

OUNDLÉ INTERNATIONAL ORGAN WEEK is particularly grateful to:

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Paul Spicer for programme notes on organ works.
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Elizabeth MacDonald for editing the Souvenir Programme
Winifred Matthews for floral arrangements in the Chapel and Stahl Theatre.

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SUNDAY 12 JULY

OUNDLÉ SCHOOL CHAPEL
at 5.00 pm

KIMBERLY MARSHALL Organ



Kimberly Marshall

A native of North Carolina, KIMBERLY MARSHALL began her organ studies with John Müller and Fenner Douglass before travelling to France in 1979 to study at the Lyon Conservatory with Louis Robilliard. Here she was awarded the Médaille d'Or, followed two years later by the First Prize in Xavier Darasse's organ class at the Toulouse Conservatory. In 1982 she won a scholarship for research on early keyboard techniques at University College, Oxford, where she produced a doctoral thesis on the late medieval organ.

Kimberly Marshall has travelled extensively on recital tours and since winning First Prize in the 1985 St Albans International Organ Competition she has rapidly gained recognition as one of the world's outstanding young concert organists.

Kimberly Marshall has recently been appointed to the prestigious position of University Organist at Stanford University, California, where she is responsible for organ studies and recitals on the new Fisk organ. She gave an unforgettable recital at last year's OIOW and so makes a welcome return to launch the Week. This evening she explores French Romantic literature in celebrating the anniversaries in Pierné, Vierne and Widor, all of whom died 50 years ago, and Guilman who was born 150 years ago.

Programme

Gabriel Pierné *Prélude – Cantilène – Scherzando*

Charles-Marie Widor *Allegro vivace* (Symphony No 5 in F minor Op 42 No 1)

Alexander Guilman
Berceuse et Prière Op 27

Louis Vierne
Symphony No 3 in F# minor Op 28
Allegro maestoso – Cantilène – Intermezzo – Adagio – Final

Kimberly Marshall begins with GABRIEL PIERNÉ's *Trois Pièces*, Opus 29. Pierné was born in 1863 and studied the organ at the Paris Conservatoire with César Franck, whom he succeeded at the Church of St Clothilde in Paris (1890-1898). These three pieces were probably written for the St Clothilde organ: the first, *Prélude*, is dedicated to Samuel Rousseau, the choirmaster there; the second, a lyrical *Cantilena* is dedicated to Theodore Dubois, the organist of the Church of the Madeleine, and the last, a grand concert *Scherzando* is dedicated to Alexandre Guilman, organist at La Trinité in Paris.

CHARLES MARIE WIDOR was one of the most influential and successful organists and composers of the Romantic Period in France. He was born in 1844 into a family in which the organ was an important feature of life. His father and grandfather were both organ builders, and his father gave him his first organ lessons. On the advice of Cavaillé-Coll (the great organ builder), he went to Brussels to study with Lammens, who taught him traditional German interpretations of Bach, and, in 1870 he succeeded Lefebure-Wely as organist of St Sulpice in Paris where he remained for 64 years.

Widor was a prolific composer, but these days only his organ works are performed. Perhaps his greatest claim to fame was the creation of the 'organ Symphony', of which he