of attending public universities in North Carolina, both for in-state and out-of-state students, represent a truly exceptional value in higher education.

For information regarding music as a major or minor field of study, please write:

Dr. John J. Deal, Dean  
UNCG School of Music  
P.O. Box 26167  
Greensboro, North Carolina 27402-6167  
(336) 334-5789  
On the Web: [www.uncg.edu/mus/](http://www.uncg.edu/mus/)



Thursday, March 18, 2004  
7:30 pm  
Recital Hall, School of Music

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*Program*

**Commentary by Doryl Jensen, UNCG Honors Program**

**Quartet (1947)**

Moderato poco allegro  
Adagio-Andante poco moderato-Poco Allegro

**Bohuslav Martinů**  
(1890-1959)

Mary Ashley Barret, oboe  
John Fadial, violin  
Beth Vanderborgh, violoncello  
Ināra Zandmane, piano

**Romance in F minor, Op. 11** for violin and piano  
Andante con moto

**Antonín Dvořák**  
(1841-1904)

John Fadial, violin  
Andrew Harley, piano

**I NEVER SAW ANOTHER BUTTERFLY**, Song cycle for Soprano voice, Alto Saxophone, and Piano. On the poems by children who were incarcerated in the Nazi ghetto for Jews in Terezín, Czechoslovakia (1942-1944) and who died in Auschwitz before the end of October 1944. **Ellwood Derr** (b. 1932)

Prologue: Terezín  
The Butterfly  
The Old Man  
Fear  
The Garden

Carla LeFevre, soprano  
Steve Stusek, alto saxophone  
Ināra Zandmane, piano

*Intermission*

**Ricercare**

**Domenico Gabrielli**  
(1659-1690)

**Blackbird**

**John Lennon**  
(1940-1980)

Dennis AsKew, tuba

**Duo for Violin and Violoncello, Op. 7**

Allegro serio, non troppo  
Adagio  
Maestoso e largamente — Presto

**Zoltán Kodály**  
(1882-1967)

John Fadial, violin  
Beth Vanderborgh, violoncello

—  
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Patrons needing such assistance should contact an usher in the lobby.  
Patrons are encouraged to take note of the exits located on all levels of the auditorium. In an emergency, please use the nearest exit, which may be behind you or different from the one through which you entered.

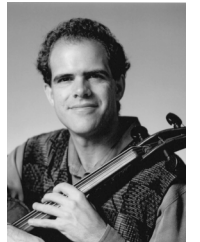
**Steve Stusek** is Assistant Professor of Saxophone at the University of North Carolina at Greensboro. He performs frequently with Dutch accordion player Otine van Erp in the duo 2Track, was director of Big Band Utrecht and is a founding member of the Bozza Mansion Project, an Amsterdam-based new music ensemble. The list of composers who have written music for him include Academy Award winner John Addison. His many awards include a Medaille d'Or in Saxophone Performance from the Conservatoire de la Région de Paris, winner of the Saxophone Concerto competition at Indiana University, Semi-finalist in the Concert Artists Guild Competition, Vermont Council on the Arts prize for Artistic Excellence, and Finalist in the Netherlands Impressariaat Concours for ensembles. His teachers include Daniel Deffayet, Jean-Yves Formeau, Eugene Rousseau, David Baker, Joseph Wytko and Larry Teal. He is a Yamaha performing artist.



**Beth Vanderborgh** is principal cellist of the Greensboro Symphony Orchestra, co-principal of the Carolina Chamber Symphony, and cellist of the Sims-Fadial-Vanderborgh Trio. She has captured top prizes in the Baltimore Chamber Awards, the National Society of Arts and Letters Cello Competition and the Ulrich Solo Competition. Dr. Vanderborgh holds degrees from the Manhattan School of Music, the Eastman School of Music, and the University of Maryland. As United States Information Service Artistic Ambassador, her performances have taken her to four continents. Recent engagements have included performances at the Kennedy Center, the Phillips Collection, the Teatro Nacional in Costa Rica and the American University in Blagoevgrad, Bulgaria. Dr. Vanderborgh has served on the faculties of the City Music Center of Duquesne University, Alderson-Broadbent College, and Valdosta State University. She currently performs and teaches at the Eastern Music Festival and the French-American String Academy. Her mentors include David Geber, Steven Doane, Evelyn Elsing and David Soyer.



**Brooks Whitehouse** (BA, Harvard College, MMA and DMA, SUNY Stony Brook) is UNCG's new Cello Professor. He comes to Greensboro from the University of Florida where he spent a year as Assistant Professor of Cello and Chamber Music. From 1996-2001 he and his wife, violinist Janet Orenstein, were artists in residence at the University of Virginia in Charlottesville as members of The Guild Trio. In his thirteen years as cellist of the Guild Trio Mr. Whitehouse has performed and taught chamber music throughout the US and abroad, holding Artists-in-Residence positions at SUNY Stony Brook, the Guild Hall in East Hampton, NY, and The Tanglewood Music Center. This ensemble was a winner of both the "USIA Artistic Ambassador" and "Chamber Music Yellow Springs" competitions, and with the group Mr. Whitehouse has performed throughout the United States and Canada, as well as in Norway, Turkey, the former Yugoslavia, Belgium, Luxembourg, Germany, Portugal, France and Australia.



**Andrew Willis** performs in the United States and abroad on pianos of every period. His recordings include the "Hammerklavier" and other Beethoven sonatas for Claves, as part of the first Beethoven sonata cycle on period instruments, a project directed by Malcolm Bilson and presented in concert at New York, Utrecht, Florence, and Palermo. His recordings of Schubert lieder and Rossini songs with soprano Julianne Baird are available on Vox, Newport Classics, and Albany records, and he has recorded music of Rochberg, Schickele, Ibert, and others with flutist Sue Ann Kahn.



**Dennis AsKew** currently serves as Associate Professor of Tuba, Euphonium and Music Education at UNCG Greensboro. Additionally, he serves as President-Elect/Vice President for the International Tuba Euphonium Association, and recently hosted the international conference for that organization in 2002. He has been active as a performer, having given solo recitals throughout the United States, Canada, Italy, Australia, Finland, and the Netherlands. Most recently he performed at the Southeastern Tuba/Euphonium Conference in Tuscaloosa, AL. Dr. AsKew also performs with the Market Street Brass, UNCG's faculty Brass Quintet.



**Mary Ashley Barret** holds a B.M. from Eastman, an M.M. from Baylor and a D.M. with a certificate in the Pedagogy of Music Theory from Florida State University. Her mentors have included Richard Killmer, Doris DeLoach and Eric Ohlsson. An active performer, Barret is currently a member of the Greensboro Symphony Orchestra and is principal oboe in the Salisbury Symphony Orchestra. She has appeared as soloist with the Florida State Wind Orchestra, the UNCG Orchestra, and the Salisbury Symphony and has presented numerous guest recitals and master classes throughout the United States, Caribbean, New Zealand and Australia. Barret is a member of the EastWind Trio d'Anches and can be heard on the recent recording "Out of the Woods: Twentieth-Century French Wind Trios" with TreVent.



**Kelly Burke** holds the B.M. and M.M. degrees from the Eastman School of Music and the D.M.A. from the University of Michigan. An active performer, Burke is the principal clarinetist of the Greensboro Symphony Orchestra and has appeared in recitals and as a soloist with symphony orchestras throughout the United States, Canada, Germany, New Zealand, Australia, and Russia. As a member of the Mallarmé Chamber Players, the EastWind Trio d'Anches, and the Cascade Wind Quintet, Burke is frequently heard in chamber music settings. She has recorded for Centaur, Telarc, and Arabesque labels. Burke has received several teaching awards, including UNCG's Alumni Teaching Excellence Award, the School of Music Outstanding Teacher Award, and has been named three times to Who's Who Among America's Teachers. She is the author of numerous pedagogical articles and the critically acclaimed book *Clarinet Warm-Ups: Materials for the Contemporary Clarinetist*.



**John Fadial** holds degrees from the North Carolina School of the Arts, the Eastman School of Music, and the University of Maryland. As a United States Information Service Artistic Ambassador, he has toured extensively on four continents. Recent recital appearances have included performances at the Phillips Collection; the Kennedy Center; the Sale Poirel, Nancy, France; and the American University in Blagoevgrad, Bulgaria. A highly successful teacher, his students have been accepted by such prestigious institutions as Oberlin Conservatory, Peabody Conservatory, the Eastman School, The Cleveland Institute, and the National Repertory Orchestra. They also have included winners of the Pittsburgh Symphony Young Artist Solo Competition; and winners and finalists in the MTNA National Competitions. John Fadial currently serves as concertmaster of the Greensboro Symphony Orchestra, as well as violinist of the Chesapeake Trio and the McIver Ensemble. His mentors include Elaine Richey, Charles Castleman, and Arnold Steinhardt.



**Andrew Harley** is Associate Professor of Accompanying in the School of Music at the University of North Carolina, Greensboro. He received a B.A. and M.A. from Oxford University, the Artist Diploma from the Royal Northern College of Music in Manchester and a D.M.A. from the University of Southern California. He has been heard in recital throughout Europe and the States in solo, accompanying and chamber music performances. Previous appointments have included the University of California Los Angeles, the University of Southern California and the University of California Santa Barbara where he was Head of Accompanying. In addition to these positions, he has also held numerous posts at a variety of summer schools. For five years, he was Director of Chamber Music for the International Institute for Young Musicians and more recently was Associate Faculty at the Music Academy of the West in Santa Barbara. He has been featured on live radio and television broadcasts and currently serves as the official accompanist for a number of national and international competitions and conferences. Recent CD recordings include chamber music of Samuel Coleridge-Taylor as well as Russian music for cello and piano with cellist Brooks Whitehouse. Future performances are scheduled throughout the United States and Australia. Dr. Harley is Director of the Accompanying Program at UNCG.



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**Carla LeFevre** holds the B.M.Ed. in voice and horn from Central Missouri State University and M.A. and D.M.A. degrees in performance and pedagogy from the University of Iowa. She has performed extensively in oratorios and operas, including leading roles in *The Magic Flute*, *La Bohème*, *The Turn of the Screw*, and Handel's *Agrippina*, which she performed at the Festival di Musica Antica in Urbino, Italy, and the Classical Music Seminar in Eisenstadt, Austria. An active recitalist, LeFevre was selected as the 1991 National Winner of the Gertrude Fogelson Cultural and Creative Arts Vocal Competition and has also been a national finalist in both the National Federation of Music Clubs Young Artist Competition and the National Opera Association Vocal Competition. In addition to her teaching and performing experience, she has served as a consultant for the Peoria Ear, Nose, and Throat Clinic, assisting in the diagnosis and treatment of voice disorders.



**Scott Rawls** holds the B.M. degree from Indiana University and the M.M. and D.M.A. from The State University of New York at Stony Brook. His major teachers have included Abraham Skernick, Gorges Janzer, and John Graham, to whom he was assistant at SUNY-Stony Brook. A champion of new music, Rawls has toured extensively as a member of Steve Reich and Musicians with recent performances in San Francisco, Milan, and New York. He is a founding member of the Locrian Chamber Players, a New York City based group dedicated to performing new music. Rawls is invited frequently as guest artist with chamber ensembles across the country. He has recorded for CRI, Elektra, Nonesuch, Capstone, and Philips labels. In addition to serving as viola professor and coordinator of the string area at the University of North Carolina at Greensboro, Rawls is very active as guest clinician, adjudicator, and master class teacher at universities and festivals in America and Europe.





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## *Program*

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#### **Quartet (1947)**

Moderato poco allegro  
Adagio-Andante poco moderato-Poco Allegro

**Bohuslav Martinů**  
(1890-1959)

Mary Ashley Barret, oboe  
John Fadial, violin  
Beth Vanderborgh, violoncello  
Ināra Zandmane, piano

#### **Romance in F minor, Op. 11** for violin and piano Andante con moto

**Antonín Dvořák**  
(1841-1904)

John Fadial, violin  
Andrew Harley, piano

**I NEVER SAW ANOTHER BUTTERFLY**, Song cycle for Soprano voice, **Ellwood Derr**  
Alto Saxophone, and Piano. On the poems by children who were incarcerated (b. 1932)  
in the Nazi ghetto for Jews in Terezín, Czechoslovakia (1942-1944) and who  
died in Auschwitz before the end of October 1944.

Prologue: Terezín  
The Butterfly  
The Old Man  
Fear  
The Garden

Carla LeFevre, soprano  
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## *Intermission*

#### **Ricercare**

**Domenico Gabrielli**  
(1659-1690)

#### **Blackbird**

**John Lennon**  
(1940-1980)

Dennis AsKew, tuba

#### **Duo for Violin and Violoncello, Op. 7**

Allegro serio, non troppo  
Adagio  
Maestoso e largamente — Presto

**Zoltán Kodály**  
(1882-1967)

John Fadial, violin  
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