

Pipes and Strings

Kimberly Marshall, Organ
Thomas Landschoot, Violoncello

ASU Organ Hall
Sunday, November 4, 2:30 pm

MUSIC

 **Herberger College**
of the Arts

ARIZONA STATE UNIVERSITY

Program

Kimberly Marshall

Prelude, Fugue and Ciacona
in C Major, BuxWV 137 Dieterich Buxtehude (1637-1707)

Adagio from Concerto in A minor, BWV 593
Antonio Vivaldi (1678-1741)
Arranged for organ by J. S. Bach (1685-1750)

Capriccio per Siegfried Palm (1968)
for cello solo Krzysztof Penderecki (b. 1933)

Capriccio sopra il Cucho
for organ solo Girolamo Frescobaldi (1583-1643)

Sonata IV in B-flat Major for cello and continuo Antonio Vivaldi
Largo
Allegro
Largo
Allegro

Traeri Organ, 1742

Sonata V in E minor for cello and continuo Antonio Vivaldi
Largo
Allegro
Largo
Allegro

Prière, Op. 158
Allegro appassionato, Op. 43 Camille Saint-Saëns (1835-1921)

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Kimberly Marshall maintains an active career as a concert organist, performing regularly in Europe, the US and Asia. She currently holds the Patricia and Leonard Goldman Endowed Professorship in Organ at Arizona State University and serves as Director of the ASU School of Music. She previously held teaching positions at the Royal Academy of Music, London, and Stanford University, California. Winner of the St. Albans Competition in 1985, she has been invited to play in prestigious venues and has recorded for Radio-France, the BBC, and the Australian Broadcasting Corporation.

In 1986, Kimberly Marshall received the D.Phil. in Music from the University of Oxford. In recognition of her work, Kimberly Marshall was awarded a Fulbright Scholarship to continue her research and teaching during 1991 at the Sydney Conservatorium in Australia.

Kimberly Marshall was a recitalist and workshop leader during many National Conventions of the American Guild of Organists (Dallas, 1994; New York, 1996; Denver, 1998; Seattle 2000, Los Angeles 2004). During the summer of 2001, she appeared in Seoul for the Korean Association of Organists and in Toronto for the Convention of the Royal College of Canadian Organists. Her recording of Chen Yi's organ concerto with the Singapore Symphony was released in 2003 on the BIS label, and Wayne Leupold Editions published her anthologies of late-medieval and Renaissance organ music in 2000 and 2004.

Kimberly Marshall spent the spring of 2005 on sabbatical in Pistoia, Italy, where she researched early Italian organ music and performed on many historical organs, including those in Roskilde Cathedral (Denmark), the St. Laurenskerk, Alkmaar (Netherlands), the Jacobikirche Hamburg, as well as the famous Hildebrandt instrument in Naumburg, Germany. During the summer of 2006, she presented concerts and workshops on early music in Sweden and Israel, and she will be a featured artist for the 2007 Early English Organ Project in Oxford and the Oaxaca Organ Conference in Mexico.

Thomas Landschoot

Thomas Landschoot joined the music faculty of Arizona State University in 2001 after having taught at the University of Michigan. Born in Belgium, Landschoot began studying the cello at the age of six with his father. He performs virtually the entire standard and contemporary repertoires of the cello, and several composers have dedicated new works to him. Mr. Landschoot regularly performs as soloist and in recital in concert halls across Europe, the United States and Japan. Mr. Landschoot holds a Master of Music degree from the Conservatory in Antwerp, Belgium, a Master of Music degree from the University of Michigan, an Artist Diploma from Indiana University and an Artist Diploma (cum laude) from the Conservatory of Maastricht, Netherlands. His major teachers include Erling Blondal Bengtsson, Antonio Meneses and Tsuyoshi Tsutsumi, for whom he served as a teaching assistant. He also enjoys a close relationship with Bernard Greenhouse, the distinguished former cellist of the Beaux Arts Trio.

He joined the journalist and photographer Christopher Lambert in a concert that raised \$350,000 to assist in building a hospital in Tamil Nadu, South India. In the summer of 2004, he and clarinetist Eddy Vanoosthuizen gave the world premiere performance of a double concert for clarinet and cello by Dirk Brosse and the European orchestra 'Prima La Musica'. One month later, they gave the American premiere with the Orchestra of the White House in Washington, D.C. He has performed for Belgium's Queen Fabiola and has been invited to perform at the Belgian Embassy in India when Prince Filip and Princess Mathilde are visiting.

Recipient of the 2005 'Distinguished Teaching Award', he has given master classes at conservatories and universities throughout the United States, Europe and Japan. During the summers he has been on the faculty of the Music Academy of the West in Santa Barbara, the Texas Music Festival in Houston, the Meadowmount School of Music in New York and many others. Mr. Landschoot plays a cello made in Turin by J.F. Pressenda.

The **Fritts Pipe Organ** is a thoroughly modern instrument that is strongly influenced by historic practice. Installed in 1992 by Fritts & Co., its mechanical (tracker) key action makes possible the most intimate contact between player and instrument. Except for a few hardware items, the Fritts is virtually hand crafted, representing some 13,000 hours of individual labor. Each of its 1,900 pipes was made in the Fritts shop in Tacoma, Washington, by casting the metal, forming sheets, hammering and cutting the metal, and finally forming the pipes—the same method employed many hundred of years ago.

Judy Fritts, sister of the builder, Paul Fritts, executed the rich carvings, which so beautifully ornament the organ case. These were first carved in basswood, then enameled and finally gilded with 24 K gold leaf. The result is an organ case that closely resembles antique organs of northern Europe.

The organ is housed in the Organ Hall, a room that was designed specifically for the Fritts pipe organ. Such details as the wood barrel-vault ceiling, masonry walls, lack of sound-absorbent materials and the high, rectangular shape of the room are direct influences from the typical churches in which the old organs sounded.

The Italian baroque **Traeri Organ** was constructed in 1742, and is on indefinite loan to ASU, having been installed in Organ Hall in May 2006. ASU is one of only four U.S. academic institutions, and the only campus in the southwest region, to house such a rare musical treasure. Before its arrival in Tempe, the Traeri organ made quite a fateful journey. The organ not only survived WWII, but was housed in a church that was bombed during the war. In 1950 before the church was razed, the organ was purchased by an Austrian, who kept it safe in his attic for the next 50 years. Despite all of the environmental challenges the organ has faced, it has survived nearly completely intact. Only one of its 300 pipes has been replaced.



EVENTS INFORMATION 480.965.TUNE (480.965.8863)
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