



**Kimberly Marshall** maintains an active career as an organist, performing regularly in the US and Europe. She has previously held teaching positions at Stanford University and the Royal Academy of Music, London. She is attracted to the organ's vast possibilities of timbre and musical texture, and her work reflects enthusiasm for creativity and historical awareness. She has performed throughout Europe, including concerts in London's Royal Festival Hall and Westminster Cathedral; King's College, Cambridge; Chartres Cathedral; Roskilde Cathedral (Denmark); St. Laurenskerk, Alkmaar (Netherlands); as

well as the famous Hildebrandt instrument in Naumburg, Germany, that Bach examined in 1746.

She enjoys tailoring programs to different instruments, as is evident from her recordings of Italian and Spanish music on historical organs. Her playing is informed by research into obscure repertoire and performance practice, although she does not limit herself to early music. She gave performances of organ works by Ligeti in the presence of the composer, and her recording of Chen Yi's organ concerto with the Singapore Symphony was released in 2003 on the BIS label. Her most recent CD, *A Fantasy through Time* (with accompanying DVD), features music from the 16<sup>th</sup>-20<sup>th</sup> centuries.

Kimberly Marshall is often invited to perform at conventions and festivals. She is a frequent recitalist and workshop leader at National Conventions of the American Guild of Organists. In 2001, she appeared in Seoul for the Korean Association of Organists and in Toronto for the Royal College of Canadian Organists. She was a featured artist for the 2007 Early English Organ Project in Oxford and for the Oaxaca Historical Organ Festival in Mexico. In 2009, she performed for the Region IX AGO Convention held in Phoenix. 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.

A review of Dr. Marshall's performance for the national convention of the American Guild of Organists in July 2010 extolls her as "a multi-faceted musician" who "pushed the organ to its limit with her virtuosic demands in playing and registration....This was a royal performance by one of our royalty!"

# WHEN WORLDS COLLIDE

MUSIC FOR SAXOPHONE AND ORGAN

October 9, 2011

2:30 pm

ASU Organ Hall

# PROGRAM

Cathedral  
for alto saxophone and organ (1993)

Kirk O’Riordan  
b. 1968

Concertino, Op. 78  
*composed for the 1861 entrance exam at  
the Paris Conservatoire*

Jean-Baptiste Singelée  
(1812-1875)

Concerto for oboe, strings  
and basso continuo in D minor  
*played on soprano saxophone  
accompanied by the Traeri organ*

Alessandro Marcello  
(1684-1750)

Andante e spiccato  
Adagio  
Presto

Joie et clarté des corps glorieux  
*solo organ*

Olivier Messiaen  
(1908-1992)

Abîme des oiseaux from Quartet for the end of time  
*originally for solo clarinet*

Vocalise-Étude  
*played on alto saxophone with organ accompaniment*

The Seventh Seal  
for organ and alto saxophone (2002)

Mischa Zupko  
b. 1971

The Devil’s Rag (1988)

Jean Matitia (Christian Lauba)  
b. 1952

Hailed as a “master of his instrument” (*Audiophile Audition*) known for his “flamboyant” and “riveting” performances (*Los Angeles Times*), “evocative and bravura playing” (*Chicago Classical Review*), “virtuoso artistry” (*The Saxophone Symposium*), “impeccable musicianship” (*American Record Guide*), “warmth and agility” (*The Sacramento Bee*) and “beautifully rounded tone” (*The Ann Arbor News*), **Timothy McAllister** is one of America's leading concert saxophone performers and teachers. His solo, orchestral, and chamber music recordings appear on numerous labels including Naxos, Albany, and Summit. He has been featured multiple times on National Public Radio's "Performance Today", Dutch National Radio, BBC, WQXR-NYC, WNYC, and various PBS affiliates throughout the U.S. Credited with over 100 premieres of new works by eminent and emerging composers worldwide, his work is highlighted in the recent Deutsche Grammophon DVD release of the World Premiere of John Adams’ *CITY NOIR*, filmed as part of Gustavo Dudamel’s Inaugural Concert as Music Director of the Los Angeles Philharmonic.

McAllister has been a recent soloist with numerous orchestras and has performed as guest saxophonist in the wind sections of the Toronto Symphony, Detroit Symphony Orchestra, Oregon Symphony, Houston Symphony, Phoenix Symphony, Tucson Symphony, New World Symphony, Ann Arbor Symphony, Dogs of Desire Chamber Orchestra of the Albany Symphony, and Opera Colorado/Colorado Symphony Orchestra. He appears frequently on major chamber music series nationwide as soprano saxophonist of the PRISM Quartet. Prior to joining PRISM in 2001, he was awarded the coveted Grand Prize from the Fischhoff International Chamber Music Competition with the Ninth Circle Saxophone Quartet, the first group of its kind to ever receive this honor.

McAllister holds the prestigious Albert A. Stanley Medal, Earl V. Moore Award, and Doctor of Musical Arts from the University of Michigan. He has also been honored with the Paul C. Boylan Distinguished Alumni Award from the Michigan School of Music Alumni Society for his contributions to the field of music. He serves as Associate Professor of Saxophone at the Herberger Institute School of Music at Arizona State University and as distinguished summer faculty of the Interlochen Center for the Arts, Michigan.

