

2023–24

Bethel Schneebeck Organ Series

FEATURING
WYATT SMITH

FRIDAY, OCT. 20

The Skies, Unlimited
Music by Hina Sakamoto, Aaron David Miller,
and a song cycle by Frederick Frahm
with Dawn Padula, mezzo-soprano



UNIVERSITY *of*
**PUGET
SOUND**

School of Music

PROGRAM

Oceanic Visions (2021).....Aaron David Miller
I. Waves (b. 1972)
II. Sea Life at Play
III. The Horizon

Spaces of Night (2012).....Frederick Frahm
(b. 1964)
Dawn Padula, mezzo-soprano

Lullaby that releases me from reality (2020).....Hina Sakamoto
(b. 1068)

Text for the Frahm Song Cycle:

Libretto adapted by Frederick Frahm from poems of Stephen Crane:
The Black Riders and Other Lines (1895) & War is Kind (1899)

I.
If I should cast off this tattered coat,
And go free into the mighty sky;
If I should find nothing there
But a vast blue,
Echoless, ignorant —
What then?

II.
God fashioned the ship of the world carefully.
With the infinite skill of an All-Master
Made He the hull and the sails,
Held He the rudder
Ready for adjustment.
Erect stood He, scanning His work proudly,
Then—at fateful time—a wrong called,
And God turned, heeding,
Lo, the ship slipped slyly,
In noiseless travel down the ways.
Forever rudderless, it went upon the seas
Ridiculous voyages,
Quaint progress,
Turning as with serious purpose
Before stupid winds.
And there were many in the sky
Who laughed at this thing.

III.

In the night

Grey heavy clouds muffled the valleys,
And the peaks looked toward God alone.

“O Master that movest the wind

Humble, idle, futile peaks are we.

Grant that we may run swiftly across the world

To huddle in worship at Thy feet.”

In the morning

A noise of men at work came the clear blue miles,

And the little black cities were apparent.

“O Master that knowest the meaning of raindrops,

Humble, ideal, futile peaks are we.

Give voice to us, we pray, O Lord,

That we may sing Thy goodness to the sun.”

In the evening

The far valleys were sprinkled with tiny lights.

“O Master that knowest the value of kings and birds,

Thou hast made us humble, idle, futile peaks.

Thou only neediest eternal patience;

We bow to Thy wisdom, O Lord —

Humble, idle, futile peaks.”

In the night

Grey heavy clouds muffled the valleys,

And the peaks looked toward God alone.

IV.

Two or three angels

Came near the earth.

They saw a fat church.

Little black streams of people

Came and went in continually.

And the angels were puzzled

To know why the people went thus,

And why they stayed so long within.

V.

There was a great cathedral.

To solemn songs,

A white procession

Moved toward the altar.

The chief man there

bore himself proudly.

Yet some could see him cringe,
As in a place of danger,
Frightened glances in the air,
Threatening faces of the past.

VI.

The silvered passing of a ship at night,
The sweep of each sad lost wave,
The dwindling boom of the steel thing's striving,
The little cry of a man to a man,
A shadow falling across the greyer night,
And the sinking of the small star;
Then the waste, the far waste of waters,
And the soft lashing of black waves
For long and in loneliness.

Remember, thou, O ship of love,
Thou leaves a far waste of waters,
And the soft lashing of black waves
For long and in loneliness.

VII.

If I should cast off this tattered coat,
And go free into the mighty sky;
If I should find nothing there —
What then?

BIOGRAPHIES

American concert organist **WYATT SMITH** is a native of Rapid City, South Dakota. He performs with “nuance, polish, and personality” (Michael Barone, APM *Pipedreams*). Smith concertizes extensively, keeping an active concert schedule throughout the United States and Europe, including concerts in 28 states, Germany, France, and England. Additionally, his performances and recordings have been heard on ten episodes of American Public Media’s *Pipedreams*. His achievements in performance were recognized by The Diapason’s program “20-under-30” as a member of the “Class of 2016,” which recognizes young leaders in the fields of organ, harpsichord, carillon, and church music.

Smith serves concurrently as instructor of organ and harpsichord at the Epiphany Music Academy in Seattle and as the affiliate artist in organ and harpsichord at the University of Puget Sound. At Puget Sound, he teaches applied lessons, curates the care of the Paul Fritts organ in Kilworth Memorial Chapel, and performs “Organ at Noon” recitals throughout the year.

Smith holds degrees in organ performance from the University of Washington (DMA), Yale University (MM), and the University of South Dakota (BM). His primary teachers have included Carole Terry, Martin Jean, and Larry Schou.

DAWN PADULA, (<http://dawnpadula.com>) mezzo-soprano, is a versatile performer of opera, oratorio, musical theatre, Jazz, and classical concert repertoire. Opera roles include Carmen in *Carmen*, Azucena in *Trovatore*, Lady Jane in *Patience* (2018 Gregory Awards People’s Choice Nominee), Lady Blanche in *Princess Ida*, Cherubino in *Le Nozze di Figaro*, The Third Lady in *The Magic Flute*, the Witch in *Hansel and Gretel*, Maddalena in *Rigoletto*, Isabella in *The Italian Girl in Algiers*, Erika in *Vanessa*, and the Sorceress in *Dido and Aeneas*. During the pandemic, she recorded the roles of Zita in *Gianni Schicchi* and Olga Olsen in *Street Scene* with the Social Distance Opera. Recent and upcoming operatic engagements include the roles of Ruth in *The Pirates of Penzance* (Seattle Gilbert & Sullivan Society), Dame Quickly in *Falstaff* (Puget Sound Concert Opera), Dryad in *Ariadne auf Naxos* (Vashon Opera), Armelinde in *Cendrillon* (Puget Sound Concert Opera) and Maddalena in *Rigoletto* (Vashon Opera). Notable classical concert work includes performing as a soloist in a concert version of *West Side Story* with the Tacoma Symphony, being the mezzo-soprano soloist in Penderecki’s *Credo* with the Houston Symphony Orchestra under the baton of Jahja Ling, and touring to Varna and Sofia, Bulgaria as the mezzo-soprano soloist in Mozart’s *Requiem* with members of the

Adelphian Concert Choir, the Portland Symphonic Choir, the Tucson Masterworks Chorale, the West Liberty University Singers, the West Liberty College Community Chorus, and the Pazardzhik Symphony. Her musical theatre roles include paying tribute to celebrities in *Forbidden Broadway's Greatest Hits*, Jack's Mother in Sondheim's *Into the Woods*, Domina in Sondheim's *A Funny Thing Happened on the Way to the Forum*, and Woman 3 in the Kander and Ebb revue, *And the World Goes 'Round*. She has also performed as a jazz vocalist in venues such as Pacific Lutheran University's Jazz Under the Stars Series and the Puget Sound Jacobsen Series. Her classical solo album, *Gracious Moonlight*, is available on streaming platforms.

In the Pacific Northwest, she has performed as a principal artist with Seattle Gilbert & Sullivan Society, Tacoma Opera, Vashon Opera, Kitsap Opera, Puget Sound Concert Opera, Concert Opera of Seattle, the Tacoma Concert Band, the Oregon Symphony, the Portland Symphonic Choir, the Seattle Bach Choir, and Opera Pacifica. She has also performed with Seattle Opera as a member of the Supplementary Chorus, and has given solo recitals for the Second City Chamber Series and the Classical Tuesdays in Old Town Tacoma Concert Series.

Padula's research on training the tenor and baritone singing voice from the mezzo-soprano voice teacher perspective has been presented at the International Voice Foundation Symposium in Philadelphia, Penn., at the National Association of Teachers of Singing National Conference in Nashville, Tenn., and at the Art and Science of the Performing Voice Symposium in Seattle, Wash. Padula is professor of voice and director of vocal studies at the University of Puget Sound School of Music, where she is the chair of the Vocal Studies area, directs the Opera Theater, and will co-direct the newly established Songwriting major. In 2020, Padula was honored to receive Puget Sound's Tom A. Davis Teaching Award. She holds a Doctorate of Musical Arts from the University of Houston Moores School of Music with a minor concentration in vocal pedagogy and voice science, a Master of Music degree from the Manhattan School of Music in New York City, and both a Bachelor of Music degree in vocal performance and a Bachelor of Arts degree in media communications from Trinity University in San Antonio, Texas.

ORGAN AT NOON SERIES 2023-24

In Kilworth Memorial Chapel or tune in at
pugetsound.edu/schneebecklive.

FRIDAY, OCT. 20

The Skies, Unlimited

Music by Hina Sakamoto, Aaron David Miller,
and a song cycle by Frederick Frahm,
featuring Dawn Padula, mezzo-soprano

FRIDAY, DEC. 1

An American Christmas

Music by Rebecca Groom te Velde, Margaret Sandresky,
Craig Phillips, and others

SUNDAY, JAN. 28 | 2 P.M.

33rd Annual Schneebeck Organ Recital

Music by Pamela Ruiten-Feenstra and Matthias Weckmann.
Public reception following the program.

FRIDAY, MARCH 22

Annual All-Bach Recital

A program of trios, featuring Maria Sampen, violin and
Alistair MacRae, cello

FRIDAY, APRIL 12

The Fiery French

Music by Saint-Saëns, Franck, Boëllmann, and Alain,
featuring Tracy Doyle, flute

ABOUT THE ORGAN

The Bethel Schneebeck Organ was built by Paul Fritts and Company. Dedicated in 1989, it is named in honor of Mrs. Schneebeck, one of Tacoma's most active supporters of the arts. The organ, a two-manual and pedal tracker instrument with 34 stops, is admirably suited to the performance of a wide variety of literature.

LAND ACKNOWLEDGEMENT

We acknowledge that this event takes place on the ancestral territory of the Puyallup Tribe and the Lushootseed-speaking people, whose relationship with the land continues to this day.

We respectfully acknowledge and honor the history and presence of Indigenous students, staff, and faculty here at Puget Sound. We who are guests on this land offer our gratitude for the opportunity to make music together here.

The School of Music strives to recognize, include, and respect all of the peoples and musical traditions that make up our community.

The School of Music at University of Puget Sound, situated within a nationally recognized liberal arts university, prepares students to be broad-minded, creative, arts-aware social leaders. We attract highly engaged student musicians and empower them to create the diverse musical offerings and effective educational programs of the future.

From the classroom to the concert hall, we cultivate students' self-expression, cultural competency, and critical engagement. Through a wide variety of public offerings and a vibrant Community Music program, the School of Music enriches the cultural life of both the Puget Sound campus and surrounding communities.

Community Music, a division of the School of Music, welcomes people of all ages and skill levels to participate in music lessons and classes throughout the year.
pugetsound.edu/communitymusic | 253.879.3575

