SYMPOSIUM: MUSIC OF MAX REGER

Friday, November 11, 2016 - 12:00am
Saturday, November 12, 2016 - 12:00am
Brechemin Auditorium
*See description for more information. Nov. 11 recital is at St. Mark's Cathedral and not a UW Music event.
Google Map
Admission is FREE, excepted where noted

The UW and St. Mark's Cathedral co-sponsor a symposium on the music of German composer Max Reger Nov. 11 and 12.

SYMPOSIUM: THE MUSIC OF MAX REGER
NOV. 11 AND 12, 2016
UW Music and Seattle's St. Mark's Cathedral co-present a symposium celebrating the organ music of German composer Max Reger November 11 and 12 at the School of Music, with affiliated events at Seattle's St. Mark's Cathedral.

SCHEDULE OF EVENTS

FRI. NOV. 11, 2016

RECITAL: THE ORGAN WORKS OF MAX REGER

UW organ professor Carole Terry joins internationally noted guest organists in this recital of masterworks by the late German Romantic composer, hosted by St. Mark's Cathedral. The concert includes performances by organists Paul Thornock, Joseph Adam, Michael Kleinschmidt, Christopher Anderson, and UW organ student Wyatt Smith.

PROGRAM
Choralfantasie über Halleluja, Gott zu loben, Op. 52/3
Paul Thornock

Introduction and Passacaglia in d, WoO
Carole Terry

Benedictus, Op. 59/9
Joseph Adam

Toccata and Fugue in d/D, Op. 59
Michael Kleinschmidt

Introduction and Passacaglia in f, Op 63, Nos. 5-6
Christopher Anderson

Choralfantasie über Wie schön leuchtet, Op. 40/1
Wyatt Smith

7:30 PM, ST. MARK’S CATHEDRAL, 1245 10TH AVE E. SEATTLE WA 98102

Admission is by suggested donation. This concert is not a UW Music event; contact St. Mark’s for more details: 206.323.0300, or concerts@saintmarks.org.

Not a Notecard event. UW Music Major Performance Passes are valid for admission.

SAT. NOV. 12
LECTURES AND PERFORMANCES

Lecture:
Dr. Christopher Anderson, Southern Methodist University
"How must they have played it?" vs. "How can we play it?"
Performing Reger at the Organ, 100 Years On
10 AM St. Mark’s Organ Gallery

Lecture:
Dr. Stefan König, Max-Reger-Institut, Karlsruhe, Germany
"Max Reger’s Working Process as Reflected in the Reger-Werkausgabe"
1:30 PM, BRECHEMIN AUDITORIUM

Lecture:
Dr. George Bozarth, University of Washington
Young Reger: Lieder of his Sturm- und Trankzeit (1890-98)
2:45 PM, BRECHEMIN AUDITORIUM

Lecture:
Dr. Christopher Anderson, Southern Methodist University
"Mag da prophezeihen - wer will - ich schaffe!":
Some Thoughts on Reger’s Chamber Works
4 PM, BRECHEMIN AUDITORIUM

Recital:
Chamber Music of Max Reger
This recital showcases little-known works by Reger, performed by School of Music students and faculty, including selected lieder sung by Music History professor Stephen Rumph

PROGRAM

- Clarinet Sonata in F-sharp Minor, Op 49, No. 2
  Alexander Tu, clarinet
- Serenade in D Major, Op 77a
  Natalie Ham, flute
Cello Sonata in A Minor, Op. 116

Christian Selig, cello

Selected lieder

Prof. Stephen Rumph, tenor

7:30 PM, BRECHEMIN AUDITORIUM

ARTIST BIOS

CAROLE TERRY

Carole Terry's career as a renowned performer and pedagogue of the organ and harpsichord has taken her to many cities and universities throughout the United States, Europe, and the Far East. Especially known for her performances and recordings of German Romantic music, she is also an expert on the physiology of keyboard performance -- the subject of her forthcoming academic work.

As a performer and master teacher, Terry participated in the Bamboo Organ Festival, in Manila, Philippines, as well as the Attersee Barock Akademie, Schleswig-Holstein Musik Festival, in Lübeck, Germany. She has also been involved in various summer academies, such as the International Summer School for Young Organists in Oundle, Great Britain and the Mount Royal College Organ Academy and International Summer School in Calgary, Canada. A frequent judge for competitions, Terry has adjudicated the prestigious International Musachino Organ Competition in Tokyo and in 2003, the Third Mikael Tariverdiev International Organ Competition.

In the United States, Terry has participated in conferences and seminars such as the San Anselmo Organ Festival, The Historical Organ in America (Arizona), the Oregon Bach Festival, and the Montreat Festival of Worship and Music (North Carolina). She has been a featured recitalist at many conventions of the American Guild of Organists.

As Resident Organist and Curator for the Seattle Symphony from 2000 to 2003, Terry helped inaugurate the new C.B. Fisk organ in Seattle's acclaimed Benaroya Hall, playing many solo concerti, in addition to monumental works for organ and orchestra. In 2004, she was honored to be the first American organist to perform in Perm, Russian Federation, on the new Glatter-Götz Organ of the Perm Concert Hall. In 2006, Terry performed on the newly installed Wolff organ in Christ Church Cathedral, Victoria, B.C., as part of an international conference sponsored by the Westfield Center for Keyboard Studies and Christ Church Cathedral. Her recent convention and concert appearances include the American Guild of Organists Pedagogy Conference in Knoxville, Tennessee; the McGill Summer Organ Academy in Montreal; and recitals in San Francisco, Seattle, and New York. Terry's recordings include *Brombaugh Organs of the Northwest* and *The Complete Organ Works of Johannes Brahms* (based on the Henle edition) for the Musical Heritage label. As a harpsichordist, she recorded works of Albright, Persichetti, Cowell, and Rorem for CRI, and baroque chamber music for Crystal Records (with violin Yitzhak Schotten). Her most recent recording, *Carole Terry in Schwerin*, is a two-CD set of German romantic organ music recorded on the notable 1871 Ladegast organ at Schwerin Cathedral, Germany. Terry is Professor of Organ and Harpsichord at the University of Washington School of Music in Seattle. She is on the Board of Governors of The Westfield Center for Keyboard Studies, a national resource for the advancement of keyboard music, and chairs the Center's Concert Scholar Committee. As a member of the College of Mentors at The John Ernest Foundation, her role is to promote the enrichment of young organ scholars, organ performances, and the encouragement of organ studies.

JONATHAN BERNARD

Jonathan Bernard earned Ph.D., M.Phil., and M.A. degrees at Yale University and an A.B. degree at Harvard College. He taught at Amherst College and Yale University before joining the University of Washington School of Music faculty in 1987. He has held the rank of Professor of Music (Theory) since 1993, and was a Ruth Sutton Waters Endowed Professor from 2002 to 2005.

Bernard's research interests center on the theory and analysis of music of the past 100 years, particularly since 1945 and including popular music, and on the history of theory from the 18th century to the present. He is the author of *The Music of Edgard Varèse* (Yale University Press); the editor of *Elliott Carter: Collected Essays and Lectures, 1937-1995* (University of Rochester Press); and a contributing editor to *Music Theory in
Concept and Practice (University of Rochester Press). More recently, he edited and contributed to Joël-François Durand in the Mirror Land, a book of essays and music by and about Professor Durand, his colleague in Composition, which was published in 2005 by the University of Washington Press. Books currently in preparation include a collection of interconnected essays on the music of Elliott Carter and a similar collection on the music of Gyorgy Ligeti.


Bernard has served terms as Editor of Music Theory Spectrum and as Chair of the Publications Committee of the Society for Music Theory. He is currently a member of the editorial board of Perspectives of New Music, and has recently completed a term on the Steering Committee of the Society for Minimalist Music, of which he is also a founding member. He has received research support from the American Council of Learned Societies, the National Endowment for the Humanities, the Amphion Foundation, the Paul Sacher Stiftung, and the Graduate School Fund and Royalty Research Fund at the University of Washington.

STEVEN RUMPH

Stephen Rumph teaches courses on eighteenth-century topics, opera, music and politics, film music, and semiotics. After studying voice at Oberlin Conservatory, he earned a Ph.D. at the University of California, Berkeley, writing a Beethoven dissertation with Joseph Kerman. He joined the UW School of Music faculty in 2002.


Rumph also sings professionally as a lyric tenor, and has performed widely in concert, oratorio, and opera. His resumé can be found at http://northwestartists.org.

CHRISTOPHER ANDERSON

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). Currently he is writing the first biography of Karl Straube, the early twentieth-century Leipzig organist and Thomaskantor whose work is central to the organ and church music cultures of modernist Germany.

Anderson is active in the Organ Historical Society and serves as an advisor for its publishing program. His mentors have included Peter Williams, Ludger Lohmann and Robert T. Anderson.

**WYATT SMITH**

Wyatt Smith, a native of Rapid City, South Dakota, is currently a doctoral student at the University of Washington in Seattle, where he studies organ performance with Dr. Carole Terry. He is a member of the American Guild of Organists, through which he has served on multiple committees, both at the national and local level for the last several years. He also holds the Colleague and Service Playing Certificates from the AGO.

Wyatt began piano studies at the age of seven, which were then followed by organ studies at the age of ten. His teachers on both piano and organ include Mary Free, Bethel Zabell, Justin Matters, and Marylou Torrey. He received his Bachelor of Music degree in organ performance from the University of South Dakota, where he graduated magna cum laude. At USD, he was an organ student of Dr. Larry Schou. Wyatt is most recently a graduate of the Yale Institute of Sacred Music and the Yale School of Music, where he studied organ performance with Martin Jean.

As a performer, Wyatt has concertized extensively throughout the United States over the last five years. Notable venues include the US Air Force Academy Protestant Cadet Chapel (Colorado Springs), First Plymouth Church UCC (Lincoln), St. Andrew's Cathedral (Honolulu), St. Mark Episcopal Cathedral (Seattle), the Spreckels Organ Pavilion – Balboa Park (San Diego), National City Christian Church (Washington D. C.) King's Chapel and Trinity Church – Copley Square (Boston), Woolsey Hall – Yale University (New Haven), the Community of Christ Auditorium and Temple (Independence), the Cathedral of Our Lady of the Angels (Los Angeles), and Overture Concert Hall (Madison). He also performed as a Rising Star at the 2012 AGO National Convention in Nashville, Tennessee, among many other venues.

Wyatt has a deep passion for commissioning and performing new works for the organ. Over the last several years, he has commissioned and premiered works by David Cherwien, Carson Cooman, Emma Lou Diemer, Kurt Knecht, Kristina Langlois, Linda Moeller, Lynn Petersen, Pamela Ruiter-Feenstra, Deanna Wehrspann, and Stephen Yarbrough.

Wyatt was the winner of the 2011 AGO/Quimby Regional Competition for Young Organists (North Central Region) held in Des Moines, Iowa. He was also among the winners of the 2011 USD Concerto Competition. His performances have been heard on several episodes of American Public Media's Pipedreams, along with South Dakota Public Radio and Television.