Upcoming Events

GUEST ARTIST RECITAL
Johannes Möller, guitar
Wednesday, 11 October 2017, 7 p.m.
Melvin K. West Fine Arts Auditorium

EVENSONG
Saturday, 21 October 2017, 5 p.m.
Walla Walla University Church

WWU SYMPHONY ORCHESTRA CONCERT
Brandon Beck, director
Saturday, 4 November 2017, 4 p.m.
Walla Walla University Church

EVENSONG
Saturday, 11 November 2017, 4 p.m.
Walla Walla University Church

MUSIC AT 7
STUDENT RECITAL
Tuesday, 14 November 2017, 7 p.m.
Melvin K. West Fine Arts Auditorium

HOLIDAY CONCERT
Wednesday, 6 December 2017, 7:30 p.m.
Melvin K. West Fine Arts Auditorium
Admission charged

CHRISTMAS CONCERT
Friday, 8 December 2017, 6 and 8 p.m.
Walla Walla University Church

The music department calendar may be viewed at:
http://music.wallawalla.edu

Faculty Recital

Kraig Scott
organ

Walla Walla University
Deparment of Music

Saturday, 7 October 2017, 6:30 p.m.
Walla Walla University Church
Program

Messe pour les Paroisses (Mass for the Parishes) (1668-1733)

Kyrie
1. Plein chant du premier Kyrie, en Taille
2. Fugue sur les jeux d’anches
3. Récit de Chromhorne
4. Dialogue sur la Trompette et le Chromhorne
5. Plein chant

Gloria
6. Plein Jeu
8. Duo sur les Tierces
9. Dialogue sur les Trompettes, Clarion et Tierces du Grand Clavier et le Bourdon avec le Lariogt du Positif
11. Tierce en Taille
12. Dialogue sur la Voix humaine
13. Dialogue en trio du Cornet et de la Tierce

Offertory
15. Offertoire sur les Grands jeux

Was Gott tut, das ist wohlgetan (1653-1706)

Chorale with nine variations

Toccata in G Major, BWV 916 (1685-1750)

1. Presto
2. Adagio
3. Allegro e presto

Grand Pièce symphonique, Opus 17 (1822-1890)

Johann Sebastian Bach
César Franck
Francois Couperin
Johann Pachelbel
Kraig Scott

A native of British Columbia, Kraig Scott has made recital appearances throughout North America, Europe, Korea, and China. He has presented recitals and master classes at many institutions such as the Eastman School, Rutgers University, Westminster Choir College, the Universities of Alberta, Washington, and Oregon, and for various chapters of the American Guild of Organists. As a collaborative artist he has worked in a wide range of styles including frequent collaborations with Janet See (baroque flute), Zuill Bailey (cello), and Joseph Brooks (clarinet) with whom he performs in Anchorage next month. He has appeared with singers Elias Mokole, Charles Reid, James Brown, and Tom Netherton, baroque cellist Marc Vanscheeuwijck, baroque violinist Eduard Melkus, gambist Margriet Tindemans, harpsichordist Arthur Haas, violinist Kurt Nikkanen, and conductors Helmuth Rilling, Robert Bode, Anton Armstrong, and Joe Miller.

In his work as a conductor Scott has led festival choirs in Washington and Oregon and directed the 400-voice choir of the SDA International Choral Congress in Bucha, Ukraine. Under his leadership I Cantori, the select choir of Walla Walla University, has performed throughout the Pacific Northwest, Hawaii, California, North Carolina, Georgia, and Florida. At Walla Walla University his responsibilities include conducting the University choirs, teaching organ and harpsichord, and overseeing all music at the University Church. His organ, harpsichord, and piano students have won many competitions, appeared on NPR’s “From the Top” and been heard at regional and national AGO and MTNA conventions.

Program Notes
By Kraig Scott
Saturday, 7 October 2017, 6:30pm

Messe pour les Paroisses (Mass for the Parishes)

Francois Couperin ‘le grand’ stands as the focal point of French music between Lully and Rameau. He spent his entire life in Paris except for three months every year during which he served as organist to the King at the royal palace of Versailles. At the age of twenty-one, one year after his marriage, he produced two organ masses still considered the apex of French baroque organ music. We hear excerpts from the larger mass. Composers wrote such pieces for use during a church service in alternation with a choir singing the plain chants of the Ordinary of the Mass – thus the brief duration of each movement. Only in the offertory does Couperin quote no chant; here he finally gives free reign to his imagination.

French composers have always obsessed over timbre. The lengthy titles of French baroque organ music serve not only as title but also as specific instruction on what sounds to select on the pipe organ.

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The pipe organs of Walla Walla University

At 69 stops, 92 ranks, and 4,982 pipes our magnificent Casavant organ was, until 2000, well known as the largest organ west of Salt Lake City and north of San Francisco. We rejoice to have this great instrument here in the desert of Eastern Washington. But bigger isn’t necessarily better. Tonight we celebrate the newest pipe organ in the University’s collection – a very small one, purchased in July.

I am happy to introduce our new continuo organ, Opus 24b, built by John Brombaugh of Eugene, Oregon, in 1980. Comprising 3 stops, 3 ranks, and 153 pipes, this type of small organ is designed for chamber
music and is often called a Positive (from Latin ponere, “to place”),
because it is more or less mobile and can be placed in the midst of an
orchestra. Continuo is another term for this type of organ, due to its
design for use as a continuo instrument. Baroque musicians routinely
composed using figured bass – a short hand in which they notated
melody and bass lines but used only numbers to indicate the harmonies,
or notes between melody and bass. These numbers require
‘realization’ (improvisation) into sounding notes by a musician playing a
chordal instrument such as a harpsichord or organ. Whereas our huge
Casavant organ can never feel or sound intimate within a small group of
chamber musicians, our new Brombaugh serves this purpose perfectly.

Was Gott tut, ds ist wohlgetan
Toccata in G Major, BWV 916

We find two distinct styles of organ music in Baroque Germany: the
Northern style originates from the Dutch master Jan Pieterszoon
Sweelinck, whereas the Southern style traces to Girolamo Frescobaldi
and other Italians. The South German style reached its peak with Johann
Pachelbel (1653-1706), the North with Johann Sebastian Bach (1685-
1750). Organs in Southern Germany tended to be similar to those in Italy
– small, often with only one keyboard, and frequently with limited or no
pedals. Thus the music of Pachelbel works beautifully on the University’s
new Brombaugh continuo, as does Bach’s harpsichord music. Pachelbel
based his variations on a familiar hymn, the text of which appears here
in translation.

What God does, that is done well!
He is my light, my life
Who can have no ill will towards me.
I want to entrust myself to Him
In joy and sorrow. The time will come
When it will be clearly apparent
How faithful His intention is.

Grand Pièce symphonique, Opus 17
The composition of symphonies for the pipe organ became very
popular in late 19th century France, as evidenced in the work of
composers such as Alexandre Guilmant (1837-1911) and Charles-Marie
Widor (1844-1937). The first symphony for organ, however, came from
a Belgium composer born to German/French parents. We will never
know just why César-Auguste-Jean-Guillaume-Hubert Franck wrote his
“Grand Pièce” in a symphonic style, but it surely had something to do
with his admiration for the instruments of Aristide Cavaillé-Coll, a
contemporary French organ builder. When a new appointment placed
him in control of one of the famous Cavaillé-Coll instruments, Franck
famously stated, “My new organ? It is an orchestra!”

Unlike its descendents, this first organ symphony unfolds in a single
span. But it is possible to hear the usual symphonic movements within
the long work, as evidenced in the composer’s tempo indications:

<table>
<thead>
<tr>
<th>Movement</th>
<th>Tempo</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>Andantino serioso</td>
<td>[introduction]</td>
<td></td>
</tr>
<tr>
<td>Allegro non troppo e maestoso</td>
<td>[primary theme]</td>
<td></td>
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<tr>
<td>Andante</td>
<td>[slow movement, I]</td>
<td></td>
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<tr>
<td>Allegro</td>
<td>[scherzo]</td>
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</tr>
<tr>
<td>Andante</td>
<td>[slow movement, II]</td>
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<tr>
<td>Allegro non troppo e maestoso [etc.]</td>
<td>[transition]</td>
<td></td>
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<tr>
<td>Beaucoup plus largement</td>
<td>[final movement]</td>
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</tbody>
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Following a long and developed introduction, the bold and defiant
primary theme emerges in the pedal. Two contrasting movements
follow: a lively scherzo and a serenely beautiful slow movement. In a
surprise twist, however, Franck splits the lovely Andante into two parts,
using them to frame the scherzo. The transition to the final movement
provides perhaps the most symphonic moment in the entire work, for
Franck directly models this transition on Ludwig van Beethoven’s last
movement of Symphony No.9. In that epoch-making work Beethoven
recalled the themes of his first three movements, each time cutting off
the reminiscence with a rude bass melody. In like manner, Franck
brings back the themes of the introduction, scherzo, and andante, in
turn cutting off each one with the primary theme. Eventually the last
glorious movement emerges from this quarrel revealing the main
theme transposed into the major mode and transformed into a fugue.