

NOVEMBER 3-5, 2023 WORCESTER, MASSACHUSETTS  
WORCESTER AMERICAN GUILD OF ORGANISTS  
FESTIVAL COMMEMORATIVE 40-PAGE PROGRAM BOOK PREVIEW

THIS PREVIEW CONTAINS ADS AS THEY ARRIVE  
AND OTHER CONTENTS AS IT BECOMES AVAILABLE



MAX  
REGER  
FESTIVAL 150

**R**eger was probably the most technically accomplished writer of large-scale fugues since Bach; he revelled in his fluency and loved to rub progressive noses in it. He loved to take a musical morsel from the past – a minuet by Telemann, a bagatelle by Beethoven – and examine it from every conceivable angle before feeding it into his giant fugue-machine <sup>[1]</sup>

## WELCOME FROM THE ARTISTIC DIRECTORS

**W**ELCOME to the Worcester AGO's Reger Festival 150. We are delighted to have you with us for part or all of the festival. From its conception, this festival was intended to surround you with sounds that invite you into the short life and creative mind of an unsung composer, Max Reger.

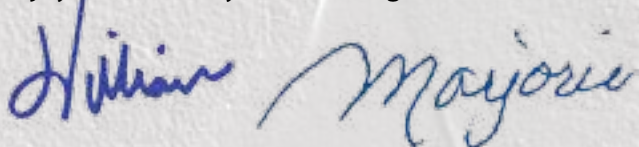
This festival will bring to light the massive contributions Reger made to organ literature and its performance. To understand Reger more fully is the main goal of this festival. As performer or appreciator, it is our hope you will be inspired and resolved to make this composer an essential part of your life.

Max Reger became a musician/composer at an early age much like Bach, Mozart, and Mendelssohn, but never achieved the same status as a major composer that these other child prodigies did. He was well recognized in his homeland of Germany but did not gain the recognition he deserved in the United States. This is quite possibly due to being overshadowed by the great number of musicians who fled Germany for the US during the years surrounding WWII in combination with his early death at the age of 43. With the compositional work of Schönberg he may well have been considered old school in light of the emerging culture. But as we examine his stylistic mannerisms, we find that Schönberg was quoted as saying that Reger represented "a new technique" of change looking forward.

We desired to feature as many instruments as possible, but we are hosting a festival, not a convention. The choices were tough as there were many possible venues, but we have chosen the ones that will offer you tonal experiences suitable for the wide variety of Reger's works. We encourage you to tour the Hook organ at Mechanics Hall on Sunday at 1 PM, and also to visit Holy Cross for just the sight of the Taylor and Boody. We wish we could have featured the Auditorium organ but that will be coming soon. Reger is being featured in the 10 AM Sunday service at First Unitarian Church, 90 Main Street, where William Ness will serve as substitute organist for the day. Allegra Martin is Director of Music.

So again, welcome. We hope you will enjoy your time in Worcester. Open yourself to sounds and ideas that give you some refreshment, enjoyment and always a bit of challenge. As you meet new colleagues and friends, remember to come back to Worcester to hear other organs and performers. If you wish to receive email notifications of upcoming events, write to: [dean@worcesterago.org](mailto:dean@worcesterago.org) and she will take it from there.

Enjoy, and thank you for being here.



*William and Marjorie Ness, Artistic Directors*

**REGER** 150  
1873 1916

## MEET THE DIRECTORS

**William Ness**, organ recitalist, church musician, and accompanist, is Minister of Music and Arts Emeritus at First Baptist Church in Worcester where he retired in 2015. He was educated at the University of Michigan, studying with Robert Clark and Robert Glasgow, and at the University of Iowa, Iowa City. He has served churches in Iowa, Michigan, Tennessee, Connecticut, Massachusetts, and New Hampshire where he was guest musician for The First Church of Nashua several times. From October 2019 to July 2024 he was Director of Music (part time) at Wesley United Methodist Church of Worcester. In 2012 he received the Worcester AGO Dean's Award for his outstanding teaching accomplishments and creative programming and performances. Mr. Ness has accompanied Salisbury Singers, Nashoba Valley Chorale, Iowa City Chamber Singers, and Assabet Valley Mastersingers. He teaches organ for the Pakachoag Music School of Greater Worcester. In May 2023, he played on the Organ Gala at First Baptist celebrating the future installation of the gallery J. W. Walker tracker organ.



**Marjorie Ness**, DMA, was educated at Oberlin Conservatory of music, Northwestern University, and the University of Iowa, Iowa city. In 1978 she was one of five finalists in the National Women's Organ Competition held in Chicago. She and William were awarded an Iowa Arts Council grant for a concerto gala program that was aired on Iowa public television (1979). From 1982-87 they were administrators of the National Undergraduate Organ Playing Competition, Ottumwa, IA, while serving as Directors of Music for the First Presbyterian Church. Since 1987, she served several churches in Massachusetts, including Wesley United Methodist, Worcester. She taught at Atlantic Union College, and retired from 14 years at Fitchburg State University, teaching in the Humanities Department.

---

## GRANTS

American Guild of Organists/Boston Chapter  
Special Projects Advisory Committee (SPAC)  
Massachusetts Cultural Council



## SPONSORS

Workers Credit Union



## ACKNOWLEDGEMENTS

**Advertising Committee:** Will Sherwood,  
Paul Dexter, Charles Houmard, Marjorie Ness,  
Ronna Davis

**Program Book:** *Printing* - Miles Press, Auburn  
*Editor & Graphic Design* - Will Sherwood  
*Reviewers* - Robin Dinda,  
*Reger historic photos* - Reger Institut

**Reger150.org Website:** Will Sherwood

**Venues:** First Baptist Church, All Saints Church,  
Wesley United Methodist Church, Pakachoag Church



# Worcester

AMERICAN GUILD  
OF ORGANISTS

The mission of the Worcester Chapter of the American Guild of Organists is to foster a thriving community of musicians who share their knowledge and inspire passion for the organ.

## FROM THE WORCESTER AGO DEAN

Welcome to Worcester, Massachusetts, the Heart of the Commonwealth; known for its nine colleges and universities, American Antiquarian Society, Hanover Theatre, Mechanics Hall, New England Botanic Garden, Worcester Art Museum, Worcester Historical Museum, WooSox AAA affiliate of the Boston Red Sox, and The Pipe Organ Capital of New England!

Because of William and Marjorie Ness, Artistic Directors, we have the REGER 150 Festival; it is their bold thinking, creative leadership, and passion for learning that have created this commemoration.

Thank you, William and Marjorie, for this legacy!

And appreciation to the many who responded to the invitation to attend and support the REGER 150 Festival – you honor the Worcester Chapter of the American Guild of Organists with your presence.

Ronna Archbold Davis, Dean



## WORCESTER CHAPTER AGO BOARD – 2022-2024

**DEAN** – RONNA ARCHBOLD DAVIS

**SUB-DEAN** – MARJORIE NESS

**SECRETARY** – ROBERT POTTERTON III – WEBMASTER

**TREASURER** – JUAN MESA

**REGISTRAR** – LEONARDO CIAMPA

**MEMBERS-AT-LARGE**

ELIZABETH NOONE/2022-2026

KEVIN NEEL/2022-2026

KRISTJON IMPERIO/2022-2026

DAN MORIARTY/2022-2026 – Liaison to The American Organist

JOYCE CARPENTER-HENDERSON/2020-2024

KIEL KROMMER/2020-2024

CATHY MERRILL – Adjunct Communications

WILL SHERWOOD – Liaison to Mechanics Hall; Liaison to the Jean M Davis  
AGO Library at Fenwick Music Library at The College of the Holy Cross

## WORCESTER CHAPTER HISTORY

Worcester AGO is proud of its 75 years of programming excellence in celebrating the organ and bringing live music into the forefront of the community, and are eager to explore new frontiers in music performance.

The (National) American Guild of Organists ratified a petition and granted the formation of the Worcester Chapter in 1949 at the initiative of eight Worcester organists.

Worcester AGO is known for hallmark programming such as Regional Conventions, Competitions, Encounters, Crawls, Young Artists Showcase concerts, Monday night "Open Loft" tours, meet & greet lunches, Worcester Members Composers' Showcases, skills workshops, and many more creative endeavors.

The following are some of the additional highlights throughout the years

**1955** Virgil Fox recital at Worcester Memorial Auditorium  
E. Power Biggs illustrated talk: "European Organs, Old and New"

**1956** George Faxon recital at All Saints

**1957** Virgil Fox recital at Worcester Memorial Auditorium

Pierre Cochereau, at All Saints

There were 60 WorcAGO members.

**1958** Claire Coci recital at Worcester Memorial Auditorium

**1960** 42 members were added when the Worcester Association of Church Musicians voted to disband and join Worc Chapter.

Membership dues were \$5.

**1962** David Craighead, at First Baptist

**1965** Alexander Shreiner, organist, at First Baptist

Gertrude Neidlinger on 'Musical Mishaps'

All Saints Boys' Choir. World prem. of *Ps. II & III* by Jean Langlais

**1967** Pierre Cochereau, recital and organ workshop

**1968** Daniel Pinkham on contemporary musical composition

**1969** Nat'l Organ Competition; Jean Langlais, recital & workshop

**1974** Sixth Annual Organ Competition

**1975** Mechanics Hall Organ (Restoration) Committee formed  
Thomas Murray at Worc. Mem. Aud. in "Celebration of Pipes" for fundraising to restore the Mechanics Hall Hook

Worcester Great Organs Week

**1977** Mechanics Hall 'Come and See Tour' with Julie Chase Fuller

**1978** Peter Planyavsky at Trinity Lutheran

**1980** "The Art of the Organ" weekly 2- hour FM live broadcast

hosted by Henry Hokans & Joyce Hokans

Robert Glasgow Masterclass at All Saints

**1981** First "Fall Crawl" org. by Stephen Long and Wm Wallace

**1982** Twelfth Night at Higgins: 'The Sacred and The Profane'

Andre De La Varre, Jr., pianist and filmmaker at Mechanics Hall  
Rededication of 1864 E.&G.G. Hock organ at Mechanics Hall

**1983** AGO Region I/OHS National Convention. 625 registrants.

**1984** Worcester Chapter 35th anniversary celebration

Membership is at 200.

Gillian Weir at Memorial Auditorium Kimball

**1985** "It's An AGO Spring!" Patriot's Day Organ Crawl

Fuller International Organ Festival

Simon Preston with the Worcester Orchestra at Mechanics Hall

**1989** 'Pipe Organ Encounter '89', a summer organ institute

**1990** "Jehan Alain Festival"

**1991** Tenth Anniversary "Fall Crawl"

William Self's autobiography *Mine Eyes Have Seen* published  
Scholarship Fund established

**1992** Mini-Convention at Assumption College

**1993** Mme. Duruflé at Assumption College

Fire at Assumption College housing the Chapter music library.

**1996** Sowerby Festival

**1998** Olivier Latry, Concert + Master Class

Worcester Chapter Music Collection is dedicated and permanently housed at Holy Cross Music Library; later named Jean M. Davis Memorial Collection

**1999** Region I Convention Held in Worcester – Special investment fund began with \$35K surplus

190 Members in WorcAGO

**2010** Joined www.Musi-Cal.us Northeast AGO online concert

calendar used by Boston, Hartford, and other chapters

Approved co-sponsoring concerts to help promote events

Strengthened ties with Mechanics Hall's Organ Concert Series

**2011** David Higgs, Organ Recital at All Saints Church

Joan Lippincott Master Class in Hymn Playing at St. John's Lu-

theran Church, Sudbury, shared event with Boston AGO

Mechanics Hall Holiday Concert (co sponsored)

Initiated "Dean's Awards" to recognize significant contributions by AGO members

**2012** Carol Williams, Organist, Wesley United Methodist Church

20 Fingers at the Console, Members' Duets Concert at Pakachoag

Church

Vierne Day in Worcester co-sponsored by Holy Cross College and

WorcAGO

"What You Never Knew about Vierne", Brigitte De Leesnyder

French Connection Concert, Organists Jean Galard and Brett Ma-

guire at St. Joseph's Church, 1928 Casavant, III/29, Op 1239

Brass Extravaganza, Organist William Ness at First Baptist Church

with WPI Brass: Shostakovich 7th

**2013** Worcester Chapter wins National Creative Programming

Award (\$500 award)

**2014** 150th Anniversary of the Mech Hall Hook

*The Holly and the Ivories* celebrating Twelfth Night

*The Peacemakers*, Karl Jenkins, Choral/Orchestra at Mechanics Hall

(Worcester Year of the Organ)

Hector Olivera, at Mechanics Hall

Hook Organ Re-dedication Concert – Mechanics Hall

Chapter appr'v'd \$15K from Special Projects for public concerts

**2015** *Pedals Pipes and Pizza* at Pakachoag

**2016** *Rare Gems of the 19th Century*: William Ness at Mech Hall

**Hooked on Brass**: WPI Brass + Hook at Mechanics Hall

*Organ Festival* at AUD Kimball– Ness, Krasinski, Conte

*All that (Holiday) Jazz* – Hook + WPI Stage Band at Mech Hall

**2017** *A Symphonic Merger* – Hook & Worc Youth Symph Orch

*Court Hill Music Festival*: Katelyn Emerson at First Unitarian;

40 Fingers (two-piano with organ) at First Unitarian

**2018** New ByLaws ("*Operating Procedures*") adopted

Chapter Membership: 118

*Cosmic Dualities* at Mech Hall Music Fest: Hook+Instruments

**2019** January Jubilee; *WPI Robotics + Hook Organ Concert*

Bach-a-thon, Trinity Lutheran Church

**2021** *Worcester Organ Book* released

**2022** National Certification Exam Site, First Unitarian

**2023** Max Reger Festival 150

## FESTIVAL DONORS

American Guild of Organists Boston Chapter  
Glen Campbell  
Joyce Carpenter-Henderson  
John & Ronna Davis  
Paul Dexter  
Robin Dinda  
Stanley & Linda Hanson  
Charlie Houmard  
Kristjon Imperio  
Intel Corporation  
Edward Lally  
Jim LeClaire  
Patricia Maguire & Marycatherine Gauvin

Messrs. Czelusniak et Dugal, Inc., Organbuilders  
Kevin Neel  
William & Marjorie Ness  
Elizabeth Noone  
Sean O'Donnell & Associates  
Deborah O'Driscoll  
Charles F. Page  
Elizabeth Pekkala  
Robert Potterton III  
Elizabeth Sproul  
Randy Steere  
Lois Toepfner  
Harry Woodell, Jr.

## HOSPITALITY TEAM LEADERS

All Saints: Robert Pijewski, Stephen St. Denis  
Pakachoag: Juan Mesa, William Ness  
Wesley United Methodist: Deborah O'Driscoll, Deb Page  
First Baptist: Robert Potterton III, Cathy Merrill

**Over 30 titles** written by Worcester composers past & present for concert and service use. Compiled and edited by Leonardo Ciampa, assisted by Kevin Murphy, this sizable volume includes works by Chadwick, Ciampa, Dinda, Dwyer, Falco, Frisch, Krasinski, Lasky, Mole, Murphy, Nierintz, Porter, Potterton, Sherwood, Stearns, Stone, Whiting, & Wood.

Ah, Noblest of Judah's Women from *Judith*  
Serenade  
*Blaenwern* (interlude, alt. harmonization, descant)  
Finale on *Coronation*  
Improvisation on *Lyons*  
Pequeña Canción (tribute to the Cavaillé-Coll in San Sebastián)  
Variations on *A la puerta del cielo* (Mexican lullaby)  
Flute Toot  
Suite Worcester Op. 34 (7 variations on hymntune *Worcester*)  
*Darwall's 148th* (alt. harmonization)  
*Diademata* (alt. harmonization)  
*King's Weston* (alt. harmonization)  
*Germany* (alt. harmonization)  
Meditation in F  
Festival Voluntary on *Endless Song*  
Prelude on *Wondrous Love*  
Trumpet Tune on *Hymn to Joy*  
*Rustington* (introduction, hymn, descant/alt harmonization)  
Chorale Prelude on *Morning Star*  
Two Variations on *Ash Grove*  
A Wedding Voluntary (1972)  
Cole Porter Medley: "Let's do it" (1928); "What is this thing called love?" (1929); "Love for sale" (1930)  
Elegy in C minor  
Dix (hymn introduction in G)  
Festival Fanfare  
*Lasst uns erfreuen* (interlude btwn last 2 vs in Eb)  
*Lauda anima* (hymn introduction leading to Db)  
Hosanna (from "Mass in A")  
*Danbury* (1786)  
Service Prelude in A  
*Worcester* (1778, organ solo)



### BUY NOW

[www.WorcesterAGO.org](http://www.WorcesterAGO.org)

or at AGO welcome tables:

\$50 donation to

WorcAGO Scholarship Fund



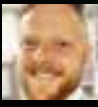


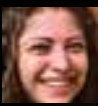
Worcester  
Organ Book



# WORCESTER AGO SCHOLARSHIPS - FOUNDED 1991

*planting seeds toward professional careers in music*

## WHERE ARE THEY NOW ?!

Scholar	Worcester Teacher	Subsequent Study	2023 Music Position
 <b>Johnna Renée Ross</b>	Dr. Frank Corbin	Indiana University Jacobs School of Music	Nashua Community Music School One Church, Bedford, NH
 <b>Dominic Richards</b>	William Ness	University of Kansas Mercer University	Director of Music & Liturgy Prince of Peace Catholic Church Manchester, MO
 <b>Wesley Hall</b>	Trisha Snyder William Ness	Oberlin College Yale University	Director of Arts & Music First Baptist Church, Worcester, MA
 <b>Kristjon Imperio</b>	William Ness	Atlantic Union College	Director of Programs & Community Engagement at Pakachoag Music School, Worcester, MA
 <b>Gerry Senechal</b>	Trisha Snyder	Sewanee: University of the South Belmont University	Associate Director of Music Ministries & Organist, St. George's, Nashville, TN
 <b>Abigail Kelley-Lanser</b>	Elizabeth Sproul Mark Mummert	St. Olaf College	St. Mary's Catholic Church Holliston, MA

## WORCESTER AGO ORGAN LESSON SCHOLARSHIPS

### APPLY

Each year Worcester AGO awards scholarships to study organ with a Worcester Chapter teacher of their choice. Application information may be obtained by emailing: [dean@WorcesterAGO.org](mailto:dean@WorcesterAGO.org). Applications must be submitted by March 1, 2024 for study beginning September 2024.

### CONTRIBUTE TO THE *SHERWOOD SCHOLARSHIP FUND*

To help fund the study of the organ, please consider a donation to the Worcester Chapter of the American Guild of Organists, earmarked "Scholarships" and mail to:  
Worcester AGO, PO Box 20208, Worcester, MA 01602

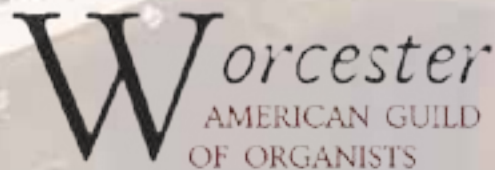
*Top Picture (L-R):* Scholarship Teachers & Students at the 25th anniversary (2016) of the program: William Ness, Isabelle Zhou, Abbey Kelly-Lanser, Christopher Lobo, Theresa Baleno, Joshua Pak, Brenda Castro, Cathy Merrill, Deborah Colageo, Lauren Enquist, Marjorie Ness

# William and Marjorie Ness

## Worcester AGO members since 1987

### SALUTE the WORCESTER CHAPTER AGO

For its ongoing contribution  
to the music culture of Worcester County  
And continued quest to increase  
the public's knowledge and passion for the organ.



### Every Great City Should Have A Few Great Pipe Organs... Worcester has more than 20

Venue	Builder	Opus	Built	Man	Rnks	Action
All Saints Episcopal	Æolian Skinner	909	1933	4	132	EP
* Worc Mem Auditorium	Kimball	7119	1933	4	106	EP
First Baptist (sanctuary)	Reuter-Gilbert-Russell		1962	4	86	EP
First Unitarian	Æolian Skinner	1433	1963	4	74	EP
Wesley United Methodist	E. M. Skinner/ Æolian-Skinner/ Berkshire/Czelusniak	615/ 615-A/ 1955/	1927/ 1955/	4	73	EP
Holy Cross College Chapel	Taylor-Boody		1985	4	70	M
Mechanics Hall	Hook	334	1864	4	65	M
Assumption College	Russell	18	1995	3	65	EM
Trinity Lutheran	Noack	40	1969	3	62	M
Our Lady of the Angels	J W Walker		1984	3	56	M
* United Congregational	Berkshire	144	1988	3	54	EP
St Peter's R C	Casavant			3	53	EP
Cathedral of St. Paul Gallery	Johnson, Casavant	2419	1957	3	51	EP
Hanover Theater	Wurlitzer	(various)	1920s	4	35	
EP						
Worcester Polytech Inst	Æolian Skinner	1034	1941	3	35	EP
Pilgrim Congregational	Hutchings/Hall/Baker		1920	3	34	EP
* Worcester Art Museum	Æolian Skinner	1036	1942	3	32	EP
St Joseph R C	Casavant	1239	1928	3	31	EP
Emanuel Lutheran	Cooper		1988	2	27	M
Pakachoag Church/Auburn	Dobson	69	1997	2	28	M
Blessed Sacrament	Skinner	736	1928	3	28	EP
Salem Covenant	Reuter	1684	1970	3	21	EP

*The Pipe Organ Capital  
of New England*



\* Existing, not currently in use





# SherwoodPhoto<sup>tm</sup>

visually compelling

*Proudly donating the graphic design  
for this Reger 150 program book*

[www.SherwoodPhoto.com](http://www.SherwoodPhoto.com)

*These and more limited edition artworks are available:* The Trumpet Shall Sound, Double Iris, Strawberry Eclipse, Sunfliris, Angel Tears Reflectionalities, Fuchsia Monster  
Use Discount Code: **REGER150**


Will Sherwood, ChM, AAGO  
Emeritus Principal Organist Mechanics Hall; Past Dean Worcester AGO

# SECURE YOUR FINANCIAL FUTURE

SERVING CLIENTS IN A FIDUCIARY CAPACITY FOR 25 YEARS



CALL TRITON FINANCIAL

 (508) 480-8383



★ COMPREHENSIVE FINANCIAL PLANNING

★ INVESTMENT MANAGEMENT

★ RISK MANAGEMENT

 [TritonFinancialGroup.com](http://TritonFinancialGroup.com)

## ABOUT US

Triton Financial is a fee-based independent financial advisory firm that offers a unique approach to help you reach your financial success.

Our three-pronged approach to wealth management helps clients make smart financial decisions through highly personalized service.



*Stefan Maier*  
TRACKER ORGANS

TRADITION · EXPERTISE · TECHNOLOGY

[www.TrackerOrgans.com](http://www.TrackerOrgans.com)

2023

**FEB 26, 2023 SUNDAY at 4 p.m.**

Ghilyana Dordzhieva & Grunya Ensemble & Organ  
(music of J.S. Bach)

Sponsored by the American Guild of Organists

**FRIDAYS at 7:00 p.m.**

**MARCH 24, 2023**

Jagan Nath Khalsa & Seele Musicale Ensemble

**22nd Serenity Coffeeshouse Anniversary**

**APRIL 28**

Sarah Kelly & Worcester Academy Students

**MAY 26** Piano and voice students of

Ivan Gusev and Maria Ferrante

**JULY 28**

Sarah Kelly, Flute & Diana Mukushseva, piano

**FRIDAYS at 7:00 p.m.**

**AUGUST 25, 2023**

Wayne Ward, piano and LeeAnna Hazel, piano

**SEPTEMBER 22**

Recitalist Ivan Gusev

Performs the music of Clara & Robert Schumann

**OCTOBER 27**

Kristjon Imperio & Pakachoag School students

**NOVEMBER 17**

David Pihl organist/pianist

**DECEMBER 15**

Holiday Concert - Piano and voice students of  
Ivan Gusev and Maria Ferrante

# Serenity coffeeshouse

Joyce Carpenter Henderson, Artistic Director

Serenity Coffeeshouse at  
Salem Covenant Church  
215 Mountain Street East, Worcester  
Freewill Donation  
Easy Parking • HC Accessible



Joy of Music

Worcester's Community  
Music School

JOMP Youth  
Orchestra (JYO)

Performs annually  
in Mechanics Hall



- Private Lessons
- Jazz & Classical Studies
- Engaging Ensembles
- Distinguished Faculty
- Financial Aid Program
- Recitals and Concerts

1 GORHAM STREET  
WORCESTER, MA  
508-856-9541  
WWW.JOMP.ORG



Announcing the  
**2024 National Undergraduate Organ Competition**



*Three finalists will be invited to participate in a public competition on*  
**April 7, 2024**

1<sup>ST</sup> PRIZE: \$3500  
2<sup>ND</sup> PRIZE: \$2500  
3<sup>RD</sup> PRIZE: \$1500  
AUDIENCE PRIZE: \$500

*For details and application: [ottumwafpc.org/organcompetition](http://ottumwafpc.org/organcompetition)*  
*Deadline for recorded submissions: **January 15, 2024***



FAY BROTHERS

LINDQUIST ~ LUNDIN

*Life Celebration<sup>®</sup> Homes*

---

**61 Myrtle Street • Worcester, MA 01608**  
**508 - 755 - 1500 • [www.callahanfay.com](http://www.callahanfay.com)**

# DARBY'S BAKERY



[www.DarbysBakery.com](http://www.DarbysBakery.com)

76 Central Street • West Boylston, MA • 508-835-6789

Family-Owned Bakery  
Specializing in Artisan Breads  
Exquisite Cakes • Desserts  
Pastries & Tortes for All Occasions  
Proud to Support the Arts:  
*Worcester AGO is Music to Our Ears!*

## PHILLIP TRUCKENBROD CONCERT ARTISTS

Phillip Truckenbrod Concert Artists is deeply honored to have Dr. Carole Terry featured as one of the headline artists for The Max Reger Festival 150 and thank the Worcester Chapter AGO for its kind invitation!

This agency also very proudly represents

Adam J. Brakel, The Chenault Duo, Peter Richard Conte, Lynne Davis, Isabelle Demers, Duo MusArt Barcelona (organ & piano), Clive Driskill-Smith, Jeremy Filsell, Michael Hey, The Hey-Liberis Duo (organ & violin), Christopher Houlihan, David Hurd, Martin Jean, Bálint Karosi, Huw Lewis, Renée Anne Louprette, Robert McCormick, Jack Mitchener, Bruce Neswick, Organized Rhythm (organ & percussion), Raúl Prieto Ramírez, Jean-Baptiste Robin, Benjamin Sheen, Damin Spritzer, Joshua Stafford, Johann Vexo, Bradley Hunter Welch, and the 2023 Longwood Gardens International Organ Competition Winner, Bryan Anderson

We cordially welcome your inquiry to explore recital & teaching possibilities!

*Charles Miller, President / Phillip Truckenbrod, Founder*

[www.concertartists.com](http://www.concertartists.com)

[email@concertartists.com](mailto:email@concertartists.com)

860-560-7800

# Meta Organworks™

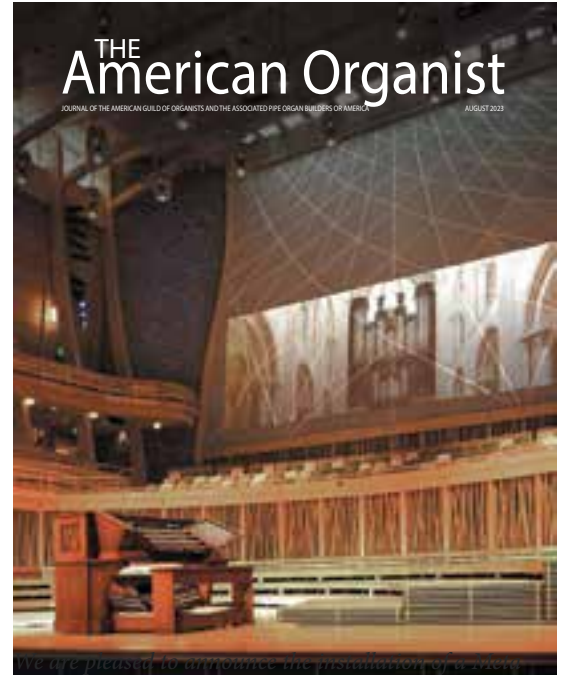
*As Meta Organworks, we bring you a world of pipe organ possibilities through virtual pipe organ innovations!*

- New Instruments
- Hybrids
- Repairs
- Rental Organs



Scan QR code to learn more about the Meta Organ at Groton Hill Music Center!

As featured in the August, 2023 issue of TAO



Organ at the Groton Hill Music Center's Concert Hall!

## PER AVRES AD ANIMVM *Through the ears to the soul*

[metaorganworks.com](http://metaorganworks.com)

[youtube.com/metaorganworks](https://youtube.com/metaorganworks)

[info@metaorganworks.com](mailto:info@metaorganworks.com)

518-932-3956

## LEMIEUX & ASSOCIATES PIPE ORGAN CO., LLC *Keeping the Pipe Organ Tradition Alive and Well for Generations to Come*

*Building and servicing pipe organs across Massachusetts and throughout the Northeast for over 20 years*



Dan Lemieux & Steve St. Denis in front of the 1928 Casavant organ (Opus 1239) at Holy Family Parish (Worcester, MA) with the newly restored concussion bellows of the recit ventral chest. Lemieux & Associates has been tuning and maintaining the organ at Holy Family for nearly 2 decades.

- Renovation
- Restoration
- Tuning & Maintenance
- New Instruments

**Lemieux & Associates and Meta Organworks are your “one stop” organ shop.**

We're excited to announce that our new shop located in Argyle, NY is complete.

*Come play a Meta Organ and stay in our complete guest apartment upstairs!*

We'd like to extend an invitation to come stay with us and experience an organ retreat nestled between the Adirondacks & Green Mountains.

If interested, please email Dan for more info.

Email: [pipeorgandan@gmail.com](mailto:pipeorgandan@gmail.com)

518-932-3956 (Call or Text)

[pipeorganspecialist.com](http://pipeorganspecialist.com)

# Holy Cross Organ Concert Series 2023-2024

September 26, 7pm

Katelyn Emerson  
United Kingdom and USA

October 17, 7pm

Ezequiel Menendez  
College of the Holy Cross

November 7, 7pm

Kimberly Marshall  
Arizona State University

February 20, 7pm

Members of the Worcester Chapter of the American Guild of Organists  
Wesley Hall, Kevin Neel, and Johnna Ross

April 16, 7pm

Gavin Klein  
Organ Scholar, College of the Holy Cross



**Serving your Individual and Business Insurance Needs Since 1960**

Competitive Auto, Home, Business, and Personal Insurance Coverage...

**The Difference Is Our Service!**

Phone: 508-752-3701



**Robert P. Powers**  
InsuranceAgencyInc.

## Frederick Historical Piano Collection

*Ibach Piano (Barmen, Germany)  
Reger's Favorite Piano Maker*

OPEN SATURDAYS 10 - 4

**ASHBURNHAM • MASSACHUSETTS**  
[www.FrederickCollection.org](http://www.FrederickCollection.org)





**Home of the  
Meta Organworks  
Hauptwerk organ**

Learn more about  
education and  
performance at  
[www.grotonhill.org](http://www.grotonhill.org)



**Lynn A Dobson Organ  
Opus 69, 1997**



**Pakachoag Church  
Center for Arts, Recreation, Religion and Culture  
Auburn, Massachusetts**

**Thank you  
Ronna and Marjorie  
for your extraordinary and  
tireless work in the  
Planning and Organizing  
of the Reger150 Festival**

***From a Grateful Fan***



*Miles Press, Inc., is a proud supporter of the  
2023 Max Reger Festival 150*

## Miles Press, Inc.

*Offering a symphony of services since 1968!*

Offset printing, digital printing, wide format printing and mailing are just a few of the services we offer. The team at Miles are experts at producing most any product that you would need to communicate with your employees, clients, or vendors.

Call us at **508.752.6430** for a consultation on your next printing project.

*Let us add some color to your world!*

**MILES PRESS, INC.**

**New Location: 14 Sword Street | Auburn, MA 01501**

**[www.milespress.us](http://www.milespress.us) | Tel: 508.752.6430**

# All Saints WORCESTER



All Saints Church, an historic Episcopal church, is thrilled to host the Opening Recital of the Reger150 Festival by **Carole Terry**, on Friday, November 3, 7:30pm, with Pre-Concert Talk by Christopher Anderson at 6:45pm.

All Saints' magnificent **Rice Memorial Organ** is Worcester's largest (IV/132), built in 1933 by Æolian-Skinner, Opus 909. Subsequent additions and rebuilds have resulted in an instrument of unusual variety, great power, clarity, and brilliance.



## 2023-2024 Music Series Events

Saturday, September 16, 10:30am  
Pedals, Pipes, and Pizza

Sunday, September 24, 4pm  
Evensong Commemorating St. Michael & All Angels, with 3:30pm Pre-Evensong Organ Recital played by C. Henry Mason

Sunday, October 22, 4pm  
Three Choirs Hymn Festival with the Trinity Choir, First Baptist Chancel Choir, and the All Saints Choir at *Trinity Lutheran*

Friday, October 27, 6:30pm  
Tunes, Tricks, and Treats! Halloween Event with Pakachoag Music School

Sunday, November 5, 10am - All Saints Day  
Special music for the Feast of All Saints including movements from Fauré's *Requiem* and Robert Moran's *Requiem* for treble choir, organ, and harp.

Sunday, December 3, 4pm  
Advent Lessons & Carols, with 3:30pm Pre-Service Organ Recital played by Heinrich Christensen

Wednesday, December 13, 12pm  
A Festive Performance of Holiday Music with Peter Krasinski at *Mechanics Hall*

Saturday, December 23, 4pm  
Christmas Lessons & Carols

Sunday, January 28, 4pm  
Evensong with the Worcester Polytechnic Institute Chamber Choir, Joshua Rohde, conductor; with 3:30pm Pre-Evensong Organ Recital played by Trisha Seyder

Sunday, February 18, 4pm  
Evensong with Christ Church Winnetka, Richard Clemmitt, conductor, with 3:30pm Pre-Evensong Organ Recital, played by Kevin Neel

Sunday, April 21, 4pm

Ronald Stalford  
Memorial Organ Recital  
Damin Spritzer

Sat., April 20, 10am  
Masterclass with  
Damin Spritzer

Sponsored by the Worcester Chapter of the AGO

Sunday, May 5, 4pm

Evensong, with 3:30pm Pre-Evensong Organ Recital played by Peter Stoltzfus Berton

Sunday, June 2, 4pm

Farewell Concert - The All Saints Choir goes on tour to New York City in late June for the first time since 2017. At the "Farewell Concert" the All Saints Choir will perform several anthems they will take on tour to NYC.



Kevin Neel, Director of Music & Organist, [music@allsaintsw.org](mailto:music@allsaintsw.org)

10 Irving Street, Worcester, Massachusetts | [www.allsaintsw.org](http://www.allsaintsw.org) | 508-752-3766

# MESSRS. CZELUSNIAK ET DUGAL, INC.

## ORGANBUILDERS

### RESTORATION & MAINTENANCE



Wesley United Methodist Church, Worcester  
Skinner Organ Co., Boston, MA, Opus 615, 1926  
Æolian-Skinner Organ Co., Boston, MA Opus 615 A/B, 1955  
Berkshire Organ Co., Inc., West Springfield, MA, Opus 36, 1972  
Messrs. Czelusniak et Dugal, Inc., Northampton, MA, since 1995



The Pakachoag Church, Auburn  
Dobson Pipe Organ Builders, Ltd.  
Lake City, IA, Opus 69, 1997

NORTHAMPTON, MASSACHUSETTS

[CZELUSNIAKDUGAL.COM](http://CZELUSNIAKDUGAL.COM)

Photos - Gary W. Smith

# Time Line History of Max Reger & the World

## People in Music

### Max Reger • Musicians

## Historical Events

### Worcester • Music • US & World

	1722	Worcester Incorporated
	<b>1750-1830</b>	<b>CLASSICAL MUSIC PERIOD</b>
Mendelssohn 1809-1847	1809	
Schumann 1810-1856	1810	
Wagner 1813-1883	1813	
	<b>1830-1860</b>	<b>EARLY ROMANTIC MUSIC PERIOD</b>
Rheinberger 1839-1901	1839	
	1842	Worcester County Mechanics Association established
	1843	College of the <b>Holy Cross</b> established
	1848	Worcester becomes a city; <b>Free Soil anti-slavery party</b> founded
	1850	First National Woman's Rights Convention held in Worcester
	1855	<b>Steam calliope</b> invented by Joshua C <b>Stoddard</b>
	1855	Eli <b>Thayer</b> founds Oread Institute, first four-year college for women
	1858	First Worcester Music Festival
	<b>1860-1920</b>	<b>LATE ROMANTIC MUSIC PERIOD</b>
Mahler 1860-1911	1860	
	1861	American Civil War
Strauss 1864-1949	1864	Worcester <b>YMCA</b> founded; Mech Hall Hook Organ Op. 334
Sibelius 1865-1957	1865	<b>WPI</b> founded
	1868	Worcester population: 118,000
	1869	1st trans-continental railroad completed
	1872	
Scryabin 1872-1915	1872	
<b>Max Reger born in Brand, Germany (Bavaria)</b>	<b>1873</b>	
Rachmaninoff 1873-1943; Caruso 1873-1921	1873	
<b>Reger family moves to Weiden; Schoenberg 1874-1951</b>	1874	
	1880	<b>Candlepin bowling</b> invented in Worcester
Stravinsky 1882-1971	1882	
<b>Initiates keyboard studies with Adalbert Lindner</b>	1884	
	1887	<b>Clark Univeristy</b> founded
<b>Visits Bayreuth, attends Die Meistersinger/Parsifal</b>	1888	
<b>Enters conservatory at Wiesbaden, studies w/H. Riemann</b>	1890	
<b>Befriends organ virtuoso Karl Straube</b>	1897	
<b>Returns to Weiden, composes major works for organ</b>	1898	Spanish-American War
Prokofiev 1891-1953	1891	Basketball invented in Springfield Mass
Honegger 1895-1963	1895	
	1899	American Guild of Organists founded
<b>Moves to Munich</b>	1901	Assembly-line manufacturing concept introduced
<b>Marries Elsa von Bercken</b>	1902	
<b>Publishes major theoretical work on modulation: Beiträge zur Modulationslehre</b>	1903	
	1904	<b>Assumption College</b> founded
Shostakovich 1906-1975	1906	
<b>Promoted to dir of music at the University of Leipzig</b>	1907	
Messiaen 1908-1992	1908	First Model T Ford produced
	1909	Sigmund Freud lectures at Clark
<b>Appointed orch dir at Court of Saxe-Meiningen</b>	1911	
	1914	WWI
<b>Retires to Jena, Germany after outbreak of World War I</b>	1915	
<b>Dies in Leipzig</b>	<b>1916</b>	
	1920	Women's right to vote - 19th Amendment
	1926	Robert Goddard liquid fuel rocket first successful launch
	1938	<b>NE Hurricane</b> (Sept): unpredicted Category 5; 700 killed
	1941	WWII
	1947	Worcester Orchestra established
	1949	Worcester Chapter AGO founded
	1950	Korean War
	1953	<b>F4 Tornado</b> (June): 94 killed
	1955	Vietnam War (1964)
	1963	Organ Historical Society founded; Harvey Ball: Smiley Face
	1985	Fuller International Organ Festival
	1999	Worcester Cold Storage Fire kills 6 firemen
	2020	Worcester Population 206,000

Slovenia Bone Flute (40,000 BCE)

Pipes of Pan ... Hydraulic Chinese Reed Organ (Cheng)

Churches boycotted usage of organs due to Roman games usage to

1000

Concept of "Stops"

1500  
Early

Violin  
Bach  
Beethoven

2000

Virgil Fox

**Hook Opus 334**  
**1864**

**CAROLE TERRY**

**FRIDAY, NOVEMBER 3, 2023 7:30 PM  
ALL SAINTS EPISCOPAL CHURCH**

**REGER AND THE GERMAN ROMANTICS**

**Prelude and Fugue in G minor, WoO 10** **Johannes Brahms (1833-1897)**

**Six Studies in Canonic Form for Pedal Piano (Organ), Opus 56**  
**IV. A-Flat Major, Innig** **Robert Schumann (1810-1856)**

**Sketches for Pedal Piano (Organ), Opus 58**  
**IV. D-Flat Major**

**A Set of Three Chorales, Opus 67** **Max Reger (1873-1916)**  
**Schmücke dich, o liebe Seele**  
**O, Welt, ich muss dich lassen**  
**Ein' feste Burg ist unser Gott**

**Sonata No. 4 in A minor, Opus 98** **Josef Rheinberger (1839-1901)**  
**I. Tempo moderato**  
**II. Intermezzo. Andantino**  
**III. Fuga cromatica. Tempo moderato**

**INTERMISSION**

**Sonata No. 4 in B-Flat Major, Opus 65** **Felix Mendelssohn (1809-1847)**  
**I. Allegro con brio**  
**II. Andante religioso**  
**III. Allegretto**  
**IV. Allegro maestoso e vivace**

**Kanon, Sechs Trios, Opus 47 no. 4** **Max Reger (1873-1916)**

**Scherzo, Opus 65 no. 10**

**Introduction and Passacaglia, WoO**  
**(Schönberger Orgelalbum)**



**C**AROLE TERRY is Professor of Organ and Harpsichord Emerita at the University of Washington School of Music, Seattle, where she taught for 40 years. Her career as a renowned performer and teacher of the organ and harpsichord has taken her throughout the United States, Europe, and the Far East. While she is especially heralded for her performances and recordings of German Romantic music, she is also a noted expert on the physiology of keyboard performance.

Dr. Terry has been featured at the International Summer School for Young Organists in Oundle (Britain), International Summer School in Calgary, and the McGill Summer Organ Academy (Canada). In September 2004, she was the first American organist to perform on the new Glatter-Götz organ in the concert hall of Perm, Russia. She has performed and served on the panel of jurors for the Musachino (Tokyo), Tariverdiev (Russia), St. Albans (England), and the Canadian (Montréal) international organ competitions. She has been featured as performer and lecturer at the Oregon Bach Festival, the Montreat Festival (North Carolina), and at numerous national and regional conventions of the Organ Historical Society and American Guild of Organists.

From 2000-2003, she was Resident Organist and Curator for the Seattle Symphony where she helped to inaugurate the new C.B. Fisk organ built for Seattle's Benaroya Hall. Her 2008 recording on the Loft label, *Carole Terry Plays the Watjen Concert Organ*, was made on this instrument. Her other recordings are found on the MHS, CRI, and Crystal labels.

*Carole Terry is represented in North America exclusively by Phillip Truckenbrod Concert Artists, LLC.*

The ***Prelude and Fugue in G Minor***, WoO 10, from Brahms' early years of organ composition, shows the passion and bravura of a youthful composer. The prelude, an improvisatory toccata, contains two themes juxtaposed throughout the piece- one a series of bravura arpeggios and scalar passages, and the other a chordal theme reminiscent of Brahms' symphonic movements. The fugue, written during his counterpoint studies with the noted theorist and violinist Joachim, reveals Brahms' skill for contrapuntal writing in the manner of Bach, but with a conclusion that reminds the listener of a concluding orchestral fanfare.

In 1845 Robert and Clara Schumann began a study of counterpoint to have a full understanding of the polyphonic language of J. S. Bach. The results were ***Six Studies in Canonic Form*** (opus 56) for pedal piano, ***Four Sketches*** (opus 58) for pedal piano, and ***Six Fugues on B-A-C-H*** (opus 60) for either organ or pedal piano. The ***Canon in A-Flat***, op. 56, is a beautifully constructed arioso melody played over a pianistic accompaniment of repeated sixteenth notes followed by a tempestuous section in minor before the melody's return. The Sketches, often played on the organ instead of the pedal piano, include arias, inventions, and scherzos, as well as other compositional forms. The concluding ***D-Flat Sketch*** is in A-B-A form with the opening and closing section reminiscent of someone quietly laughing.

Max Reger was one of the most prolific German composers of organ music in the later romantic period. Active in Munich and Leipzig, he composed over 200 works for organ in various forms such as the chorale prelude, chorale fantasy, toccata, fugue, and trio.

The Chorale Preludes of Opus 67 is a collection of 52 settings of popular Protestant hymns for organ composed between 1900 and 1902. Originally, they were published in three volumes between 1900 and 1903 under the title *Zweiundfünfzig leicht ausführbare Vorspiele zu den gebräuchlichsten evangelischen Chorälen* which translates as "Fifty-two easy preludes on the most common Lutheran chorales". He likened his collection to Bach's famous *Orgelbüchlein*. Reger wanted them to be accessible to organists as he had previously been criticized for the difficulty of his compositions. *Schmücke dich, o liebe Seele* by Johann Crüger, is traditionally used as a communion hymn.

The text expresses the joyful intimacy and wonder of communion and Jesus' suffering for our redemption. Reger's tempo marking *Ziemlich lebhaft* - "rather lively," expresses this joy. In this chorale, Reger presents different dynamic levels and alternates triplet figures in 4/4 time with running 16<sup>th</sup> notes to underscore different parts of the text.

***O Welt ich muß dich lassen***, one of Reger's favorite chorales, uses a musical "echo effect" where the chorale line is first played forte with manuals and pedals and the second time with the manuals alone on a softer registration. Structurally, this piece is reminiscent of Brahms' piece on the same chorale.

***Ein' feste Burg ist unser Gott*** - A Mighty Fortress is Our God, is considered an original melody composed by Martin Luther (1483-1546), a Reformation theologian. Reger's first four lines of the chorale use fugal imitation before appearing in long notes in the pedal. In the last four lines the chorale alternates between the soprano and pedal parts coming to a majestic conclusion.

As a prolific German composer, Rheinberger wrote religious works, operas, symphonies, and chamber music. But he is perhaps most famous for his organ works—20 sonatas, two concertos, in addition to numerous trios and other solo pieces. His organ sonatas were some of the most important additions to the organ repertoire since Mendelssohn with their romantic harmonies and predilection for contrapuntal writing. His influences include Brahms, Mendelssohn, Schumann, and most importantly J. S. Bach. He was renowned as a teacher and became the founder of the Bavarian Academy of Music, having taught many well-known composers such as Horatio Parker, Bruno Klein, and others.

The first movement of Rheinberger's ***Sonata No. 4*** is a set of variations based on the psalm tone - *Tonus Peregrinus* - and alternates with an opening rhapsodic opening theme. The second movement, *Intermezzo Andantino*, is a serene piece that Rheinberger later utilized in his *Andante pastorale* for oboe and organ and as the shepherd's music of his Christmas cantata *The Star of Bethlehem*. In the *Fuga cromatica: Tempo moderato*, the psalm tune appears at the end as a frame to the whole sonata after the theme of a chromatic scale.

Mendelssohn made many trips to England, where he was widely known as a conductor, pianist, and organist. In 1844, on his eighth trip there, the music publishers Coventry and Collier commissioned him to write a set of voluntaries for the organ. The traditional English baroque voluntary began with a slow homophonic introduction followed by an allegro section featuring solo trumpet or tierce stops. In the mid-19th century, the term "voluntary" applied to the organ piece that separated the reading of the Psalm from the reading of the Lessons in the Anglican service of Matins or Ante-Communion. This "middle voluntary" as it was called, often exploited fugue, toccata, and other compositional techniques and gave the organist a virtuoso opportunity. Voluntaries by Samuel Wesley, Thomas Attwood, and others may have possibly been the models for Mendelssohn's Opus 65, though Mendelssohn himself expressed uncertainty about the term "voluntary" and instead used the term "sonata." These pieces exhibit Mendelssohn's love of Bach and his knowledge of fugue and chorale-based forms.

The first movement of *Sonata No. 4* begins and ends with an improvisatory section of arpeggios which frame a middle section in overture style. The second movement is a "religious adagio", while the third is reminiscent of one of Mendelssohn's *Songs Without Words*: a beautiful flowing melody supported by pianistic figuration. The final movement opens and closes with a broad chordal theme that surrounds a middle section with a theme made up of rising sixteenth notes.

***Kanon in E Major***, Opus 47/1 was "dedicated to G. G. Bagster most sincerely." This delicate trio is played on only 8 & 4' stops and has beautiful, serene melody.

***Scherzo in d minor***, Opus 65 is a fanciful scherzo in three parts. Part 1 is a quick, bounce-like, staccato theme. Part 2, a chordal section gives way to a return a variation of first theme but with a rapid eighth-note accompaniment.

***Introduction and Passacaglia in d minor*** begins with a chordal introduction followed by 12 variations which increase in dynamic and technical difficulty to pedal trills and manual scales and finish in full-voiced homophonic sonorities in chromatic style.



# SATURDAY LECTURES – PAKACHOAG CHURCH

## CAROLE TERRY:

### Max Reger's Opus 67 Chorale Preludes: Compositional forms and liturgical use

"Zweiundfünfzig leicht ausführbare Vorspiele zu den gebräuchlichsten evangelischen Chorale"

Max Reger's Opus 67 is a collection of 52 settings of Protestant hymns for organ composed between 1900 and 1902. In his complete title, Reger describes his pieces as "leicht" or "easy." Reger was concerned that these pieces be accessible without too much technical difficulty for the average organist. Though some are difficult to play, they represent and offer a window into Reger's compositional style in miniature which he used for many of his larger-scaled works. These chorales can be divided into different types. Some are figural chorale preludes where the accompaniment to the chorale is derived from the chorale itself, much like J. S. Bach, or newly composed. Other compositional styles include canon, ornamented, and hybrid forms. These pieces offer a wealth of music based on the liturgical year and Christian themes such as "Love of God," "Praise," "Death," and others.

## CHRISTOPHER ANDERSON:

### Ludus tonalis: Allusion in the Music of Max Reger

The role of musical borrowing in Reger's compositions remains one of the least studied aspects of his style. Yet Reger consistently drew on musical allusion, often in complex and multivalent ways that can inform the interpretation and reception of his work. This feature of his creativity, about which Reger himself remained largely silent, reveals the extent to which he both participated in and considerably intensified a lively culture of musical borrowing arising in the nineteenth century. Drawing on a range of examples, I explore here the composer's capacity to construct sophisticated allusions in his music, and I propose some possible motivations for his having pursued this mode of "playing with" (*allüdere*) his musical heritage.

"... from his most conciliatory side ...":

### Some Remarks on Max Reger's Twelve Pieces for Organ, op. 59

Reger's *Twelve Pieces* op. 59 was composed at a critical creative juncture in 1901 and has enjoyed a largely positive reception among organists from the beginning. Owing to its success, this work served the composer as a model for other such organ albums produced in years following, often as pendants to larger and more demanding concert pieces. Responding both to market demand and personal artistic impulses, Reger strove in op. 59 to clarify and simplify his musical language without compromising it. This lecture first contextualizes the *Twelve Pieces* against the background of Reger's production of keyboard albums generally. It moves then to examine some unique features of the collection's structure, particularly the much-performed Catholic Mass triptych of op. 59's second volume.

**Christopher Anderson** is Associate Professor of Sacred Music at Southern Methodist University, Dallas, where he teaches graduate courses in history and theory in the Perkins School of Theology and the Meadows School of the Arts. He joined the SMU faculty in fall 2006, having taught previously in the Music Department of the University of North Dakota, Grand Forks.

Anderson is a scholar and organist whose work has centered on early musical modernism, modern German history and philosophy, the organ's position in Western culture, and the composer Max Reger. He has written extensively on Reger and his music in two books, *Max Reger and Karl Straube: Perspectives on an Organ Performing Tradition* (Ashgate 2003) and *Selected Writings of Max Reger* (Routledge 2006). In addition, his many essays appear in German- and English-language journals. His seminal 2003 study of Reger and Straube is the first extensive survey of any aspect of Reger in English and was the winner of the prestigious 2006 Max Miller Book Award, given by The Organ Library of the American Guild of Organists via the Boston University School of Theology. Recently, Anderson translated into English the second volume of Jon Laukvik's *Historical Performance Practice in Organ Playing* (Carus, 2010), and edited the first complete survey of organ music in the twentieth century, *Twentieth-Century Organ Music* (Routledge 2011).



**SATURDAY, NOVEMBER 4, 2023 7:30 PM**  
**WESLEY UNITED METHODIST CHURCH**

**Complete performance of Max Reger's**  
***Zwölf Stücke für die Orgel, Opus 59 (1901)***

**Book One**

**Praeludium, no. 1**

**Pastorale, no. 2**

**Kevin Neel**

**Intermezzo, no. 3**

**Canon, no. 4**

**Stanley Hanson**

**Toccata in D minor, no. 5**

**Fuge in D minor, no. 6**

**Jonathan Bezdegian**

**Romanze, WoO II/10 arr. trumpet and organ**

**Bruce Hopkins, trumpet; Kevin Neel, organ**

**Intermezzo no. 2, Op. 45**

**Kristjon Imperio, piano**

**Adagio from Violin Sonata no. 1, Op. 1**

**Arielle Cady Flores, violin;**

**Kristjon Imperio, piano**

**INTERMISSION**

**Book Two**

**Kyrie eleision, no. 7**

**Gloria in excelsis, no. 8**

**Michelle Graveline**

**Benedictus, no. 9**

**Capriccio, no. 10**

**Randy Steere**

**Melodia, no. 11**

**Te Deum, no. 12**

**Daniel Moriarty**

**Skinner/Æolian-Skinner 1927/1955**



**Zwölf Stücke für die Orgel, Opus 59**, a collection of twelve pieces, was written after ten large organ works along with other smaller works composed from 1898-1901. These works were written to require less virtuoso technique but certainly adequately prepared technique for performers. They filled a need to play Reger without taking over ten minutes or more for each work. Titles such as *Kyrie eleison*, *Gloria in excelsis*, and *Benedictus* could be intended for Mass use by church organists. These pieces are considered an introduction to Reger's organ music where one could continue to explore with some ability to play and understand his style. The great organist Karl Straube included nos. 7-9 as a part of his students' regular study followed by other organ repertoire used today. While this collection proved useful to organists at that time, some movements remain today as his best-known organ works. The *Benedictus*, no. 9, is probably the most played of all Reger's organ music followed by the *Toccata in D minor*, no. 5. Other movements from Op. 59 remain in standard repertoire and are used in worship services. Four pieces of Op. 59 are included in *Annotated Performer's Editions*, An Introduction to the Organ Music of Reger with "Introduction by Christopher Anderson, Fingering and Pedal suggestions by Dean Billmeyer," Wayne Leupold Editions.

**Romanze, WoO II/10** (1902) was originally composed for violin and piano. Alfred Piguet (active 1910-1940) transcribed this work for trumpet and clarinet in different keys suitable to the solo instrument. This short character piece is a favorite for violinists and other instrumentalists as witnessed on YouTube with accompaniments on piano and organ. Transcriptions also exist for flute, oboe and cello giving it a popularity not normally associated to Reger.

**Intermezzo no. 2, Op. 45** for piano is from the collection of *Six Intermezzi* written during his active period living in Weiden. These intermezzi are the preceding opus to *Fantasie und Fuge über BACH*, Op. 46, and exhibit virtuoso technique just as organ works from this period do. This movement is in ternary form.

**Violin Sonata in D minor no. 1, Op. 1** (1890) is the first significant numbered work from Reger at age 17. This four-movement work so impressed his teacher Hugo Riemann that he recommended him for a teaching position at Wiesbaden Conservatory. Imagine being a teacher to students who were probably older than he studying for a degree or certificate that he did not have. The Adagio's hauntingly simple melody appears first in the piano introduction followed by the first violin statement. This movement continues with violin repeating the theme one octave lower with piano variation after which the piano moves the tempo forward with fragment development by the violin. The main theme never reappears completely but only quoted for two measures before a gentle conclusion. This is an enjoyable well-thought-out melody from someone so young!

– William Ness





**KEVIN NEEL** enjoys a versatile career as organist, collaborative pianist, conductor, and singer. He has been heard at the organ in numerous venues including Symphony Hall (Boston), Old South Church, Trinity Church Copley Square, Old West Church, Methuen Memorial Music Hall, as well as numerous venues in the southeast. He also has appeared

as organ and piano accompanist for multiple choral ensembles in the New England area. In December 2016 he co-founded "et al.," a choral ensemble whose mission is to tell stories through diverse, thoughtful programming performed at the highest level. As a singer, he has sung with Emmanuel Music, Cantata Singers, Marsh Chapel Choir, and VOICES 21C. He is Director of Music and Organist at All Saints Episcopal Church in Worcester, where he directs the All Saints Choir (choristers and adults), manages the Music Series, oversees music education programs, plays the Rice Memorial Organ (IV/132 Æolian-Skinner Op. 909), and collaborates with Worcester-area music and arts organizations. He previously served as Organist and Chapel Choir Director at Emmanuel Church in Boston. He was named in the Diapason Magazine's 2019 Class of "20 under 30" which recognizes young talents in the fields of organ and harpsichord performance, organ and harpsichord building, carillon, and church music. He holds degrees from Boston University in Choral Conducting and Indiana University in Organ Performance and is originally from the Charlotte, NC area.



**STANLEY HANSON** grew up in Boothbay Harbor, ME and became organist at Boothbay Harbor Methodist Church at age 16. He earned a Bachelor of Music degree in organ performance from the University of Akron where he studied organ with Farley Hutchins and Richard Shirey and piano with Arthur Reginald and Marian Lott. As

a student he was assistant to Robert Quade at St. Paul's Episcopal Church, Akron, OH. Further studies

have been with Max Miller at Boston University and improvisation with Otto Kramer at Westminster Choir College. He has earned a Leadership Program Music certificate sponsored by the Lutheran and Episcopal denominations. He participated in several programs for the Lincoln Arts Festival in Boothbay Harbor. As an accompanist he has played for Worcester Youth Chorus, Youth Pro Musica, Salisbury Singers and performed the Saint-Saens Symphony no. 2 with Symphony Pro Musica of Hudson. Stanley is currently director of music at St. Stephen Lutheran Church in Marlborough, MA for 15 years.

**DR. JONATHAN BEZDEGIAN**, a

native of Paxton, Massachusetts, began his music studies at the age of seven. In 2002, he began his intensive organ instruction with Dr. Frank Corbin at Assumption University in Worcester, MA. Jonathan then transferred to Oberlin College in 2004. While at Oberlin, he studied organ with the late David Boe, and harpsichord with Lisa Crawford, Brett Maguire, and Webb Wiggins.

After graduating from Oberlin in 2007 with a BM in Organ Performance and a minor in Music History, he traveled to Montreal, Canada where he earned his Master's Degree in organ at McGill University with John Grew. While at McGill, Jonathan also studied organ improvisation with Dr. William Porter and harpsichord with Hank Knox. He was a frequent continuo player in the McGill Early Music Ensembles and the McGill Baroque Orchestra, where he played continuo for Jean-Baptiste Lully's opera, *Thésée*.

In March of 2018, Jonathan earned his Doctor of Musical Arts in Organ Performance from The University of Washington. While in Seattle, he studied organ with Dr. Carole Terry, and had the opportunity to study harpsichord with Jillon Dupree, and organ improvisation with Dr. Douglas Cleveland.

Currently, Dr. Bezdegian is the Instructor of Organ and Campus Minister for Liturgical Music and Mission Trips at Assumption University. He also served as Dean of the Worcester Chapter AGO (2020-2022).





**BRUCE HOPKINS** presently plays trumpet with the Worcester Symphony Orchestra and the Symphonic Brass. He has often appeared as trumpet soloist with the Thayer Symphony Orchestra, the Central Massachusetts Symphony, the Fall River Symphony Orchestra, the New England Symphony Orchestra, the Holy Cross Chamber Orchestra,

and the Ocean State Chamber Orchestra, as well as appearing as soloist in Germany, England, Scotland and the United States.

He recorded, as soloist, a DVD in Germany with the Forum Musicum Leipzig entitled J. S. Bach and the Corno da Caccia. The Forum Musicum is a chamber music ensemble primarily comprised of musicians from the Leipzig Gewandhaus Orchestra. Mr. Hopkins premiered in 2011 with the Thayer Symphony Orchestra. This piece was written for him by Providence area composer Steve Jobe.

For 17 years Mr. Hopkins played for Ringling Brothers, Barnum & Bailey Circus as split lead trumpet throughout New England. Mr. Hopkins has performed with many popular artists such as Aretha Franklin, Jerry Lewis, Victor Borge, John Tesh, Dave Brubeck, Jerry Vale, Sandler and Young, Dionne Warwick, Peabo Bryson, BJ Thomas, The Temptations, The Four Tops, The Four Irish Tenors, Byron Stripling, Regis Philbin, Susan Lucci and Anne Murray.

In addition to being the Personnel Manager of the Worcester Symphony Orchestra, Mr. Hopkins is presently Trumpet Instructor at the College of the Holy Cross (Worcester, MA) and has been the Band Director of the Assumption College Band (Worcester, MA) since 1985. He is also the Executive Director of MUSIC PERFORMANCE SERVICE. He has also given masterclasses in New England, New York and Leipzig, Germany.



Boston-born **KRISTJON IMPERIO** is an active recitalist and collaborative pianist in the Northeast. He studied piano with his father, Roy Imperio, and organ with William Ness while earning a bachelors in music education from Atlantic Union College. A pianist with extensive artistic range, Kristjon has performed

major concerti of Bach, Mozart, Beethoven, Grieg, Rachmaninoff, Tchaikovsky, and Brahms with multiple orchestras throughout the United States. During the day, Kristjon is full-time as Director of Programs and Community Engagement at Pakachoag Music School of Greater Worcester. He serves as organist and assistant director of music at Wellesley Village Church, and is also a member-at-large on the AGO Worcester Chapter's Executive Committee.

**ARIELLE CADY FLORES**, violinist, began playing music at an early age. Beginning in preschool she studied piano, was a member of a children's choir, and began violin at age ten. While growing up in New England, she was actively involved in orchestras in the Massachusetts area and played with the New England Youth Ensemble, Worcester Youth Orchestra and the Metrowest Symphony Orchestra.



University brought her to Michigan to study Violin Performance at Andrews University. Arielle was a member of the Andrews University Symphony Orchestra and held the position of concertmaster. In 2011 and 2013 she was a winner of the Andrews University Young Artist Competition and was a featured soloist performing works by Ralph Vaughan Williams and Felix Mendelssohn. Arielle holds a BMUS in Violin Performance and a MMUS in Violin Performance from Andrews University. She has performed and soloed in Hong Kong, the Philippines, Costa Rica, England, Scotland, Jamaica, and throughout the United States. Arielle has performed violin in master classes with members of the Boston Symphony Orchestra, Jennifer Koh, Almita and Roland Vamos, Barry Ross, Ming Feng Hsin and Wen Qian. Arielle and her husband, Hector, moved to Minnesota in 2014 where she taught at a variety of music schools, a Prek-10 Academy, was a member of the Civic Orchestra of Minneapolis as well as a freelance musician. Arielle's family, including daughter Gianna and son Hector III, relocated to MA during the beginning of the pandemic-certainly a positive outcome for such a tumultuous time! Currently, she runs the South Lancaster Academy Violin Studio, a home violin studio, is a string teacher for Acton-Boxborough district and freelances locally.



**MICHELLE GRAVELINE** is Professor Emerita of Music and Interim Dean of the D'Amour College of Liberal Arts and Sciences at Assumption University in Worcester, Massachusetts. Dr. Graveline received the B. Mus. and M.S.M. degrees from Boston University, where she studied with George Faxon, Jack Fisher, and Max Miller. She received the Doctor

of Musical Arts degree in organ performance from the University of Michigan, where she studied organ with internationally known organist Marilyn Mason. She is an Associate of the American guild of Organists and a past Dean of the Worcester Chapter AGO.

Dr. Graveline has performed numerous recitals on organ and harpsichord in the U.S. and Europe. She was the First Prize Winner at the Gruenstein National Organ Playing Competition in Chicago in 1980 and was a finalist in the International Continuo Organ Playing competition in Bruges, Belgium in 1982. Her article entitled "A Study on the Question on the Insertion of Cadenzas in the Organ Works of J. S. Bach" appeared in 1997 in *Reflections*, a Festschrift celebrating the 50th anniversary of Marilyn Mason at the University of Michigan.

Also a noted choral conductor, Dr. Graveline led the Assumption Chorale on fifteen national and international concert tours, and under her direction the Chorale sang at Notre Dame Cathedral in Paris and St. Peter's Basilica in Rome. The Chorale twice sang for His Holiness, Pope, now Saint, John Paul II. Dr. Graveline was Artistic Director of the Salisbury Singers. As a harpsichordist, Dr. Graveline founded the Baroque ensemble, the Bach Consort of Worcester, which specializes in solo concertos and concerti grossi of the Baroque Period.



Acclaimed for his solo appearances throughout New England, **RANDY STEERE** has most recently served as Assistant Organist at Old South Church. A New England native, he received his B.M. degree from Barrington College, an M.M. from Yale School of Music and Institute of Sacred Music, an M.Div. from Yale Divinity School, and a Master's of Computer Science from RPI.

After graduating from Yale, he became the full-time Minister of Music at the First Church of Christ, Congregational, Glastonbury, CT for 9 years where he developed an expansive ministry. He also taught organ performance, handbells, and church music classes at Barrington College for several years until they merged with Gordon College.

Following his career in music, Randy switched to computers and became an IT Director at a mid-sized law firm for 7 years before running his own consulting and software company for 20 years. In 2020, he fully retired to become more actively involved in the music world once again. He is currently Treasurer of the Merrimack AGO Chapter, a Trustee of the Methuen Memorial Music Hall, and actively involved in the Groton Hill School of Music.

**DAN MORIARTY** lives and works at Groton School in Groton, Massachusetts. In a chapel designed by noted architect Henry Vaughan, Dan directs the choirs and plays daily services on the school's 1935 Æolian-Skinner. In the summer months, Dan is the Organist of St. John's Church on Fishers Island, home to Bigelow's opus 42, built in 2018. Prior to his appointment to Groton, Dan was Music Director at St. Stephen's Church in Richmond, Virginia. Both at St. Stephen's and previously as Director of Music at Church of the Redeemer in Bryn Mawr, Pennsylvania, Dan founded and directed choirs for children. His first appointment after graduating from the Curtis Institute of Music was to St. Bartholomew's Church in New York City where he was Associate Organist and founding Director of St. Bartholomew's Boy and Girl Choristers. His principal teachers have been John Binsfeld, John Weaver, Ford Lallerstedt, Peter Sykes, and Barry Rose.



## PETER SYKES

SUNDAY, NOVEMBER 5, 2023 4:00 PM  
FIRST BAPTIST CHURCH

Variations and Fugue on the English National Anthem (1901) Max Reger (1873-1916)

Melodia, op. 129, no. 4 (1913)

Capriccio, op. 129, no. 5 (1913)

Basso ostinato, op. 129, no. 6 (1913)

Trauerode, op. 145, no. 1 (1915)

Dankpsalm, op. 145, no. 2 (1915)

Phantasie über "Wachet auf, ruft uns die Stimme", op. 52, no. 2 (1900)



concerts

**P**ETER SYKES, "a formidable organist who plays with artistry, subtlety, and insight," is one of the most distinguished and versatile keyboard artists performing today. His live performances on the organ, harpsichord, clavichord or fortepiano have been called "compelling and moving," "magnificent and revelatory," and "bold, imaginative, and amazingly accurate" – his recordings, most notably the groundbreaking transcription for organ of Holst's *The Planets*, have been called "satisfying and persuasive," "hauntingly beautiful," and "simply stunning."

He teaches in the organ department of the University of Michigan, harpsichord at The Juilliard School in New York City, and at Boston University. For thirty-seven years he has been Music Director of First Church in Cambridge, Congregational. He performs and records with Aston Magna and Boston Baroque, and has received numerous prizes and awards for his achievements, including the New England Conservatory's Chadwick Medal and Distinguished Alumni Award, the Erwin Bodky Prize for Early Music, and the St. Botolph Club Distinguished Artist Award.

In this concluding concert of the Reger Festival, we hear Reger from his late career which included seven large-scale fantasias on German chorales for organ to his mature writing from 1911, forward now celebrated by international critics but criticized locally in Leipzig. He left Leipzig due to the unwelcome press to become director of the Meiningen court orchestra in 1911 to find some peace. In 1915 he resigned from Meiningen to move for the last time to Jena where he continued his composing but without a professional music position.

Reger's compositions span over 147 opus numbers with organ works from op. 7 to op. 145 including many without opus numbers. Genres that are of equal importance to Reger include chamber music of varying instrumentation; sonatas for violin, cello; piano concertos and solo works; lieder; choral; orchestral and transcriptions of Brahms, Bach, and Clementi. Reger also created new versions of other composers' compositions by adding a newly composed part to a composition. One example is the two-part Inventions of Bach where he added a third part thus making these into three-part pieces with one part in the pedal. They then became pedal studies for beginning organists. Reger's output of piano compositions and concertos are equal to his organ works. As early as 1910 a festival in Dormund, Germany was devoted to Reger's music.

Professional and personal obstacles did not deter him from his first love as a teen to be a composer. He chose a compositional path of structured absolute music away from the programmatic forms of Strauss, Wagner, etc. Reger sustained this ideal even through the conception of atonal music by Schoenberg. Reger's place as a progressive is understood to be between Brahms and Schoenberg even by Schoenberg himself.

– William Ness

Sämtliche Werke, ed. Reger Institute

Wiesbaden 1954-68 as found in *Grove's Dictionary of Music and Musicians*

## All Saints Church

Æolian-Skinner  
Opus 909 (1933)  
4 Manuals  
132 ranks  
7,292 pipes

### PEDAL – 664 pipes

20 ranks, 16 registers, 25 stops	
32'	Soubasse 12 pipes
16'	Contrebasse 32
16'	Montre (Great)
16'	Soubasse 32
16'	Gemshorn (Choir)
16'	Bourdon (Swell)
10 <sup>2/3</sup> '	Grosse Quinte 32
8'	Principal 32
8'	Gedackt Pommer 32
8'	Bourdon (Swell)
6 <sup>2/5</sup> '	Grosse Tierce 32
5 <sup>1/3</sup> '	Quinte 32
4 <sup>4/7</sup> '	Septieme 32
4'	Octave 32
4'	Harmonic Flute 32
2'	Nachthorn 32
V	Mixture [4'] 160
32'	Contre Bombarde 12
16'	Bombarde 32
16'	Bombarde (Great)
8'	Bombarde (Great)
8'	Trompette 32
4'	Clairon 32
4'	Schalmey 32
8'	Trompette a Capot (Ant)
	Chimes

### IV ANTIPHONAL – 745 pipes

13 ranks, 9 registers, 10 stops	
8'	Spitz Geigen 61 pipes
8'	Bourdon (of copper) 61
4'	Prestant 61
4'	Koppelflote 61
2'	Fifteenth 61
IV-V	Plein Jeu [1 <sup>1/3</sup> '] 257
16'	Trompette en Chamade <i>mf</i> 61
8'	Trompette en Chamade <i>f</i> 61
8'	Trompette a Capot <i>fff</i> 61
8'	Tuba (Bombarde)

### IV BOMBARDE – 978 pipes

18 ranks, 12 registers, 13 stops	
unenclosed	
8'	Montre 61 pipes
4'	Octave 61
IV-VII	Fourniture [2'] 319
16'	Bombarde 61
8'	Trompette Harmonique 61
4'	Clairon Harmonique 61
enclosed	
8'	Flute Major 49*
8'	Gamba 61
8'	Gamba Celeste 61
8'	French Horn 61
8'	English Horn 61
8'	Clarinet (Swell) 61
8'	Tuba 61
	Tremulant

\* notes 1-12 from Pedal Contrebasse

### I POSITIV – 586 pipes

10 ranks, 7 registers, 7 stops	
8'	Gedeckt 61 pipes
4'	Principal 61
4'	Spillflote 61
2'	Principal 61
1 <sup>1/3</sup> '	Nasat 61
II	Cornet (TC) 98
III	Zimbel [1'] 183
	Tremulant

### III SWELL – 1574 pipes

26 ranks, 19 registers, 20 stops	
16'	Bourdon 61 pipes
8'	Geigen 61
8'	Rohrflote 61
8'	Viole de Gambe 61
8'	Voix Celeste 61
8'	Flauto Dolce 61
8'	Flute Celeste (TC) 49
4'	Geigen Octave 61
4'	Bourdon 61
4'	Fugara 61
2'	Octavin 61
VI	Plein Jeu [2 <sup>2/3</sup> '] 366
III	Cymbale [1 <sup>2/4</sup> '] 183
16'	Bombarde 61
8'	Trompette 61
8'	Hautbois 61
8'	Vox Humana 61
8'	Clarinet 61
4'	Clairon 61
8'	Trompette en Chamade (Ant)
	Tremulant

### I CHOIR – 1342 pipes

22 ranks, 18 registers, 20 stops	
16'	Gemshorn 12 pipes
8'	Montre 61
8'	Lieblich Gedackt 61
8'	Gemshorn 61
8'	Viola 61
8'	Viola Celeste 61
8'	Dulciana 61
8'	Unda Maris (TC) 49
4'	Prestant 61
4'	Lieblich Flote 61
2 <sup>2/3</sup> '	Nasard 61
2'	Piccolo Harmonique 61
1 <sup>3/5</sup> '	Tierce 61
1 <sup>1/3</sup> '	Larigot 61
1'	Blockflote 61
V	Plein Jeu [2 <sup>2/3</sup> '] 305
16'	Dulzian 61
8'	Cromorne 61
4'	Rohr Schalmey 61
8'	Trompette a Capot (Ant)
	Tremulant
	Zimbelstern
	Chimes (unenclosed)

### II GREAT – 1403 pipes

23 ranks, 18 registers, 18 stops	
16'	Montre 61 pipes
8'	Principal 61
8'	Flute Harmonique 61
8'	Bourdon 61
8'	Gamba 61
5 <sup>1/3</sup> '	Grosse Quinte 61
4'	Octave 61
4'	Rohrflote 61
3 <sup>1/5</sup> '	Grosse Tierce 61
2 <sup>2/3</sup> '	Quinte 61
2'	Doublette 61
1 <sup>3/5</sup> '	Tierce 61
1 <sup>1/7</sup> '	Septieme 61
IV	Fourniture [1 <sup>1/3</sup> '] 244
III	Cymbale [1 <sup>2</sup> '] 183
16'	Bombarde 61
8'	Trompette 61
4'	Clairon 61



**All Saints Church** was founded in 1838. This is their third building, the first two having been destroyed by fire in 1874 and 1932, respectively. The first building was designed by Richard Upjohn, the second by Stephen Carpenter Earle, and the present one by Frohman, Robb and Little of Boston, (architects for the Washington National Cathedral), opened in 1934. The tower remains from the original church, and extensive restoration work was recently completed on the exterior. The present Æolian-Skinner pipe organ, Opus 909, 1933 is their sixth instrument. Opus 909 incorporates a temporary organ, Opus 895, 3 manuals, by the same builder, used while the building was being erected.

All Saints' **Rice Memorial Æolian-Skinner Organ**, Opus 909, was opened with two recitals in May, 1934, given by William E. Zeuch and William Self. Mr. Self, Organist-Choirmaster at All Saints for many years, in cooperation with G. Donald Harrison, designed changes and additions in 1940 and 1943. Additional changes were made in 1951. The Antiphonal organ was added in 1963 under the direction of Joseph Whiteford of Æolian-Skinner, with tonal finishing by Gilbert F. Adams. A new console was installed in 1967, given by Mary Gage Rice, and in 1975 she gave a pair of horizontal trumpets. These were from the Berkshire Organ Company. Berkshire also made some tonal modifications at Mr. Self's suggestion, who had returned to his old post as organist, replacing Organist & Choirmaster Henry Hokans, who during his tenure oversaw the installation of a positiv and antiphonal division as well as the building of a new console. The organ is actively used, in addition to its regular use for services and Evensong services with one of the oldest RSCM Choirs of choristers & adults in the country, for major recitals and pre-Evensong recitals, and for outreach and education events. The organ is maintained by curator Steven Russell of Russell & Co. of Vermont.

## Sunday Morning Program Notes

**First Unitarian Church, Worcester**

**November 5, 2023, 10:30 am service**

**William Ness, organist**

**R**eger finished composing *Twelve Pieces*, Opus 80 on June 15, 1904 and astonishingly it was published in September 1904. At that time Reger was restraining his musical demands in his overall compositional style. Part of this work was premiered in late September by the great organist Heinrich Reimann, organist of the Kaiser-Wilhelm Church in Berlin. *Präludium in E minor* has a moving pedal part throughout the work. After the development of a second subject a counter melody appears over the opening theme which has the indication *nursehrzart hervortretend* – very delicately emerging. This certainly calls for a registration change to softer engaging stops which includes an undulating celeste rank. This makes a sharp difference even contrasted with the other soft stops on the organ.

*Präludium in C Major* of *Three Pieces*, Op. 7 is the first set of organ pieces published when Reger was only 19 years old. It is evident that he, at this young age, was trying to honor past composers namely J. S. Bach. Reger writes:

*The organ pieces Opus 7 have come out earlier than expected, and I am hurrying to send them to you as a small token of my heartfelt thankfulness and devotion. But don't be alarmed in these pieces when you see me skittishly trying to be respectable and putting on a wig, complete with the little pigtail. I did not attempt in the least to be original here—I only wanted to write a couple of solid organ pieces.*

*Postludium in D minor*, without Opus number, was composed probably in Munich in 1902. This opening has a typical arpeggiated flourish ending in 4 measures at which time a fugue begins in the tenor voice. Reger maintains a strict four-voice fugue until he reprises a variant of the opening flourish gloriously ending in D major.

Source: *Hans Haselböck Sämtliche Orgelwerke*  
Edition Breitkopf 8493/9404

## Pakachoag Church

Dobson Organ Company, 1997

Opus 69, 25 stops, 31 ranks

### I GREAT

Bourdon	16'
Prestant	8'
Chimney Flute	8'
Octave	4'
Nachthorn	4'
Nazard	2 <sup>2/3'</sup>
Super Octave	2'
Tierce	1 <sup>3/5'</sup>
Mixture IV	1 <sup>1/3'</sup>
Trumpet	8'

### II SWELL

Gedackt	8'
Salicional	8'
Celeste (F1)	8'
Principal	4'
Traverse Flute	4'
Piccolo	2'
Quinte	1 <sup>1/3'</sup>
Mixture IV	2'
Bassoon	16'
Oboe	8'
Tremulant	

### PEDAL

Subbass	16'
Bourdon (Gt)	16'
Principal	8'
Spire Flute	8'
Octave	4'
Trombone	16'
Trumpet (ext)	8'

## Wesley United Methodist Church

SUMMARY: 4 manuals, 6 divisions,  
71 stops, 73 ranks, 4833 pipes

### II GREAT - 61 notes, 18 ranks

Quintaton	16'
Diapason	8'
Erzahler	8'
Rohr Flute	8'
*String Celeste II	8'
Octave	4'
Harmonic Flute	4'
Fifteenth	2'
Mixture	IV
Sesquialtera (TC)	II
*Ophicleide	16'
*Tuba	8'
*Clarion	4'
Chimes (Echo)	
Harp (Choir)	8'
Celesta (Choir)	4'
* (enclosed with Solo, high pressure)	

### I CHOIR - 73 notes, 12 ranks, enclosed

Gamba	16'
Gedeckt	8'
Kleine Erzahler II	8'
Flute	4'
Nazard	2 <sup>2/3'</sup>
Fifteenth	2'
Carillon	III
Orchestral Oboe	8'
Clarinet	8'
Tremolo	
Harp (61 metal bars)	8'
Celesta (ext.)	4'

### III SWELL - 73 notes, 24 ranks, enclosed

Bourdon	16'
Diapason	8'
Gamba	8'
Voix Celeste II	8'
Gedeckt	8'
Flauto Dolce	8'
Flute Celeste (TC)	8'
Octave	4'
Violina	4'
Δ Flute	4'
Flautino	2'
Mixture	III
Mixture	IV
Waldhorn	16'
Cornoepen	8'
Flugel Horn	8'
Vox Humana	8'
Clarion	4'
Tremolo	

### IV SOLO - 73 notes

6 ranks, enclosed, entirely original	
Gamba	8'
Gamba Celeste	8'
Orchestral Flute	8'
French Horn	8'
English Horn	8'
Tremolo	
Tuba Mirabilis (20" wind)	8'

### ECHO (& ANTIPHONAL) - 73 notes 5 ranks, enclosed in rear gallery

Diapason	8'
Chimney Flute	8'
Fern Flute	4'
Tromba	8'
Vox Humana	8'
Tremolo	
Chimes (25 Deagan tubes)	

### PEDAL - 32 notes, 10 ranks

Resultant Diapason	32'
Bourdon	32'
Diapason	16'
Contra bass	16'
Bourdon (ext)	16'
Violone	16'
Gamba (Choir)	16'
Echo Bourdon (Swell)	16'
Gross Quint (32')	10 <sup>2/3'</sup>
Octave (ext)	8'
Gedeckt (ext)	8'
Still Gedeckt (Swell)	8'
Quint (Contrabass)	5 <sup>1/3'</sup>
Super Octave	4'
Flute (ext)	4'
Mixture	IV
Trombone	16'
Waldhorn (Swell)	16'
Tromba (ext)	8'
Clarion (ext)	4'
Chimes (Echo)	

**Pakachoag Church** parish was formerly located at 191 Pakachoag Street with an organ built in 1984 by J. W. Walker & Sons, Ltd. That former instrument is now at Grace Episcopal Church, Old Saybrook, Connecticut. Pakachoag Church relocated to their present site and new building in 1994. The current mechanical action organ, built by Dobson Pipe Organ Builders Ltd., Lake City, Iowa, was installed in April, 1997. Leadership for this project was provided by then Senior Minister Dennis R. Knight and then Director of Music, Dr. Patricia Snyder.

---

**Wesley United Methodist Church** was a merger in 1923 of Grace Methodist and Trinity Methodist (old First Methodist Church). The Neo-Gothic building was designed by Coolidge and Carlson of Boston; the general contractor was Edward F. Miner Building Co. of Worcester. The building and the new George C. Bryant Memorial organ were dedicated on May 8, 1927. Organist A. Leslie Jacobs collaborated with William E. Zeuch, vice president of the Skinner Organ Company, in the design of the organ. That instrument, Opus 615 of 4 manuals and 68 ranks, was constructed in a divided chancel arrangement, with GT/SW/CH/SO left, PD right, ANTIPH/ECHO rear. The Antiphonal shades open into the left gallery through a grill; three Echo shades open into the upper rear gallery through a tone chute. There is one set of Chimes in the organ, in the Antiphonal division; the Harp-Celesta is located in the Choir division.

This organ received tonal modernization in a 1955 rebuilding under the supervision of G. Donald Harrison of Æolian-Skinner as Opus numbers 615A and 615B. This renovation included the following: Pedal – new III Mixture (on Chime knob) and 4' Octave revoiced; Great – new 4' and 2' Principals, IV Mixture reworked with some new pipes, 16' Quintaton made from the former 16' Diapason. The Berkshire Organ Co. did major releathering and rebuilding work between 1970 and 1972, also altering five old stops, but no other revoicing. Consultants were Robert

Baker and Wesley Organist LeRoy Hanson. The Berkshire tonal changes were confined to the Choir, where the 8' Open Diapason was replaced by Mixture III, the 8' Concert Flute replaced by a Gedeckt, and a 2' Fifteenth installed; and to the Great, where the Clarabella became a Rohr Flute, and the First Open Diapason was replaced by a Sesquialtera II.

Since 1995, the organ has been under an ongoing restoration by Messrs. Czelusniak et Dugal, Inc. of Northampton, MA, in addition to routine maintenance services. Their goal has been to preserve the organ, guided by its original construction, mechanisms, tonality, and historicity. There are not funds available currently to reverse the tonal changes by Æolian-Skinner and Berkshire. However, much work has been done to repair the aging and deteriorating leather and chest actions. In 2000, the console was rebuilt with new solid-state relays and combination action, but maintaining the original Skinner look and feel by the preservation of all exterior vintage parts (drawknobs, pistons, toe studs/levers, clavier, etc.). Some stop names were changed to reflect better the Skinner heritage. Most recently, this firm raised the Pedal Mixture composition-pitches to IV ranks and rewired GDH's 4' Mixture rank (as the original action allowed) to speak as the independent Choral Bass 4'.

---

**First Baptist Church** sanctuary was originally built in 1961 by Reuter Organ Company of Lawrence, Kansas: the largest instrument built by that firm at the time. In subsequent years, the organ's musical resources proved to be limited for the wide range of repertoire expected in service and concert work. It was in 1973 that Ted Gilbert & Associates, of Wilbraham, Mass., began a collaboration with Barclay Wood, Minister of Music and the Arts at First Baptist, in revising the instrument to the present stoplist. This work has been steadily ongoing as funds permitted, one stop at a time. Significant work was completed in 1997 with the installation of a new console, constructed and installed by Russell & Co. of Cambridgeport, Vermont.

## First Baptist Church

Worcester, Massachusetts

Reuter Op 1378, 1962

Tonal Revisions, Theodore Gilbert

Stephen Russell, new console 1997 & digital voices

### II GREAT - 61 notes

Quintaton	16'
Montre (Solo)	8'
Prinzipal	8'
Flute Harmonique	8'
Bourdon	8'
Octave	4'
Spillflöte	4'
Super Octave	2'
Mixture (1 <sup>1/3'</sup> )	IV
Trompete	16'
Trompete	8'
Klarine	4'
Chimes (+)	
Harp(+)	

### III SWELL - 61 notes, enclosed

Bourdon	16'
Montre	8'
Flûte à Cheminée	8'
Viole de Gambe	8'
Voix Céleste (TC)	8'
Principal	4'
Flûte Ouverte	4'
Nasard	2 <sup>2/3'</sup>
Octavin	2'
Tierce	1 <sup>3/5'</sup>
Plein Jeu (2')	III-V
Bombarde	16'
Trompette	8'
Hautbois	8'
Voix Humaine	8'
Clarion	4'
Tremulant	

### I CHOIR - 61 notes, enclosed

Gemshorn (ext.)	16'
English Open	8'
Viola Pomposa	8'
Viola Celeste	8'
Singend Gedeckt	8'
Gemshorn	8'
Gemshorn Celeste (TC)	8'
Spitz Principal	4'
Flute	4'
Gemshorn Celeste II (ext.)	4'
Spire Flute	2'
Mixture (1 <sup>1/3'</sup> )	III
Clarinet	8'
English Horn	8'
Regal	16'
Tremulant	
Chimes (+)	
Harp (+)	

### I POSITIV - 61 notes

Holz Gedeckt	8'
Principal	4'
Koppelflöte	4'
Nasat	2 <sup>2/3'</sup>
Octave	2'
Blockflöte	2'
Terz	1 <sup>3/5'</sup>
Quinte	1 <sup>1/3'</sup>
Weitprinzpal	1'
Sesquialtera (2 <sup>2/3'</sup> )	II
Zimbel (2 <sup>2/3'</sup> )	IV
Krummhorn	8'
Tremulant	
Zimbelstern	

### IV SOLO - 61 notes

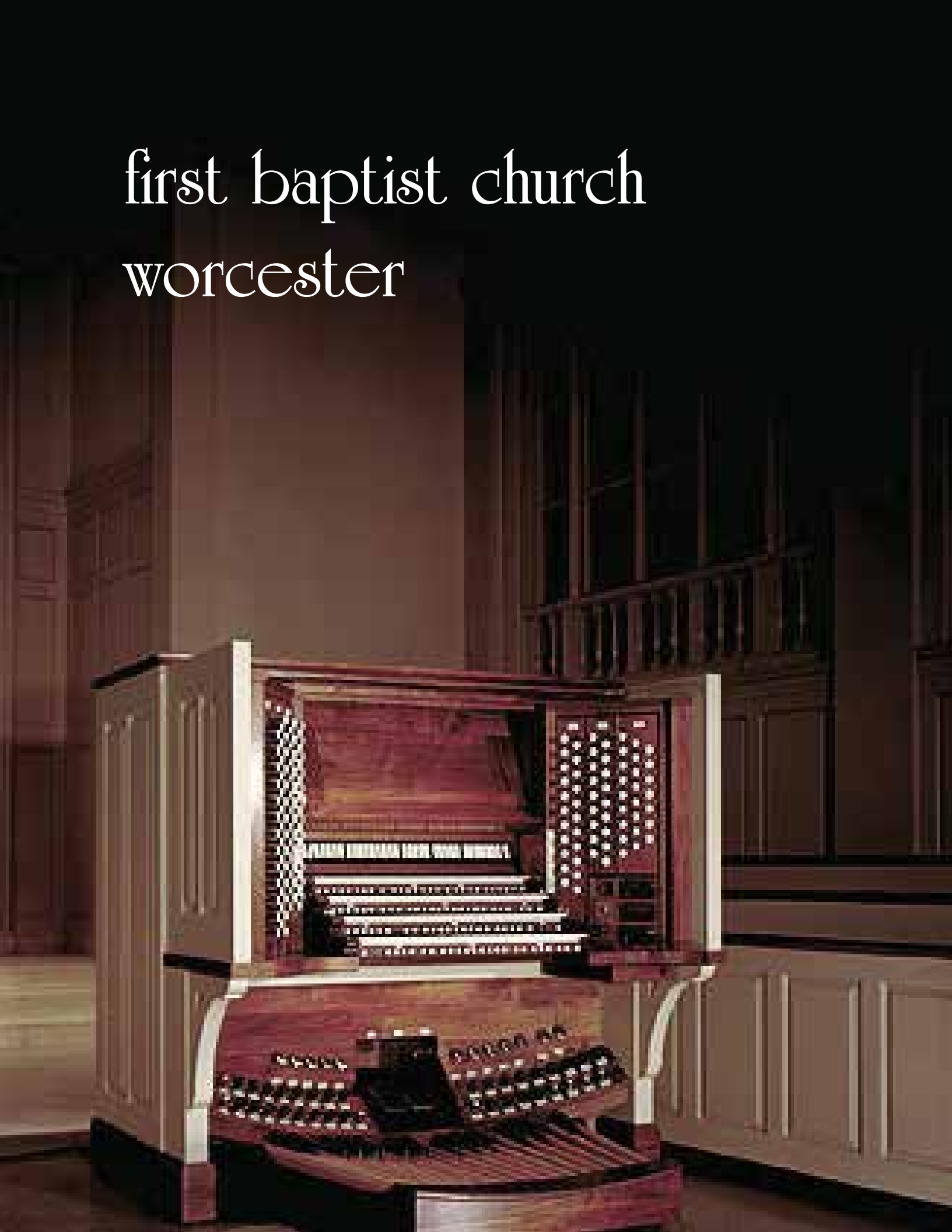
Montre	8'
Cornet	V
French Horn	8'
English Horn (Choir)	8'
Clarinet (Choir)	8'
Bombarde en Chamade	16'
Trumpette en Chamade	8'
Clarion en Chamade	4'
Tremulant	
Chimes (+)	
Harp (+)	

### PEDAL - 32 notes

Open Wood (+)	32'
Contre Violone (+)	32'
Contre Bourdon (ext.)	32'
Principal	16'
Violone (+)	16'
Violone Celeste (+)	16'
Subbass	16'
Bourdon (Swell)	16'
Gemshorn (Choir)	16'
Grossquinte (Subbass)	10 <sup>2/3'</sup>
Octave	8'
Bourdon	8'
Gemshorn (Choir)	8'
Quinte	5 <sup>1/3'</sup>
Choralbass	4'
Flöte	4'
Mixture (2 <sup>2/3'</sup> )	IV
Contre Posaune (ext.)	32'
Contra Fagotto(+)	32'
Posaune	16'
Trompete (Great)	16'
Bombarde (Swell)	16'
Tromba	8'
Trompette (Swell)	8'
Trompete (Great)	8'
Clarinet (Choir)	8'
Tromba	4'
Klarine (Great)	4'
Chimes (+)	

(+) Digital (Walker Technical)

first baptist church  
worcester



# Mechanics Hall • E & G Hook • Opus 334 1864

52 stops, 64 ranks, 3504 pipes

## I CHOIR (C-a3, 58)

Aeolina & Bourdon	16'
Open Diapason	8'
Melodia	8'
Keraulophon	8'
Dulciana	8'
Flauto Traverso	4'
Violin	4'
Piccolo	2'
Mixture	III
Clarinet	8'

## II GREAT (C-a3, 58) \*

Open Diapason	16'
Open Diapason	8'
Stopped Diapason	8'
Viola da Gamba	8'
Claribella	8
Principal	4'
Flute Harmonique	4'
Twelfth	2 <sup>2/3</sup> '
Fifteenth	2'
Mixture	III
Mixture	V
Trumpet	16'
Trumpet	8'
Clarion	4'

## III SWELL (C-a3, 58)

Bourdon	16'
Open Diapason	8'
Stopped Diapason	8'
Viol d'Amour	8'
Principal	4'
Flute Octaviante	4'
Violin	4'
Twelfth	2 <sup>2/3</sup> '
Fifteenth	2'
Mixture	V
Trumpet (tenor C)	16'
Cornopean	8'
Oboe	8'
Clarion	4'
Vox Humana	8'

## IV SOLO (C-a3, 58)

Philomela	8'
Salicional	8'
Hohl Pfeife	4'
Piccolo	2'
Tuba	8'
Corno Inglese	8'

## PEDALE (C-f1, 30,

straight, flat pedalboard)	
Open Diapason	16'
Violone	16'
Bourdon	16'
Quinte	10 <sup>2/3</sup> '
Violoncello	8'
Flute	8'
Posaune	16'

## COUPLERS

Swell to Great *	8'
Swell to Choir	8'
Choir to Great *	8'
Solo to Great *	8'
Choir to Solo	8'
Great to Pedale	8'
Choir to Pedale	8'
Choir to Pedale	4'
Swell to Pedale	8'
Solo to Pedale	8'

\* Barker lever assist

- The tallest pipe is 16 feet tall, and made of Eastern Pine. The largest pipe creates a very low pitch of 32 Hertz.
- In 1864, the cost of the custom-built Hook organ was \$8000, equivalent to \$5 million today.
- Organs were the most complex large machines invented before the Industrial Revolution. (Clocks were the most complex *small* machines.)
- At the time, this was the Hook's largest instrument.
- The Mechanics Hall Hook was built during the Civil War, and the one main shortage was of good old-growth southern pine. Hook's reserve of this material seems to have gotten them through the period when utilized for important components like windchests and smaller wood pipes, but in this organ, as in its near-twin at Immaculate Conception Church in Boston, there is evidence of the use of inferior northern pine with occasional knots in structural parts and in the very largest pedal pipes. Otherwise their use of wood for Pedal Division pipes and certain manual stops was little different from their normal practice. The use of Belgian zinc, begun around 1850 for front pipes and larger interior pipes, seems also not to have been greatly affected, and the majority of their metal pipework larger than 3' continued to be made of tin & lead alloy into the 1870s, when higher-content tin spotted metal was sometimes used.
- New to American organs, the *Vox Humana* (a pipe rank introduced in the U.S. just the year before in Boston's Music Hall organ) caught the fancy of the press and was accorded much praise for its beauty.
- The swell chamber originally had two horizontal sets of swell shades because organists desired a substantial softening effect when the shutters were closed. Unfortunately the Hooks did not account for the sound-blocking casework - we fear the resulting overall low Swell volume (even at open shutters) was not really intended. The second set of shutters therefore has been (reversibly) removed over the years.
- The Swell was praised in Dwight's *Journal* as not only the largest Swell Division outside Europe, but also being easy to play (not to modern standards). While the restorer's intent was to restore all original aspects of the organ as closely as possible, Noack approved the (reversible) keyboard action modifications made by Andover Organs after the 1982 restoration.
- The original (and current) stop list and voicing still remains valid and useful today because the Hooks at the time had refined a sound that was eminently suited to the use with choirs and audience singing, and was clear, warm, never forced, and was effective in the less-reverberant American churches and halls.

**A-S** All Saints Church • 10 Irving St • Worcester

**PAK** Pakachoag Church • 203 Pakachoag St • Auburn

**WM** Wesley United Methodist • 114 Main St • Worcester

**MH** Mechanics Hall • 321 Main St • Worcester

**1B** First Baptist Church • 111 Park Ave • Worcester

**HG** Hilton Garden Inn • 35 Major Taylor Blvd

**CAROLE TERRY** in concert

**6:45pm** Pre-concert talk by Christopher Anderson

**FRIDAY, Nov 3 - 7:30 pm**

All Saints Church, Worcester

**A-S 17**

**REGER LECTURES**

**SATURDAY, Nov 4**

Pakachoag Church, Auburn

**PAK DRIVE**

**9:00 am** Christopher Anderson

11:00 am Carole Terry

12:45 pm Catered Lunch (online pre-reservations)

1:30 pm Christopher Anderson

**REGER WORKS FOR ORGAN & INSTRUMENTS**

**SATURDAY, Nov 4 - 7:30 pm**

Featuring: *12 Stücke* Op. 59 and other works

Wesley United Methodist Church, Worcester **WM 7**

**1864 HOOK ORGAN TOUR/DEMONSTRATION**

**SUNDAY, Nov 5 - 1-2pm** Note: Eastern *Standard* Time

**Gather: 12:45 pm at front entrance: 321 Main St**

Host: Leonardo Ciampa, Artistic Dir Great Hall Concerts

Chamber Tour: Will Sherwood, Emeritus Principal Organist

Mechanics Hall, Worcester

**MH 10**

**PETER SYKES** in concert

**SUNDAY, Nov 5 - Concert 4:00 pm** *Winter Time USA*

Closing Reception, following

First Baptist Church, Worcester

**1B 22**

GREEN INDICATES WALKING TIME FROM HILTON

