



MAX

REGER

FESTIVAL

150

REGER 150

1873 1916

November 3-5, 2023

festival details

CAROLE TERRY in concert
FRIDAY, Nov 3 - 7:30 pm
All Saints Church, Worcester

REGER LECTURES
SATURDAY, Nov 4

9:00 am Christopher Anderson
11:00 am Carole Terry
12:45 pm Catered Lunch
1:30 pm Christopher Anderson
Pakachoag Church, Auburn

The Worcester Chapter of the American Guild of Organists is hosting a festival Nov. 3-5, 2023 to celebrate the 150th birthday of German composer Max Reger. In his brief 46 years Reger expanded the compositional language for the organ, leaving a profound portfolio of works for generations to come. Recitals and lectures are centered in Worcester and open to all.

REGER WORKS FOR ORGAN & INSTRUMENTS
SATURDAY, Nov 4 - 7:30 pm
Featuring: 12 Stücke Op. 59
Wesley United Methodist Church, Worcester

HOOK ORGAN TOUR/DEMONSTRATION
SUNDAY, Nov 5 - 1pm-2pm - Informal gathering
Leonardo Ciampa, host; Will Sherwood, chamber tours
Mechanics Hall, Worcester

PETER SYKES in concert
SUNDAY, Nov 5 - concert 4:00 pm
Closing Reception, following
First Baptist Church, Worcester

OPPORTUNITY FOR YOU TO BE A PART OF THESE CELEBRATIONS

- Support the Festival financially - keep live music and music history appreciation thriving in our area - as a donor/supporter with levels of \$1000 - 500 - 250 - 100
- Purchase an advertisement in the beautiful printed program (see insert or web for specs and pricing)
 - 1000 commemorative books printed, full color, magazine-quality
 - Program book will be available to all attendees at all events
 - Program book advertisers can have their web and social links on our web page(s) to help their SEO rankings
- Your donations are tax deductible under the fullest extent of the law.

UNIQUE ASPECTS OF THE FESTIVAL

- Experiencing phenomenal compositions that are rarely heard, requiring virtuoso technique.
- Reger brings the symphony to the organ in style and scope of composition.
- Understanding more completely the legacy of the late nineteenth century through Reger's voice.
- Finding in Reger a composer who synthesizes the nineteenth century style at several levels of technical ability.
- Web-based "appendices" for program notes, historical info, bios - mobile device viewing during the concert.

FROM THE ARTISTIC DIRECTORS

This festival hopes to bring to light the massive contributions Reger made to organ literature and its performance. 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. To understand Reger more fully is the main goal of this festival. We will do this by examining his stylistic mannerisms in the context of a time where atonality was emerging from Schönberg who was quoted as saying that Reger represented 'a new technique' of change looking forward. It is our hope you will be inspired and resolved to make this composer an essential part of your life.

Marjorie Ness and William Ness, *Artistic Directors*



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

Carole 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



Peter Sykes is a member of the organ department faculty at the University of Michigan, a core faculty member and principal instructor of harpsichord at the Historical Performance Department of the Juilliard School in New York City, and works at Boston University, where he teaches both organ and harpsichord.

He performs extensively in recital and has made ten solo recordings of organ and harpsichord repertoire ranging from Buxtehude, Couperin and Bach to Reger and Hindemith and his acclaimed organ transcription of Holst's "The Planets." Newly released

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).

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 OHS.



is a recording of the complete Bach harpsichord partitas on the Centaur label, and an all-Bach clavichord recording on the Raven label; soon to be released will be the complete Bach works for violin and harpsichord with Daniel Stepner. He often performs and teaches in Europe, and has been a judge in numerous harpsichord and organ playing competitions. A founding board member and president of the Boston Clavichord Society as well as past president of the Westfield Center for Historical Keyboard Studies, he is the recipient of the Chadwick Medal and Outstanding Alumni Award from the New England Conservatory, the Erwin Bodky Prize from the Cambridge Society for Early Music, and the Distinguished Artist Award from the St. Botolph Club Foundation.

artists

www.Reger150.org

