

**INTERNATIONAL
Max Reger Organ Academy 2023
September 10-16, 2023**

Organizer: University of Music Würzburg
Leadership: Prof. Dr. h.c. Christoph Bossert
Organization: Thilo Frank, Coordinator DVVLIO

Cooperation partner: Third-party funded project
*Digitalization, networking and mediation in the teaching of the
International Organ - DVVLIO*
sponsored by the foundation *Innovation in der Hochschullehre*

Cooperation between the Organ and Church Music
Departments of the University of Music Franz Liszt Weimar,
Prof. Martin Sturm and
the University of Music Würzburg, Prof. Dr. h.c. Christoph Bossert

Cooperating music academies through Erasmus+:
Liszt Ferenc Academy of Music, Budapest (Hungary),
Dr. Balázs Szabó

Academia de Muzică Gheorge Dima, Cluj (Romania),
Prof. Dr. Maria Abrudan

Uniwersytet Papieski Jana Pawła II w Krakowie (Polen),
Dr. Filip Presseisen

Jāzeps Vītola Latvijas Mūzikas akadēmija, Riga (Latvia),
Prof. Vita Kalnciema

School of Music - University of IOWA (USA),
Prof. Greg Hand

International Max Reger Institute, Karlsruhe (Germany),
Dr. Alexander Becker, Dr. Stefan König

Eight parishes:
Fährbrück, Amlishagen, Bad Wimpfen, Giengen a. d. Brenz,
Hoffenheim, Maihingen, Neresheim, Neuhausen a. d. Fildern

SYMPOSIUM PROGRAM (planning status August, 28th, 2023 - subject to change)

(Saturday 09 September 2023: Concert registration Erasmus+, concert preparations).

Sunday, September 10, 2023, 6 p.m.

Former Augustinian monastery church Fährbrück, (Fährbrück 2, 97262 Hausen bei Würzburg), organ by Martin Joseph Schlimbach, 1900.

Ceremonial opening of the International Max Reger Organ Academy 2023.

Music performances by students of the music academies cooperating with Erasmus+.
(Overnight stay in Würzburg)

Monday, September 11, 2023

Organ excursion with organs in

Amlshagen, Link 1914 / Bad Wimpfen, Ehrlich 1748 / Hoffenheim, E. F. Walcker 1845
(Overnight stay in Heilbronn)

Tuesday, September 12, 2023

Organ excursion with organs in

Neuhausen a. d. Fildern, E. F. Walcker 1854 / Giengen a. d. Brenz, Gebr. Link 1906
(Overnight stay in Giengen until September, 16th)

Wednesday, September 13, 2023

Organ excursion with organs in

Maihingen, Baumeister 1737 / Neresheim, Holzhey 1797

Thursday to Saturday, September 14th -16th, 2023

Symposium in the Evangelischen Stadtkirche, Kirchpl. 1, 89537 Giengen an der Brenz

Thursday, September 14, 2023

Topics: Musical aesthetic appreciation of Reger
Questions about sources of the first edition, first printing and other Reger editions
Performance practice on organs from around 1900 / the organ movement / today
Thesis (Bossert): 1670 to 1914 as a continuum of organ history in southern and central Germany
Performance practice with a focus on tempo and articulation
Reger and hermeneutics

10.00 a.m. Welcome and opening of the Max Reger Symposium
Prof. Rudolf Ramming, Vize-President of the University of Music Würzburg
Prof. Dr. h.c. Christoph Bossert

10.15 a.m. Max Reger: Symphonische antasie und Fuge op. 57
Link-Organ, Giengen: Prof. Dr. h.c. Christoph Bossert

10.35 a.m. Prof. Martin Sturm
Music aesthetic appreciation
Max Reger as a composer of the Modern Music (Carl Dahlhaus)
Response: Prof. Dr. Franz Körndle

11.15 a.m. Prof. Dr. Franz Körndle, Augsburg:
Questions on sources I
Reger's opus 135b as a matter of printing
Response: Dr. Stefan König

11.45 a.m. Discussion on Lecture I *Music aesthetic appreciation* and Lecture II
Questions about sources I

Lunch break 12.30 p.m. - 2.30 p.m.

- 2.30 p.m. Dr. Alexander Becker
 Questions about sources II
Sketch, Transcript, First Printing, Third Edition
 Response: Dr. Balázs Szabó
- 3.15 p.m. Dr. Balázs Szabó, Budapest
 Questions about source knowledge III vs. performance practice
Organ as a source - Reger's few registration indications, Reger's organ notation and the performance practice of Karl Straube
 Response: Prof. Dr. h.c. Christoph Bossert
- 4.00 p.m. Discussion on Lecture III and IV *Source questions II and III*
- 4.30 p.m. Coffee break
- 5.00 p.m. Prof. Martin Sturm, Weimar
 Organ Aesthetics
Performance practice on organs around 1900 / the organ movement / today against the background of two theses (Bossert):
 (1) *The history of the organ in southern and central Germany between ca. 1670 and 1914 presents itself as a continuum;*
 (2) *Abbé Vogler influenced Eberhard Friedrich Walcker; the Walcker organ of 1863 in the Marktkirche Wiesbaden decisively influenced Reger's organ sound thinking.*
 Response: Dr. Balázs Szabó
- 5.45 p.m. Prof. Greg Hand
 Organ Aesthetics
The idea of a modern concert hall organ in the spirit of German Romanticism in the organ department of the University of Iowa
 Response: Prof. Martin Sturm
- 6.30 p.m. Brief concluding remarks with invitation to the 'Musical Celebration' I under the motto *Staged Disorientation* (Bossert)
- 6.40 p.m. Break
- 8.00 p.m. Musical celebration I with a sacred word and Reger's *Variationen und Fuge über ein Originalthema op. 73* in the context of a *staged disorientation*
Spiritual word: Pastor Dr. Joachim Kummer, Giengen a. d. Brenz
 Explanations, concept: Prof. Dr. h.c. Christoph Bossert
 Organ: Erik Konietzko (Bach and sound samples),
 Christoph Preiß (Reger op. 73)

For orientation:

1) J. S. Bach, Fantasy in G minor BWV 542

2) *Votum*

3) Bach & Reger: From Bach's enharmonic confusion to Reger's Intermezzo from op. 73, inserted after *Variatio 8*

4) Greeting and *Spiritual Word*:

Ich aber bin wie ein verirrtes und verlorenes Schaf; Herr, suche deinen Knecht, denn ich vergesse deine Gebote nicht (Ps. 119, 176)

5) The context of the middle of the *Zwölf Monologe* op. 63:
The basso ostinato of the *Passacaglia in f-Moll* op. 63, 6 and
the beginning of the *Ave Maria* op. 63, 7.

What are the indicators: Three-beat metrum as 3/4 and 6/8 / Basso ostinato
with ending c-des-e-f as a cross figure / variation / enharmonic back-relation to the beginning
of the *Ave Maria*: major third c-sharp vs. cross figure c-des-e-f

6) The indicators mentioned in point 5 also characterise the theme and variations in Reger's
Opus 73 (Pastoral 6/8 vs. figure of the cross as well as variations on it).

7) Excerpts from op. 73:

- a) Beginning of the Introduction
- b) The theme and variation 1
- c) The regression to d-minor; the figure of the cross (Var. 3)
- d) The theme as *canto fermo in basso* (Var. 5)
- e) Accumulation of the figure of the cross (Var. 7)
- f) The theme is robbed of its essence (Var. 8)
- g) Senza theme
- h) The theme returns in reminiscences (Var. 9)
- i) The theme in a new form and removed to the neapolitan stage
- j) Back in the Confutatio

8) Hermeneutics: Bossert's concept of *staged disorientation* / Reger: *The melancholy third bar in the theme itself plays a special role* / Can the tact 3 and 4 of the theme and their proximity to Dvorak's Mass in D major (*Patrem omnipotentem*) be assumed to be connected to Reger - Dvorak? / Reference Bach - Reger in op. 73 / The process of the theme's alienation from itself.
(decomposition; musical modernism with Carl Dahlhaus);
does Reger's opus 73 have a secret programme?

9) Reger, *Variationen und Fuge über ein Originalthema* op. 73

10) *Spiritual Word (...from the world building down...)*

11) Bach, *Phantasie und Fuge g-Moll BWV 542*

Friday, September 15, 2023

10.00 a.m. Staged disorientation Bach-Reger at the Klais organ 2016 / 2023
Organ: Christoph Preiß

10.10 a.m. Response to *Reger and hermeneutics*, starting from Reger's opus 73:
Prof. Martin Sturm

10.25 a.m. Prof. Dr. h.c. Christoph Bossert
*Starting points for a classification of 'Reger and Hermeneutics' as a
localization of the Reger reception*
Response: Prof. Martin Sturm

- 11.15 a.m. Discussion on the question of Reger's reception as a question of 'Reger and Hermeneutics'
Panel: All speakers
Chair of the discussion: Prof. Martin Sturm
- Lunch break 12.30 p.m.- 2.30 p.m.
- 2.30 p.m. Open questions and statements I:
On the history of the Reger interpretation
Moderation: Prof. Dr. h.c. Christoph Bossert
- (1) The tempo problem / Reger's metronome markings in earlier works vs. late works / 'Straube code' / Karl Straube's version of op. 57 / Straube's edition of op. 59 (tempo / dynamics)
- (2) Reger's registration information Straube's edition of op. 27 (1938) in the spirit of the organ movement - Complete Edition of the Organ Works (Hans Klotz)
- (3) Original version - first edition- Straube's comments on Reger's works (op. 33; op. 40, 1; op. 127; op. 135b)
- 4:00 p.m. Coffee break
- 4.30 p.m. Open questions and statements II:
On today's Reger interpretation and today's Reger reception
Moderation: Prof. Dr. h.c. Christoph Bossert
1. Today's organs and the question of an authentic Reger interpretation
 2. Reger and hermeneutics
 3. Music aesthetics is philosophy - why the subject of philosophy is not in the curricula of music studies?
 4. How / where is Reger appreciated today?
 5. There is no Reger organ competition.
How will we deal with this in the future?
- An attempt at a conclusion in the form of short statements
- 6.00 p.m. Short closing remarks with invitation to the 'Musical Celebration' II under the motto *Bach-Variations*
- 6.15 p.m. Break
- 8:00 p.m. Musical Celebration II
with spiritual word and Reger's *Variationen und Fuge über ein Thema von J. S. Bach* op. 81 für Klavier zu zwei Händen
- Spiritual word:* Pastor Dr. Joachim Kummer, Giengen

Explanations on the harpsichord and
Concept: Prof. Dr. h.c. Christoph Bossert
Coro: Students
Organ: Sebastian Pfahler
Piano: Christoph Preiß (Reger op. 81)

*Sein Allmacht zu ergründen, wird sich kein Mensch finden, mein Mund verstummt und
schweigt* (Christiane Mariane von Ziegler)

For orientation:

1) Coro and organ: Entrance chorus to cantata *Auf Christi Himmelfahrt allein* BWV 128.

2) Votum

3) *Variatio* 8

4) Greeting

5) Reading of the cantata text *recitative, aria, recitative* in divided roles

6) Bach

Duetto Sein Allmacht zu ergründen

(Organ version of music for alto, tenor, oboe d'amore, B.C.)

Final chorale

7) *Spiritual word* on the topos *Mein Jesus sitzt zur Rechten*

8) Bach

Allein Gott in der Höh' sei Ehr from *ClavierÜbung* III, No. 10

9) Hermeneutics in Bach:

Bossert's thesis on the keys of E-flat major and A major
and on the peregrinatio E-flat major - F minor and A major - B minor

as

Ut Mi Sol Re Fa La tota musica et harmonia aeterna

Evidence based on ClÜ III, WK I and WK II:

ClÜ III, part pieces

1-3, 4, 10, 20, 26, 27a-c;

WK I,

Fg d, Pr E flat, Fg g sharp, Pr A

WK II,

Pieces with 3/16

Fg c sharp vs Pr B, Fg F vs Pr f sharp,

Fg d, Pr E flat, Fg g sharp, Pr A

Hermeneutics on the meaning of the transition from C - as/gis to A - b

10) Reger

Variationen und Fuge über ein Thema von J. S. Bach op. 81
für Klavier zu zwei Händen

Saturday, September 16, 2023

- 10.00 a.m. Theme and Fugue from the Bach Variations op. 81
Christoph Preiß, piano
- 10.15 a.m. Open questions and statements III
Moderation: Prof. Dr. h.c. Christoph Bossert
How will we deal with the questions mentioned under I and II in the future?
An attempt at a conclusion in the form of short statements
- 11.30 a.m. The idea of an
INTERNATIONAL ORGAN INNOVATION CENTER (IOIC)
and its originators Christoph Bossert, Greg Hand and Martin Sturm
- 12.15 p.m. There is a need for action - who offers to volunteer?
- 12.30 p.m. Closing discussion
- 1.00 p.m. Closing words and end of the conference
- 1.30 p.m. Possibility to have lunch together