Kimberly Marshall

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## Professional Positions:

July 2012 – Present Patricia and Leonard Goldman Endowed Professor of Organ, ASU School of Music

July 2007 – June 2012 Director, ASU School of Music

*Administration of the 5th largest music school in the US; oversight and evaluation of c75 full-time faculty, 30 part-time faculty, c25 staff members, 80 graduate teaching assistants, and 850 music students; strategic planning and development for the School including the establishment of 5 major partnerships with professional arts organizations*

August 2006 – June 2007 Interim Director, ASU School of Music

May 2002 Promoted to full professor;

Recipient of the Patricia and Leonard Goldman Endowed Professorship in Organ

*Teaching: created new syllabus for organ performance majors, including the introduction of new courses and regular repertoire classes; private instruction for organ majors; academic supervision of DMA students in organ*

*Service: organization of the yearly organ recital series, including regular fundraising events; frequent demonstrations of the Fritts organ; work with community organizations including Rosie’s House*

May 2001 – June 2006 Associate Director for Graduate Studies, School of Music, Herberger College of Fine Arts, Arizona State University

*Administration of all graduate degrees in music; chair of the Graduate Studies Committee, curricular development of graduate programs*

1996 – 1998 Freelance organist and scholar;

Project leader for Göteborg Organ Research Center (GOArt), University of Gothenburg, Sweden.

1993 – 1996 Dean of Postgraduate Studies, Royal Academy of Music, London

*Administration: Created the Master's degree in Musical Performance in collaboration with King’s College London; Director of the Advanced Course leading to a Performance Diploma; management of graduate teaching personnel and allocation of scholarships among 200 graduate students*

1986 – 1993 University Organist and Assistant Professor of Music, Stanford University

*Administration: Coordinator of the DMA degree in Organ; Founding Director of the Organ Consortium at Stanford; Chair of the Rhodes/Marshall interviewing committee (1992), committee member (1988 and 1989); Resident Fellow of La Maison Française (1987-90)*

*Teaching: Supervision of DMA and Ph.D. organ students*

**Education and Diplomas:**

1982 – 1986 University College, Oxford. D.Phil. Music

1977 – 1982 B.A. French, University of North Carolina at Chapel Hill; music tutorials at Duke University and private studies in organ with Fenner Douglass

1980 – 1981 Simultaneous study at the University of Montpellier and the Toulouse Conservatory. First Prize in organ, unanimous jury

1978 – 1979 Lyon Conservatory; Médaille d'Or in Organ Performance

# Scholarships, Grants and Prizes:

1991 Fulbright Senior Scholar Award for one year of research and teaching in Sydney, Australia

1987 Pew Memorial Trust Grant for research on the late-medieval organ

1985 First Prize in the St. Albans International Organ Interpretation Competition

1982 – 1985 Marshall Scholarship to attend University College, Oxford

1977 – 1982 Morehead Scholarship to attend the University of North Carolina at Chapel Hill

# Books:

*Iconographical Evidence for the Late-Medieval Organ in French, Flemish and English Manuscripts*. New York: Garland, 1989.

*Rediscovering the Muses: Women's Musical Traditions*. Boston: Northeastern University Press, 1993. (edited collection of essays)

*The Organ in Recorded Sound: An Exploration of Timbre and Tempo*. Göteborg: Göteborg Organ Art Center, 2012. (edited collection of essays)

# Editions:

*Late-Medieval Organ Music before 1460*. Vol. 3 of the series Historical Organ Techniques and Repertoire. Colfax, North Carolina: Wayne Leupold Publishing, 2000.

*Renaissance Organ Music 1500-1550*. Vol. 6 of the series Historical Organ Techniques and Repertoire. Colfax, North Carolina: Wayne Leupold Publishing, 2004.

**Selected Articles:**

“Rhythmic Considerations in Twentieth-Century Recordings of Bach’s Organ Music,” in *Organ*

*Prospects and Retrospects: Text and Music in Celebration of Organ Acusticum, Piteå, Sweden* eds. Sverker Jullander (texts) and Hans-Ola Ericsson (CD). Luleå Institute of Technology, 2016: 137-150.

“Is this still medieval? Contextualizing the Van Straten Organ in Amsterdam’s Orgelpark” *Orgelpark Report 4* (March, 2016).

“A Renaissance for the Organ Historical Society?” *The Tracker*, Vol. 59/1 (Winter 2015):

18-20.

“The ‘Organ of the Future’ in Sweden’s Studio Acusticum, “*The American Organist* (February 2013): 62-65

“Cycles of Interpretation in Recordings of Bach’s Organ Music,” in *The Organ in Recorded Sound: An Exploration of Timbre and Tempo*, proceedings of a conference held at Arizona State University, Jan 11-13, 2002, ed. Kimberly Marshall. (Göteborg: Göteborg Organ Art Center, 2013): 45-51.

“György Ligeti (1923-2006),” in *Twentieth-Century Organ Music*, ed. Christopher S. Anderson. (New York: Routledge, 2012): 262-285.

“The Development of the Organ Keyboard,” in *Music and its Questions: Essays in Honor of Peter Williams*. Thomas Donahue, ed. (Richmond, VA: Organ Historical Society, 2007): 1-21.

“The Development of the German Organ Magnificat,” *GOArt Research Reports 3*, Sverker Jullander, ed. (Göteborg: Göteborg Organ Art Center, 2003): 111-134.

“The Taciturn Charisma of Alf Linder,” in *The Organ as a Mirror of its Time*, Kerala Snyder, ed. (Oxford and London: Oxford University Press, 2002): 287-302.

"The Creation of Late-medieval Organ Music," in *Les Orgues Gothiques: Actes du Colloque de Royaumont 1995*, Marcel Pérès, ed. (Paris: Céraphis, 2000): 125-142.

“The medieval organ before and after 1300,” *A Performer’s Guide to Medieval Music*,

Ross W. Duffin, ed. (Bloomington: Indiana University Press, 2000): 412-430.

“Voce strumentale: Organ Music of the Italian Renaissance,” *GOArt Research Reports 2*, Sverker Jullander, ed. (Göteborg: Göteborg Organ Art Center, 2000): 11-23.

“The Fundamentals of Organ Playing,” and “A Survey of Historical Performance Practices,” in *The Cambridge Companion to the Organ*, Nicholas Thistlethwaite and Geoffrey Webber, eds. Cambridge: Cambridge University Press, 1998: 93-112 and 113-129.

"Innovations in Organbuilding: 1250-1500," in *Music in Performance and Society: Essays in Honor of Roland Jackson*, Malcolm Cole and John Koegel, eds. Warren, Michigan: Harmonie Park Press, 1997: 93-126.

“Evolutionary Schemes: Organists and their Revolutionary Music,” article co-authored with William Peterson, in *French Organ Music: From the Revolution to Franck and Widor*, eds. Lawrence Archbold and William J. Peterson (University of Rochester Press, 1995): 3-18.

"The Organ Works of César Franck: A Survey of Editorial and Performance Problems" by Marie-Louise Jaquet-Langlais ["L'Oeuvre d'orgue de César Franck et notre temps," *L'Orgue* 167 (1978), 5-42], co-translator Matthew Dirst. *Ibid*, pp. 143-188.

"An Introduction to Performing Late-medieval Organ Music," *Journal of the Royal College of Organists* 3 (1995): 1-39.

"Home and Away: an American Invasion?" *Musical Times* 136 (January 1995): 56-60.

"The Organ in 14th-century Spain," *Early Music* 19 (November, 1992): 549-557.

### Reviews:

*Networks of Music and Culture in the Late Sixteenth and Early Seventeenth Centuries*. Ed. by David J. Smith and Rachelle Taylor. Farnham, Surrey, UK: Ashgate Publishing, 2013; in *Fontes Artis Musicae* 62/2 (April-June, 2015), pp. 148-151.

Tina Frühauf, *German-Jewish Organ Music: An Anthology of Works from the 1820s to the 1960s* (Middleton, Wisconsin: A-R Editions, 2013); in *Nineteenth-Century Music Review*, 12 (2015), pp. 197-198 doi:10.1017/S1479409815000117.

Link to article: http://journals.cambridge.org/abstract\_S1479409815000117

John R. Shannon, *The Evolution of Organ Music in the 17th Century: A Study of European Styles* (Jefferson, North Carolina, and London: McFarland & Company, 2012); in *The Diapason* March 2014: 13-14.

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### “Bach's 325th birthday,” *Early Music* 2011; doi: 10.1093/em/car062

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### “Bach on the Organ,” *Early Music* 36/4 (November 2008): 661-4.

“Interpretative symbiosis on organ,” *Early Music* 34/1 (February 2006): 163-4.

(organ recording reviews)

*The Keyboard in Baroque Europe*, ed. Christopher Hogwood. Cambridge: Cambridge University Press, 2003. *Music and Letters* 86/3 (August 2005): 471-473.

“Interview with Margaret Vardell Sandresky,” *The American Organist* 38/7 (July 2004):

64-5.

Peter Williams, The Organ in Western Culture: 750-1250 *in Plainsong and Medieval Music* 3/2 (1994): 223-26.

John Butt, *Bach Interpretation: Articulation Marks in Primary Sources of J.S. Bach* in *Performance Practice Review* V/2 (Fall 1992): 198-202.

### Solo Recordings:

*Recital at Handel’s Church*, St. George’s, Hanover Square, London; recorded on the Richards-Fowkes organ; Loft Recordings, LRCD-1154, 2015. https://www.gothic-catalog.com/product\_p/lrcd-1154-da.htm.

*The First Printed Organ Music: Arnolt Schlick* (on the occasion of the 500th anniversary of this collection), recorded on the Paul Fritts organ at Arizona State University; Loft recordings, LRCD -1124, 2012.

*A Fantasy through Time: Five Centuries of Organ Fantasies* on the Richards-Fowkes organ at Pinnacle Presbyterian Church, Scottsdale, Arizona (with accompanying DVD); Loft Recordings, LRCD -1108, 2009.

*Gothic Pipes: The Earliest Organ Music*, recorded on the Edskes-Blank organ in the Predigerkirche, Basel, Switzerland; Loft Recordings, LRCD 1047, 2004.

*Bach Encounters Buxtehude*, recorded on the Fritts organ at Arizona State University; Loft Recordings, LRCD 1029, 2002.

*Divine Euterpe: 15th-20th Century Organ Music by Women Composers*, recorded on the Rosales organ at Trinity Episcopal Church, Portland, Oregon; Loft Recordings LRCD 1021; 2000 (originally released by Gamut Recordings GAMCD 539).

*Bach and the French Influence*, recorded on the Fisk organ at Stanford University; Loft Recordings, LRCD 1024; 2000.

*Bach and the Italian Influence*, recorded on the Fisk organ at Stanford University; Loft Recordings LRCD 1025; 2000 (originally released by the Pickwick Group, PCD 965).

*El Órgano historico español: Antonio de Cabezón*, project sponsored by the Quinto Centenario España; Auvidis Valois, V 4645; 1992.

*Sienese Splendor: Italian Renaissance Organ Music on the Piffaro Organ, 1519*; Pickwick Group, PCD 971; 1991; reissued by Loft Recordings, 2002.

*Kimberly Marshall plays the Cavaillé-Coll organ of Saint-Sernin, Toulouse;* Priory Records’ Great Organs of Europe series, number 11, PRCD 261; 1989.

**Collaborative Recordings:**

Chen Yi's *Dunhuang Fantasy* for organ and orchestra, with the Singapore Symphony; BIS 2003.

*How Excellent is thy Name: Liturgical Music of the Emancipated Jew*, with Erik Contzius, cantor, recorded on the Murray-Harris Organ at Stanford University; Loft Recordings LRCD 1011; 1999.

## Selected Performances/Professional Activity Since 2005:

Soloist with orchestra for final concert of the national convention of the American Guild of

Organists, Kauffman Center, Kansas City – July 2018

Wainwright Eminent Scholar, Florida State University College of Music – October 2017

Featured recitalist for the inauguration of the Paul Fritts organ at the University of Notre

Dame – Sept 2017

Opening recital for the Region IX Convention of the American Guild of Organists, Salt Lake City, Cathedral of the Madeleine – June 2017

Recitalist and teacher for the Royal College of Organists on the reconstruction of a Tudor organ at St. Swithun’s, Worcester – June 2017

Solo recital famous 18th-century organ, Iglesia San Cayetano, La Valenciana, Guanajuato, Mexico

Recital and Master classes at Franziskanerkirche, Vienna – June 2016

Recitalist and presenter at Amsterdam Orgelpark – June 2016

Organ recitalist for the Festival Internacional de Música Renacentista y Barroca Americana “Misiones de Chiquitos,” performing organ music in the Jesuit Missions Santa Cruz de la Sierra, San José de Chiquitos, San Ignacio de Velasco and Santa Ana de Velasco, Bolivia – April 2016

Tour of Finland, with masterclasses and performances in Kuomio, Helsinki and Kotka

– Nov 2015

Concert for the Alkmaar Organ Academy on the oldest organ in the Netherlands (Van Covelens, 1511), Grote of Sint Laurenskerk — June, 2015

St. Patrick’s Cathedral, New York, performed Margaret Sandresky’s *Organ Mass L’homme armé* as part of the gala concert concluding the conference The Muse’s Voice — June 2015

“In Defiance of the Conquest,” a colloquium exploring the Culture of the Jesuit Mission in the New World, including a recital program of 18th-century organ music, ASU Organ Hall — March 8, 2015

“Schlick, Bach and Handel,” recital presented for the Rutgers Music Department on the Richards-Fowkes organ at Christ Church, New Brunswick—November 2014

“L’Orgue à Paris,” a program of music composed by organists living in Paris, Spreckles organ in Balboa Park, San Diego—August 2014

Guest artist for summer festival in St-Rémy-de-Provence—July 2014

Solo Recital for the Biennial Convention of the American Guild of Organists

1/4–comma meantone Fisk organ in Wellesley, Houghton Chapel—June 2014

“Sieben Jahrhunderte der Orgelmusik” Recital at the Leipzig Hochschule für Musik—

May 2014

“J. S. Bach und die italienischen Einflüsse” Recital on the Hildebrandt organ in Störmthal, Saxony (instrument played by Bach in 1723)—May 2014

Organ recital for the London Handel Festival, St. George’s, Hanover Square, London—March 2014

Recital on the newly restored organ in the Temple Church, London (historic church of the Templar Knights) —March 5, 2014

“Italian Influence in the Organ Music of J. S. Bach” lecture/recital for New York chapter of the AGO, St. Michael’s Church, New York City—February 2014

Chair of jury for the Westfield Center’s International Organ Competition, Eastman School of Music and Cornell University—September 2013

Artistic Director for Academy on Contemporary Organ Music, Göteborg, Sweden, Academy of Music and Drama—September 2013

Guest Artist for the national conference of the Korean Association of Organists—June 2013

Keynote speaker and recitalist for conference on the Van Straaten organ, Orgelpark, Amsterdam –June 2013

Recital on the Acusticum Organ in Piteå, Sweden – October 2012

Performance of medieval repertoire on the world’s oldest playable organ, Sion, Switzerland—October 2012

Chair of jury for the Northern Ireland International Organ Competition for Young Organists, Armagh—August 2012

Recitalist for the Lufthansa Festival of Baroque Music, St. John’s Smith Square, London—May 2012

Solo Recital for the Westfield Conference on Historical Eclecticism, Noack organ at Christ the King Lutheran, Houston, TX –April 2012

Jury member for the Sweelinck International Organ Competition, Oude Kerk, Amsterdam—September 2010

Recitalist for the AGO National Convention, Washington, DC—July 2010

Opening concert for first Arizona Bach Festival—January 2010

Recitalist for Region IX Convention of the American Guild of Organists—June 2009

Soloist in Poulenc Organ Concerto, Flagstaff Symphony--March 2009

Guest recitalist and teacher, University of Notre-Dame, Indiana—Feb 2008

Guest recitalist and teacher, Festival of Historic Organs, Oaxaca, Mexico-- Nov, 2007

Opening Recital for the University of Kansas Bales Concert Hall series-- Oct. 2007

Concerts in Amsterdam, Oude Kerk; Vienna and Linz, Austria-- August 2007

Featured performer and lecturer for Conference on the Organ in Tudor England--University of Oxford-- April 2007

Recital on the mean-tone organ in Fairchild Chapel, Oberlin Conservatory of Music, Sept. 13, 2006

Recitalist and faculty member for the Göteborg International Organ Academy, Sweden’ Concert in Göteborg Synagogue--Aug 2006

Concert in the Church of the Redeemer, Old City, Jerusalem and master class in Tel-Aviv, June-July 2006

Concert in Rysum on the oldest playable organ in Germany, as part of the 6th Krummhörner Orgelfrüling May 2; masterclasses and lessons May 2- 6. 2006

Eight solo Bach concerts as part of the recital series, “Genesis of Genius: a Panorama of Bach’s Free Works for Organ,” ASU and St. Philip’s Church, Tucson, Oct 2005-March 2006

Recitalist on the two historical instruments in Sint Laurenskerk, Alkmaar, the Netherlands--July 2005

Recitalist in Roskilde Cathedral, Denmark--June 2005

Dedication of Ghilardi organ, Larciano, Italy (largest tracker organ in Tuscany) –June '05

Concerts at Jacobikirche, Hamburg and Wenzelskirche, Naumburg, Germany--May 2005