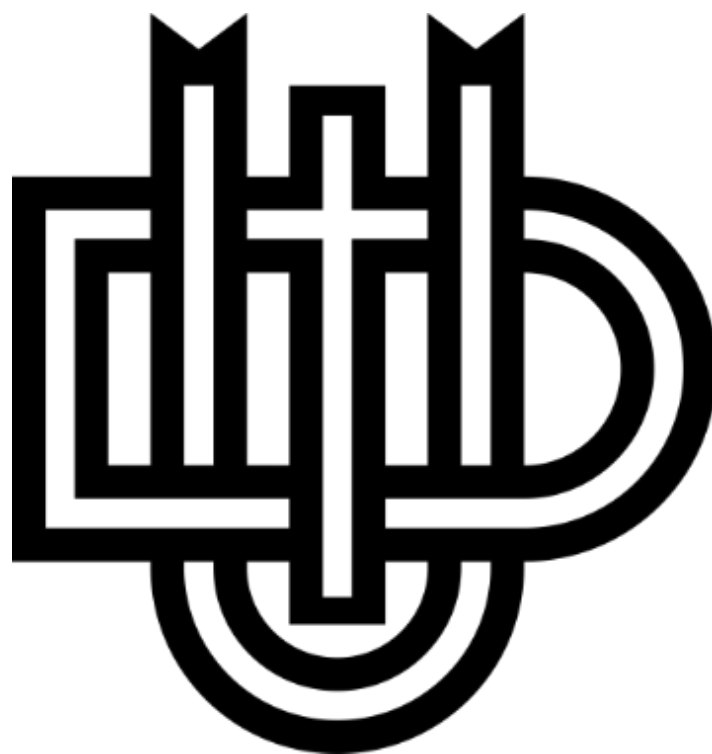


**DORDT UNIVERSITY MUSIC DEPARTMENT**

**FACULTY RECITAL**



Saturday, February 8, 2025

7:00 p.m.

B.J. Haan Auditorium

# Program

To support the concentration of the performers and as a courtesy to your fellow audience members, please observe the following requests:

1. Silence cell phones to avoid an unplanned disruption.
2. Enter or exit only during applause between selections, not during a performance.
3. Avoid talking, whispering, humming, unwrapping candies, or other sounds that disrupt the attention of the listeners seated near you.
4. If you are attending the concert with an infant or young child, please sit near the rear of the auditorium to allow for a quick, quiet exit if necessary.

## WELCOME AND OPENING PRAYER

Mrs. Pamela De Haan

Sonatine

Maurice Ravel (1875-1937)  
arr. David Walter (b. 1958)

- I. *Modéré*
- II. *Mouvement de Menuet*

Ravel wrote the first movement of the *Sonatine* for a competition sponsored by the *Weekly Critical Review* magazine, in 1903. The competition requirement was the composition of the first movement of a piano sonatina no longer than 75 bars, with the prize being 100 francs.

The first movement is a well-structured, even straightforward, sonata form with Ravel's Impressionistic harmonic colorings. A descending fourth is prevalent in the melody and is accompanied by sixteenth note thirds in the accompaniment.

The second and third movements were written sometime between 1904 and 1906. The second movement exists as a short minuet. Shifting to the key of the dominant, it unfolds as a slow waltz, elegant and restrained but nonetheless building through moments of passion and intensity. *Sonatine* is known as one of Ravel's defining works. He was known to value the work and performed it frequently, possibly because it is one of his easier works and he was a bit anxious about his performing skills.

David Walter was only 29 years old when, owing to his enthusiasm and dedication to teaching, he was appointed the youngest-ever oboe and chamber music professor at the renowned Paris Conservatoire. He has taught at the Guildhall School, since 1997, and regularly gives numerous masterclasses all over the world. While at the Paris Conservatoire he won several awards in chamber music. He has arranged many songs for small ensembles and solo instruments, including *Sonatine* for soprano saxophone and piano.

Mrs. Pamela De Haan, soprano saxophone  
Dr. John MacInnis, piano

Violin Sonata in G Major for Violin and Piano

Maurice Ravel

- II. *Blues*

In March 1928, Maurice Ravel (1875-1937) wrote an article for *The Musical Digest* titled "Take Jazz Seriously!" stating "Abroad we take jazz seriously. It is influencing our work. The Blues in my sonata, par example, is stylized jazz, more French than American in character perhaps, but nevertheless influenced strongly by your so-called 'popular music.'"

Sonata No. 2 in G Major for Violin and Piano was the French composer's final chamber work. It was completed in 1927 just before his expedition to America, where he would meet and be impacted by other notable composers of the time including George Gershwin.

A hallmark of the sonata's second movement is Ravel's keen observation of each instrument's physical and tonal capabilities: one, able to sustain bluesy, vocalized tones with its bow; the other, marked by its percussive accompaniment and playful interjections. He described the violin and piano of his Sonata as "essentially incompatible instruments, which not only do not sink their differences, but accentuate incompatibility to an even greater degree." In this second movement titled "Blues," the two often swap musical identities, not fully coming together until the final bars of the piece.

Mrs. Jennifer Frens, violin  
Dr. Patrice Ewoldt, piano

*Pavane pour une infante défunte*

Maurice Ravel

Composed in 1899 for solo piano and later orchestrated in 1910, Maurice Ravel's *Pavane pour une infante défunte* ("Pavane for a Dead Princess") evokes the grandeur and melancholy of the Spanish court of the sixteenth and seventeenth centuries. This pavane, a slow processional dance, unfolds with a solemn grace, its soulful melody repeated with varying accompaniments. Ravel masterfully paints a sonic tableau of poignant beauty, creating a sonic portrait of a lost princess and the vanished world she inhabited.

Dr. John MacInnis, piano

Selections from *Histoires naturelles*

Maurice Ravel

- I. *Le paon* ("The peacock")
- V. *La pintade* ("The guinea hen")

The melodies of Ravel span his entire creative output of music. Ravel's text settings display a meticulous attention to detail. Tristan Klingsor, poet of "Sheherazade," wrote:

"For Ravel, setting a poem meant transforming it into expressive recitative, to exalt the inflections of speech to the state of song, to exalt all the possibilities of the word, but not to subjugate it. Ravel made himself the servant of the poet."

*Histoires naturelles* ("Natural Histories") is a song cycle composed in 1906. It sets five poems by Jules Renard to music for voice and piano. Of these poems Ravel said, "the direct, clear language and the profound, hidden poetry of Jules Renard's works tempted me for a long time."

The cycle is dedicated to the mezzo-soprano, Jane Bathori, who gave the first performance, accompanied by the composer, on 12 January 1907.

- I. *Le paon* (The peacock)

*The peacock is described as waiting in his finery for the peahen he is to marry. She does not appear, but his vanity makes him confident that she will come tomorrow.*

Il va sûrement se marier aujourd'hui.  
 Ce devait être pour hier. En habit de gala, il était prêt.  
 Il n'attendait que sa fiancée. Elle n'est pas venue.  
 Elle ne peut tarder.  
 Glorieux, il se promène avec une allure de prince  
 indien et porte sur lui les riches présents d'usage.  
 L'amour avive l'éclat de ses couleurs et son aigrette  
 tremble comme une lyre.  
 La fiancée n'arrive pas.  
 Il monte au haut du toit et regarde du côté du soleil.  
 Il jette son cri diabolique:  
 Léon! Léon!  
 C'est ainsi qu'il appelle sa fiancée. Il ne voit rien venir  
 et personne ne répond.  
 Les volailles habituées ne lèvent même point la tête.  
 Elles sont lasses de l'admirer.  
 Il redescend dans la cour, si sûr d'être beau qu'il est  
 incapable de rancune.  
 Son mariage sera pour demain.  
 Et, ne sachant que faire du reste de la journée, il se  
 dirige vers le perron.  
 Il gravit les marches, comme des marches de temple,  
 d'un pas officiel.  
 Il relève sa robe à queue toute lourde des yeux qui  
 n'ont pu se détacher d'elle.  
 Il répète encore une fois la cérémonie.

He will surely get married today.  
 It was to have been yesterday. In full regalia he was  
 ready. It was only his bride he was waiting for.  
 She has not come. She cannot be long.  
 Proudly he processes the with air of an Indian prince,  
 bearing about his person the customary lavish gifts.  
 Love burnishes the brilliance of his colours,  
 and his crest quivers like a lyre.  
 His bride does not appear.  
 He ascends to the top of the roof and looks towards  
 the sun. He utters his devilish cry:  
 Léon! Léon!  
 It is thus that he summons his bride. He can see  
 nothing drawing near, and no one replies.  
 The fowls are used to all this and do not even raise  
 their heads. They are tired of admiring him. He  
 descends once more to the yard, so sure of his  
 beauty that he is incapable of resentment.  
 His marriage will take place tomorrow.  
 And, not knowing what to do for the rest of the day,  
 he heads for the flight of steps.  
 He ascends them, as though they were the steps of a  
 temple, with a formal tread.  
 He lifts his train, heavy with eyes that have been  
 unable to detach themselves.  
 Once more he repeats the ceremony.

V. *La pintade* (The guinea fowl)

*The guinea fowl is ugly and belligerent, attacking the hens and even the turkey in the farmyard. She occasionally gives them some respite when she leaves the yard to lay an egg out of sight, in the countryside.*

C'est la bossue de ma cour. Elle ne rêve que plaies à  
 cause de sa bosse.  
 Les poules ne lui disent rien: brusquement, elle se  
 précipite et les harcèle.  
 Puis elle baisse sa tête, penche le corps, et, de toute  
 la vitesse de ses pattes maigres, elle court frapper, de  
 son bec dur, juste au centre de la roue d'une dinde.  
 Cette poseuse l'agaçait.  
 Ainsi, la tête bleuie, ses barbillons à vif, cocardière,  
 elle rage du matin au soir.  
 Elle se bat sans motif, peut-être parce qu'elle  
 s' imagine toujours qu'on se moque de sa taille, de son  
 crâne chauve et de sa queue basse.  
 Et elle ne cesse de jeter un cri discordant qui perce  
 l'air comme une pointe.  
 Parfois elle quitte la cour et disparaît. Elle laisse aux  
 volailles pacifiques un moment de répit.  
 Mais elle revient plus turbulente et plus criarde. Et,

She is the hunchback of my barnyard. She dreams  
 only of wounding, because of her hump.  
 The hens say nothing to her: suddenly, she swoops  
 and harries them.  
 Then she lowers her head, leans forward, and, with all  
 the speed of her skinny legs, runs and strikes with  
 her hard beak at the very centre of a turkey's tail.  
 This poseuse was provoking her.  
 Thus, with her bluish head and raw wattles,  
 pugnaciously she rages from morn to night.  
 She fights for no reason, perhaps because she always  
 thinks they are making fun of her figure, of her bald  
 head and drooping tail.  
 And she never stops screaming her discordant cry,  
 which pierces the air like a needle.  
 Sometimes she leaves the yard and vanishes. She  
 gives the peace-loving poultry a moment's respite.  
 But she returns more rowdy and shrill. And in a

frénétique, elle se vautre par terre.  
Qu'a-t-elle donc?  
La sournoise fait une farce.  
Elle est allée pondre son œuf à la campagne.  
Je peux le chercher si ça m'amuse.  
Elle se roule dans la poussière, comme une bossue.

frenzy she wallows in the earth.  
Whatever's wrong with her?  
The cunning creature is playing a trick.  
She went to lay her egg in the open country.  
I can look for it if I like.  
And she rolls in the dust, like a hunchback.

Mrs. Pamela De Haan, soprano  
Dr. Patrice Ewoldt, piano

*Menuet from Le Tombeau de Couperin*

Maurice Ravel

While Maurice Ravel developed his own musical language, he did not detach himself from musical tradition. In an interview with musicologist David Ewen, Ravel commented, "I have always drawn inspiration generously from the masters. I have never stopped studying Mozart. To the greatest extent possible my music is built up on the traditions of the past and grows out of them..." Ravel's respect for music history manifests itself in his piano suite *Le Tombeau de Couperin*, composed in 1917: a tribute not only to François Couperin, but to the French music of the eighteenth century. "Tombeau," the French word for tomb or grave, has been used by composers to commemorate the death of friends or significant composers. The gentle lilt of the Menuet ("A") continues into the "B" section, named "Musette" instead of the traditional Trio. In the final section, Ravel combines the themes of the Menuet and Musette.

Dr. Carrie Groenewold, piano

*Pièce en forme de Habanera*

Maurice Ravel

Ravel was captivated with the exoticism of other cultures at the World's Fair in Paris (1889). In particular, the Spanish influence became prevalent in his works and Spain later became a favorite vacation destination for him.

Composed in 1907, the *Pièce en forme de Habanera* was first conceived as a vocalise etude for bass voice and piano. During this time in his life, Ravel was working on several other major works with a Spanish influence, the *Rapsodie espagnole* for orchestra and the opera, *L'Heure espagnole*. Several motives from the habanera are directly quoted in the orchestral work.

The melodic line weaves freely and passionately with the slow repetitive dance rhythms in the accompaniment. This work has been arranged for a variety of instrumental combinations.

Dr. Beverly Gibson, clarinet  
Dr. John MacInnis, piano

*Ma mère l'Oye* ("Mother Goose Suite")

Maurice Ravel

Maurice Ravel loved small children and sometimes would disappear from an adult gathering to visit the nursery, playing children's games. He wrote *Ma mère l'Oye* in 1908 as a gift for two young

friends, Jean and Mimi Godebski. The various scenes were inspired mostly by stories of Charles Perrault, but also by Spanish and oriental tales of the Comtesse d'Aulnoy and Marie Leprince de Beaumont. The composer wrote: "The idea of conjuring up the poetry of childhood in these pieces led me to simplify my style and clarify my writing." The result is remarkably lyrical, picturesque, and appealing.

The suite was originally written between 1908 and 1910 for piano duet. Ravel later scored it for orchestra, adding a prelude and four long interludes. It was performed as a children's ballet in Paris, in 1912.

**I. Pavane of the Sleeping Beauty in the Forest**

**II. Tom Thumb**

He thought he would easily find his way by following the bread he had scattered everywhere he had gone, but he was very surprised when he couldn't find one single crumb; the birds had come and had eaten them all.

**III. Little Plain Jane, Empress of the Chinese Nodding-Dolls**

She undressed and slipped into the bath. Immediately her Chinese nodding-dolls began to sing and to play miniature instruments: some had lutes made from walnuts while others had viols made from almond shells.

**IV. Conversations of Beauty and the Beast**

Beauty: When I think about your kind heart, you don't seem so ugly to me.

Beast: Oh yes, yes of course! I have a kind heart, but I am a monster!

Beauty: There are many men that are more monstrous than you.

Beast: If I were clever, I would come up with a noble compliment to show you my thanks, but I'm only a beast. Beauty, do you want to be my wife?

Beauty: No, Beast.

Beast: I can die happy now, since I have the pleasure of seeing you once again.

Beauty: No, my dear Beast, you will not die; you will live so you can become my husband.

The Beast disappeared and she saw at her feet a prince, more handsome than the god of love himself, who thanked her for having brought his enchantment to an end.

**V. The Enchanted Garden**

Dr. Patrice Ewoldt and Dr. Carrie Groenewold, piano

Please join the performers for refreshments in the lobby after the recital.

**MUSIC FACULTY**

Dr. Carrie Groenewold.....Organ, Church Music, Bella Voce, Music Theory  
Dr. John MacInnis ..... Music Theory, Music History, Piano  
Dr. Onsbly Rose ..... Instrumental Music Ensembles, Instrumental Music Education  
Dr. Ryan Smit ..... Choral Music Ensembles, Choral Music Education, Department Chair

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Debra Alons.....Voice  
Andrea Carlson .....French Horn  
John Casey.....Double Bass  
Marian Casey..... Cello  
Pamela De Haan..... Saxophone, Voice  
Dr. Patrice Ewoldt.....Piano  
Jennifer Frens ..... Viola  
Dr. Beverly Gibson ..... Clarinet  
Peter Kuipers..... Woodwind Pedagogy  
Drew Lemke ..... Trumpet  
Dana LeVan .....Percussion  
Dan Mangold .....Trumpet and Brass Pedagogy  
Cindy Mickens .....Bassoon  
Lisa Miedema ..... Violin  
Susan Miranda ..... Oboe  
Vance Shoemaker..... Low Brass  
Amie Smit.....Chamber Orchestra  
Cliff St. Clair ..... Campus-Community Band  
Liz Van Maanen.....Elementary Music Methods  
Tim Van Voorst.....Canons of Dordt  
Darren Van't Hul.....Voice  
Debora Vogel.....Voice  
Anna Vorhes .....Harp