

2023–24

**Bethel Schneebeck
Organ Series**

FEATURING

WYATT SMITH

SUNDAY, JAN. 28

**33rd Annual
Bethel Schneebeck
Organ Recital**



School of Music

PROGRAM

- Es ist das Heil uns kommen her*.....Mathias Weckmann
Primus Versus a 5 Voc. Im vollen Werk (1621–1674)
- Advent Anticipation: Chorale Prelude*.....Pamela Ruiter-Feenstra
on Nun komm, der heiden Heiland
- Es ist das Heil uns kommen her*.....Weckmann
Secundus Versus, Manualiter, Canon
in hyperpigmentation post minimam
- Fugue on Vom Himmel hoch*.....Ruiter-Feenstra
- Es ist das Heil uns kommen her*.....Weckmann
Tertius Versus, uff 2 Clavir
- Fantasy Gigue on Wie schön leuchtet*.....Ruiter-Feenstra
- Es ist das Heil uns kommen her*.....Weckmann
Quartus Versus a 3. Pedaliter, Canon in
subdiapason post semiminimam
- Aria on An Wasserflüssen Babylon*.....Ruiter-Feenstra
- Es ist das Heil uns kommen her*.....Weckmann
Quintus Versus a 3. Pedal[iter], Canon in
disdiapente post semiminimam
- Easter Toccata*.....Ruiter-Feenstra
- Es ist das Heil uns kommen her*.....Weckmann
Sextus Versus uff 2 Clavier
- Pentecost Phantasmagoria*:.....Ruiter-Feenstra
Chorale Fantasia on Komm, heiliger Geist
- Es ist das Heil uns kommen her*.....Weckmann
Septimus et ultimus versus, Im vollen Werck,
Coral im Tenor, Manualiter et pedall[iter]

All are invited to a reception following the program in the Kilworth Memorial Chapel lower level.

NOTES FROM THE COMPOSER

In *Advent Anticipation*, the pentatonic Yoruban (Nigeria) tune is woven through, in, and among the “Savior of the Nations, Come” chorale, just as we humans across the world are connected as fibers of the colorful tapestry of God’s children.

For Christmas, is a fugue on “From Heaven Above to Earth I Come” that incorporates different African rhythms. The African features are a vocal yodeling ornamentation on an augmented second interval, as well as polyrhythms in the countersubjects. The first fugue subject (“Breathing through birthing travail”) is comprised of the first and last phrases of the chorale, while the second fugue subject (“Bringing glad tidings”) is a canon on the middle two phrases. The two subjects combine to form a double fugue culminating with the entire chorale in the pedal, as heaven and earth and human and divine meet in the Christ child.

The *Fantasy Gigue* on “*Wie schon leuchtet*” is comprised of three sections, each representing one of the magi and his corresponding gift (and Eastern Magi Modes). The star appears as trills in the high registers, while the feet play the role of the Camel Caravan on the pedals. The first king enters ponderously, heavy, like gold, a valuable earthly material that symbolizes that Jesus is King, and shows the human nature of Christ. The second wiseman slips in mysteriously, wafting, like (frank)incense—the gift representing the divine, heavenward nature of Christ (frankincense is indigenous to Ethiopia, from whence this magi may have come). An earthquake announces the third astronomer, grievingly, like myrrh, an embalming oil, and the gift that foretells Jesus’ death. As they near Bethlehem, the magi and their camels begin to canter in gigue rhythms that climax in a majestic setting of the first and last phrases of the chorale, “How bright appears the Morning Star.”

Wolfgang Dachstein’s 1525 tune, AN WASSERFLÜSSEN BABYLON, was originally paired with a versification of Psalm 137, “By the Rivers of Babylon, We Sat and Wept.” Psalm 137 is a melancholy Psalm of lament by the Israelites who were in captivity in Babylon and tormented by their oppressors. Their captors taunted them to sing their songs of Zion. But the Israelites, who were forced out of Zion (Jerusalem), hung their harps on willow or poplar trees and asked despondently how they could bear to sing while persecuted in a foreign land. Instead of singing, the Israelites sought solitude by the river, into which their tears dropped. The Psalm captures the despair of victims throughout the ages. More recently, the Lenten text “A Lamb Goes Uncomplaining Forth” has been set to the tune AN WASSERFLÜSSEN BABYLON, rendering a second tune name, EIN LÄMMLEIN GEHT. The Lamb text refers to Christ as

Lamb of God, who willingly suffers, bears the sins of the world, and offers redemption. This organ setting responds to both texts. In the A sections, I employ octatonic scales, eight-note modes of limited transposition because they feature alternating stepwise major and minor seconds resulting in minor thirds that stack into diminished seventh chords. When scaffolded up to higher tessituras, octatonic harmonies offer an aural glowing halo effect that is simultaneously pathos-ridden and ethereal. The pure and innocent Lamb theme soars in the heavens on a 2' flute played in the pedal. The B sections feature flowing tears, rivers, still waters, and churning emotions that bubble beneath the soprano aria, now painfully adorned in the right hand solo.

Easter Exuberance combines NORTHRIDGE (a new tune to accompany the historic text of "Christ Jesus Lay in Death's Strong Bands) with one of my favorite tunes, GENEVAN 118, as Psalm 118 is a Lectionary reading for Easter Sunday: "O give thanks to the Lord, for he is good; his steadfast love endures forever!" –Psalm 118:1. Some symbolism exists in this organ piece: parallels between the three days Christ was entombed and the three silent duple (2nd person of the Trinity) meter measures; dance rhythms of Easter celebrations as counterpoints to chromaticisms depicting suffering; and, around the Golden mean (ca. 61.8%), the double chromatic lines in veil-tearing, tomb-bursting contrary motion. To capture the exuberance of Easter (and of Wyatt) in a fresh new way, I invited the two tunes to dance to Argentinian tango rhythms and jazz harmonies and ornaments. The fact that a sixteenth-century tune and a twenty-first century tune work together in this way is a testament to the timeless nature of Genevan Psalmody, and to the infinite expressions of gratitude, love, and joy that Easter evokes.

Pentecost Phantasmagoria, is a chorale fantasia on "Komm, heiliger Geist." Late renaissance- early baroque chorale fantasias by Matthias Weckmann, Franz Tunder, and Dieterich Buxtehude feature a rhetorical structure of six or seven sections. Compositional traits of historical chorale fantasias include virtuosic flourishes, pedal solos, echos, with bits and pieces of the chorale woven into the work as deftly as a hummingbird weaves her nest. Hummingbirds remind me of the Holy Spirit: moving more quickly than we know, constantly focused and industrious, possessing a basic instinct and unflinching need for beauty to feed the soul and senses, perpetually changing, yet steadfastly available to ready hearts. While the Creator and Redeemer themes are rooted in traditional harmony, the Comforter Spirit theme is based on whole tone scales that offer an ever-open sound and mind.

BIOGRAPHY

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.

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.

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise. Most performances are broadcast at pugetsound.edu/schneebecklive.

Tickets available at tickets.pugetsound.edu, in the Logger Store, or at the door.

FRIDAY, FEB. 2

Jacobsen Series: Puget Sound Piano Trio

Maria Sampen, violin; Alistair MacRae, cello; Ronaldo Rolim, piano with guests Timothy Christi, viola and Svend Ronning, violin
Schneebeck Concert Hall, 7:30 p.m. | Tickets required
(Free for Puget Sound and K-12 students)

MONDAY, FEB. 5

The Musical Legacies of Phenomenal Women of Color Lecture Recital and Q&A with guest artist Michelle Cann, piano

Master class at 1:30 p.m. | Recital at 7:30 p.m.
Schneebeck Concert Hall

FRIDAY, FEB. 9

Jacobsen Series: Striking Music

Seattle-based percussion ensemble with Puget Sound's Department of Art and Art History, designer Mare Hirsch
Schneebeck Concert Hall, 7:30 p.m. | Tickets required
(Free for Puget Sound and K-12 students)

WEDNESDAY, FEB. 14

Jazz Orchestra with guest artist Diane Schuur

Tracy Knoop, director
Schneebeck Concert Hall, 7:30 p.m. | Tickets required

All listings are subject to change. For the most current information about upcoming arts events and lectures, visit pugetsound.edu/events.

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact 25Live@pugetsound.edu, or visit pugetsound.edu/accessibility.

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

