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) and Joseph Brooks (clarinet). 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, cellist Zuill Bailey, 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 Seventh-day Adventist 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, and throughout California. 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 MTNA conventions and both regional and national AGO conventions. In addition to his work at WWU he serves as organ instructor at Whitman College. Scott is a graduate of the Eastman School where his teachers included David Craighead and Russell Saunders. At Eastman he received both an MA in musicology and a DMA in organ performance as well as the coveted Performer’s Certificate. He completed postgraduate choral conducting study with David Rayl and Jonathan Reed at Michigan State University.

Faculty Recital

Kraig Scott
organ

Saturday, 8 October 2016, 6 p.m.
Walla Walla University Church
Program

Prelude and Fugue in D Major, BWV 532  
Johann Sebastian Bach  
(1685-1750)

Organ Sonata No.1 (1937)  
Paul Hindemith  
I Mässig schnell – Lebhaft  
(Moderately fast – Lively)  
II Sehr langsam – Phantasie, frei – Ruhig bewegt  
(Very slowly – Fantasy, free – Quietly moving)

Fanfare (Psalm 81:1-3)  
John Cook  
(1918-1984)

The Embrace of Fire, Op.87  
Naji Hakim  
I Décidé (resolute)  
(b.1955)  
II Majestueux (majestically)  
III Modéré (moderate)

Naji Hakim’s notes for The Embrace of Fire, Op.87

Man moves within the physical limits of Flesh, Space and Time. Joys, Sorrows, Union and Separation, punctuate his existence which wends inexorably towards death.

“The Embrace of Fire” – the title is inspired by the icon of the Trinity by Roublov – draws its substance from the Scriptures. It may be seen as an Act of Faith in the Great Beyond, in God’s infinite love, in Love stronger than Death.

Naji Hakim

I Décidé (resolute)

“Come unto me all who labor and are heavy laden and I will give you rest. Take my yoke upon you and learn from me, for I am gentle and lowly in heart and you will find rest for your souls. For my yoke is easy and my burden is light.”

Matthew 11:28

In succession: Ostinato; Christ’s loving call to his people; mystical dance.

II Majestueux (majestically)

“This have I desired, even unto death. Let the fire which I have kindled on earth consume them! And let their blood and their faces become light, like those who go, dancing, to a wedding feast.”

adapted from Luke 12:49

This movement illustrates the “Consuming Fire.” Several vehement, even savage rhythmical moods alternate in forte and fortissimo dynamics.

III Modéré (moderate)

“They who eat of my flesh and drink of my blood abide in me and I in them. And through me, they will live beyond death, as You, O Father. Fill then with Your Spirit the cup of my blood, so that, fulfilled with joy, they may draw from the well of my heart.”

adapted from John 6:57, 1 Corinthians 12:13, Isaiah 12:3

Theme of the first movement; modal scale of the second movement in filigree. The five sections of this movement follow a symmetrical plan: Introduction, dance, prayer of Thanksgiving, dance, coda (introduction).