

Biography

**Kaili Kimbrow** began playing the piano at age five and harp at age twelve. Organ was added during her college years, studying under Professor Judy Glass at Southern Adventist University, and Dr. Devon Howard, Professor at Southwestern Adventist University. She has studied harp in the United States and Canada under harpists, Caroline Hudson of the Chattanooga Symphony Orchestra, Ellen Foster of the Atlanta Symphony Orchestra, Dr. Laura Brandenburg, Professor at Texas Christian University, Elizabeth Volpe Bligh of the Vancouver Symphony Orchestra, and Sydney Howell, former harpist with the Fort Worth Symphony Orchestra. Kaili has performed in the United States, Canada, France, and Germany. She was a winner of the 2016 Southwestern Adventist University Music Festival Scholarship and 2019 Southern Adventist University Concerto Competition. She is completing degrees in Music, with harp and organ emphasis, and Business Administration. Kaili enjoys playing for church services, weddings, and special events. Performance venues have included the Morten H. Meyerson Symphony Center, American Church of Paris, and the Eiffel Tower. She performs with choirs, wind symphonies, orchestras, and chamber groups. Currently she is principal harpist of the Southern Adventist University Symphony Orchestra.

Thank You

**Mom and Dad**, thank you for being more amazing, supportive, and loving than I could ever deserve. Thank you for making quality music an important part of my childhood and our home, for the hundreds of hours of music lessons, harp hauling, and encouragement of music as ministry. These things have shaped my life in big ways. I love you both very much.

I am blessed to have an incredible **family**. To my brother **Jared**; **aunts Nancy, Lin, Sally**; **Uncle Tommy, Papa & Nana Clouten, and Grandma Durrant**, many thanks for all you do and for supporting me in a multitude of ways. Thank you for being a family who prays for me and encourages me, not only in my musical endeavors, but in life itself.

**Mrs. Glass**, you have not only been an amazing organ teacher, but a wonderful mentor to me. Your encouragement and advice has been greatly appreciated and valued through these past four years. Thank you for going above and beyond. I have learned so much from you.

**Mrs. Hudson**, I really appreciate your encouragement and support with my harp endeavors. Thank you for being more than a teacher. Your honest advice has been just what I needed! Thank you for making lessons with you something I really look forward to.

**Dr. Howard, Mrs. Herr, Mrs. Foster, Mrs. Howell, Dr. Brandenburg, and Mrs. Volpe-Bligh**, I would not have grown into a musician without the inspiration and instruction you have shared with me through the years. Thank you for playing such an important part in my life, especially in the beautiful world of music.

**Dr. Cooper, Dr. Kurt, Dr. Kibble, Mrs. Cadwallader, Mrs. Smolinski and Dr. Penner**, I am indebted to each of you for the important part you have played during my time at Southern. Thank you for the personal and professional guidance, great work experiences, and ensemble opportunities. I have so many wonderful memories of my time at Southern, thanks to each of you.

To all my **Professors** — thank you for your dedication, prayers, and the genuine care you show each of your students on a daily basis. You have been a blessing to me in countless ways.

I am grateful to have the most amazing **friends. Joi, Alissa, Rachel, Sabrina, Jessica, Zach, Kellie and Bradley, Clayton and Melodi** (and so many more I wish I could list!) — I thank God for each of you. You have shown true friendship to me and make a huge difference in my life every day. I am beyond blessed!

To **everyone here tonight**, either in-person or online, thank you! Your support and love for music inspires me. It is my prayer that you are blessed through music this evening.

Most importantly, “Every good gift and every perfect gift is from above, and cometh down from the Father of lights, with whom is no variableness, neither shadow of turning” (James 1:17). I am truly thankful to **GOD** and realize that every blessing mentioned above, as well as the beautiful gift of music itself, is from Him.

Southern Adventist University  
School of Music  
Presents

Kaili Kimbrow

organ and harp  
in  
**SENIOR RECITAL**  
**Judy Glass, instructor**  
**Caroline Hudson, instructor**

<b>March 28, 2021</b>	<b>7:30 pm</b>	<b>Collegedale SDA Church</b>
Suite Gothique		Léon Boëllmann (1862-1897)
I. Introduction - Choral		
II. Menuet gothique		
IV. Toccata		
Praeludium et Fuga in C Major, BWV 545		Johann Sebastian Bach (1685-1750)
Violin Partita No. 1		Johann Sebastian Bach
I. Sarabande		
II. Double		
The Minstrel's Adieu to his Native Land		John Thomas (1826-1913)
Andante		transcribed by Marcel Grandjany
I. Molto Legato		
II. Leggiero		
III. Agitato		
IV. Risoluto		
Tempo Primo		
Symphony No. 5, Toccata		Charles-Marie Widor (1844-1937)
The Lord Bless You and Keep You		Peter Christian Lutkin (1889-1946)

Please silence all electronic devices and refrain from using flash photography for the duration of the performance. Your cooperation is greatly appreciated.

**In partial fulfillment of the requirements for the degree**  
**Bachelor of Science in Music**

## Program Notes

### **Suite Gothique**

This four-movement suite was composed by **Léon Boëllmann** in 1895. Boëllmann, a lesser-known French composer during the Romantic period, wrote primarily for organ. Sadly, Boëllmann lived a very short life, leaving few organ pieces, dying at the age of thirty-five. The *Suite Gothique* is his best-known piece and has become famous in organ repertoire. The first movement, Introduction - Choral, begins with thick chordal texture and simple stepwise melodic movement in the key of C minor. The Menuet brings contrast with its faster tempo and interesting melodic passages. The left hand begins with a complementary melody to the chords in the right hand until the entrance of the pedal, which continues the melodic bass passage. The final movement, Toccata, is the most well-known of the four movements. Again, in the key of C minor, it begins by softly introducing thematic material in the pedal. The organ registration continues to increase in volume and magnificence, swelling to grandeur at the end of the piece. This is obtained through the full organ registration coupled between two keyboards, and by octaves in the pedal, also coupled with the keyboards, as it voices the main theme one final time.

### **Praeludium et Fuga in C Major, BWV 545**

This piece was written by **Johann Sebastian Bach** while he was in his late 20s, serving the duke at Weimar, Germany. There is little known as to the specific time this piece was composed, giving the possibility that Bach worked on it while he was in the Weimar jail — due to his “stubborn testimony and insistent resignation” with the court there. Bach later revised this piece while in Leipzig, Germany. Interestingly, further revisions continued, thus creating a multitude of variations, some with vast differences. One version contains a minor section while another is in the key of B flat. Unfortunately, the original Prelude and Fugue did not survive. Bach’s preludes are generally more developed and grand, as is this piece, and they tend to stay close to the original key of C major. The fugue appears to be in more of a developmental style. A main theme is presented in the alto voice and is repeated as each voice enters. Throughout the fugue the tonality has frequent changes before it eventually concludes in the key of C major.

### **Violin Partita No. 1**

This piece was originally written for violin in 1720, the year **Bach** returned home from a trip to find his wife had become ill, died, and was already buried. It is unknown, however, exactly when the partitas were written during that year. Partitas were typically a suite of dances or set of variations. Bach’s partitas fit both categories. He eventually transcribed the piece for keyboard. As the modern harp did not exist in the Baroque era, this piece was later

transcribed for harp by Marcel Grandjany, a highly respected French harpist during the late Impressionistic and early 20<sup>th</sup>-century time period. At age 11, Grandjany studied under Alphonse Hasselmans at the Conservatory of Paris. In 1936, he became head of the Harp Department at The Julliard School, where he taught many of today’s world-renowned harpists. Marcel Grandjany also co-founded the American Harp Society.

### **The Minstrel's Adieu to his Native Land**

Showcasing the harp’s versatility of sound, **John Thomas** dedicated this theme and variations work to the Misses Williams of Aberpergwm. Written in the key of A minor, this piece begins with a theme which is then woven into four subsequent variations. These variations feature a number of styles that are classic to the harp – lush rolled chords, arpeggiation, and a variation which features harmonics. The work ends with a simple restatement of the theme. John Thomas was a very well-known harpist and composer during the Romantic period, writing in either Classical or Welsh styles. In 1872, Thomas became Queen Victoria’s Royal Harpist.

### **Symphony No. 5, Toccata**

One of the grandest and most well-known works for the organ, “Widor’s Toccata,” as it is frequently referred to, was composed in 1879 during the French Romantic period. The work is characterized by rapid staccato arpeggiated phrases one measure in length. Throughout the piece, this arpeggio pattern is played across each of the twelve keys, adding to the richness of this work. **Charles-Marie Widor** was a French composer and organist during the late Romantic period. He composed works for organ, chamber, piano, and choir; however, his most well-known piece is this timeless and most-loved classic.

### **The Lord Bless You and Keep You**

“The Lord bless you and keep you,  
The Lord lift His countenance upon you,  
And give you peace, and give you peace,  
The Lord make His face to shine upon you,  
And be gracious unto you, be gracious,  
The Lord be gracious, gracious unto you.  
Amen”