

OXY



*The Los Angeles Chapter of the American Guild of Organists
& the Occidental College Music Department present*

“Cycles in Time”

Dr. Kimberly Marshall

Monday, October 7, 2024 - 8:00pm

*Herrick Memorial Chapel & Interfaith Center
Occidental College*

Program

| | |
|---|--|
| Toccata septima de l' <i>Apparatus Musico-organisticus</i> (1699) | Georg Muffat (1653-1704) |
| <i>Maria zart</i> | Arnolt Schlick (c. 1455-60–after 1521) |
| <i>Maria zart</i> (in three movements) | Margaret Vardell Sandresky (b. 1921) |
| Exodus Suite: A Tribute to Harriet Tubman Chronicles (Passacaglia) Communion (Rite of Fellowship) Celebration (Juba) | Sharon Willis (b. 1949) |
| Two English Grounds Uppon la mi re Ground | Anonymous English, c. 1560 Henry Purcell? (1659-1695) |
| <i>Fancy</i> | Alfonso Ferrabosco (1543-1588) |
| Fantaisie in C major (Variant III) | César Franck (1822-1890) |
| Tango Toccata on a theme by Melchior Vulpius (2001) | Pamela Decker (b. 1955) |

*For more information about the Los Angeles Chapter of the American Guild of Organists,
including a calendar of future concerts and events, please visit: laago.org*

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About the Artist

Kimberly Marshall is known worldwide for her compelling programs and presentations of organ music. Her distinguished achievement in organ performance and scholarship was recognized by the Royal College of Organists in 2022 with their highest award. She is an accomplished teacher, giving master classes internationally. She currently holds the Patricia and Leonard Goldman Endowed Professorship in Organ at Arizona State University. From 2019-2022 she held the Hedda Andersson Visiting Professorship at the Malmö Academy of Music.



Marshall has performed and presented her research at 11 national conventions of the American Guild of Organists. In July 2018, she was chosen as the organ soloist with orchestra for the final concert of the AGO national convention in the Kauffman Center, Kansas City, where she was extolled for “the ease and facility” with which she performed the “virtuosic pedal cadenza.” (*The American Organist*, Oct 2018). She will be giving the final recital for the San Francisco Convention in July 2024.

In 2019, Kimberly Marshall inaugurated the new Klais organ in St. Petri Cathedral, Malmö, the largest instrument in Scandinavia. She appeared at the Boston Early Music Festival and gave the opening concert for the national convention of the Organ Historical Society in Dallas. Her expertise in early Spanish and Italian repertoire was acknowledged by invitations to perform on the Spanish baroque-style organ at Oberlin Conservatory and the Italian-baroque inspired organ at Christ Church Cathedral, Cincinnati. She performed and taught at the Goteborg International Organ Academy in 2020, 2021 and 2022, opening the Malmö Organ Festival in May 2022. In the same month, she gave the first guest concert at Washington National Cathedral since the pandemic, to an enthusiastic audience.

Her engagements in 2023 included recitals for the Oaxaca International Organ Festival, a teaching residency at Yale University, and performances at the Orgelpark in Amsterdam, St. Paul’s Cathedral, London, and on the new symphonic organ at Göteborg Concert Hall (Sweden). The Tokyo University of Fine Arts has invited her for a teaching residency in June 2024, and in October she will be on the jury for the Canadian International Organ Competition in Montréal, performing a concert at the Chapelle du Grande Séminaire.

Performer, scholar, and educator, Kimberly Marshall is a committed advocate of the organ. She works to promote the instrument in both local and global communities. An authority on the organ’s rich history over the past 2000 years, she is devoted to continuing this tradition of artistic ingenuity into the next millennium.

Website: www.kimberlymarshall.com

Facebook: www.facebook.com/KimberlyMarshall.organist

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Mildred Miles Crew Memorial Organ

Herrick Memorial Chapel, Occidental College
Los Angeles, California

Schlicker Organ Company, 1966

III/P, 51 stops, 59 ranks

Electric Slider chests; Multi-level combination system

GREAT (Manual II)

| | |
|-------|--------------------------|
| 16 | Quintadena |
| 8 | Principal |
| 8 | Rohrfloete |
| 4 | Octave |
| 4 | Flachfloete |
| 2-2/3 | Nasat |
| 2 | Octave |
| IV-VI | Mixture |
| 8 | Trompette |
| 16 | <i>Swell I to Great</i> |
| 8 | <i>Swell I to Great</i> |
| 4 | <i>Swell I to Great</i> |
| 16 | <i>Swell II to Great</i> |
| 8 | <i>Swell II to Great</i> |
| 4 | <i>Swell II to Great</i> |
| 16 | <i>Positiv to Great</i> |
| 8 | <i>Positiv to Great</i> |

POSITIV (Manual I)

| | |
|--------|----------------------------|
| 8 | Gedeckt (wood) |
| 4 | Principal |
| 4 | Koppelfloete |
| 2 | Blockfloete |
| 1-1/3 | Quint |
| 1 | Siffloete |
| III-IV | Scharf |
| 8 | Krummhorn (copper) |
| | Tremolo |
| 8 | <i>Swell I to Positiv</i> |
| 4 | <i>Swell I to Positiv</i> |
| 16 | <i>Swell II to Positiv</i> |
| 8 | <i>Swell II to Positiv</i> |
| 16 | <i>Positiv</i> |
| | <i>Unison Off</i> |

PEDAL

| | |
|----|---------------------------|
| 32 | Resultant (added in 1991) |
| 16 | Principal |
| 16 | Subbass (wood) |
| 16 | Quintadena (Great) |
| 8 | Octave (Ext.) |
| 8 | Gedeckt |
| 4 | Choral Bass |
| 4 | Gedeckt (Ext.) |
| 2 | Nachthorn |
| IV | Mixture |
| 16 | Posaune (full-length) |
| 16 | Basson (Swell I) |
| 8 | Trumpet (Ext. of Posaune) |
| 8 | Fagott (Ext. of Basson) |
| 4 | Clairon (Ext. of Basson) |
| 2 | Cornet (Ext. of Basson) |

SWELL I (Manual III)

| | |
|----|-------------------|
| 8 | Flute Harmonique |
| 8 | Dolce |
| 8 | Dolce Celeste |
| 4 | Prestant |
| 2 | Doublette |
| V | Fourniture |
| 16 | Basson |
| 8 | Trompette |
| 4 | Clairon |
| | Tremolo |
| 16 | <i>Swell I</i> |
| 4 | <i>Swell I</i> |
| | <i>Unison Off</i> |

SWELL II (Manual III)

| | |
|-------|-------------------|
| 8 | Bourdon |
| 8 | Viole de Gamba |
| 8 | Voix Celeste |
| 4 | Flute a Cheminée |
| 2-2/3 | Nazard |
| 2 | Quarte de Nazard |
| 1-3/5 | Tierce |
| III | Cymbal |
| 8 | Chalumeau |
| | Tremolo |
| 16 | <i>Swell II</i> |
| | <i>Unison Off</i> |

| | |
|---|--------------------------|
| 8 | <i>Great to Pedal</i> |
| 8 | <i>Swell I to Pedal</i> |
| 4 | <i>Swell I to Pedal</i> |
| 8 | <i>Swell II to Pedal</i> |
| 4 | <i>Swell II to Pedal</i> |
| 8 | <i>Positiv to Pedal</i> |

About the Mildred Miles Crew Organ

The Crew Memorial Organ was built by the Schlicker Organ Company of Buffalo, New York, and installed in Herrick Chapel in 1966. The instrument is dedicated to the memory of Mildred Miles Crew (1924-1964), Class of '45. Clarence Mader, then Occidental's College Organist, was responsible for the organ's tonal design, in collaboration with Herman Schlicker. The organ has three manuals (keyboards) and over 3200 pipes, divided amongst 5 divisions and 59 ranks. To mark its 50th anniversary in 2016, the organ underwent a sensitive restoration by Rosales Organ Builders. The organ's on-going maintenance is supported by the Crew Organ Fund, an endowment which was generously given to the college at the time of the organ's installation.