



Faschiana

December 2021
Volume 25

**Newsletter of the International Fasch-
Society, Zerbst/Anhalt, Germany**

Dear Members and Friends of the International Fasch Society,

The International Fasch Society is celebrating its 30th anniversary in 2021. In this anniversary issue of *Faschiana* we take time to look back on the achievements and impact of our Society.

By turning 30, however, the International Fasch Society is also showing its age: the average age of our membership has increased almost by that much as well, with two thirds of our members having reached retirement age, and only six per cent are under 50.

That's not a surprise! After all, 30 years correspond to roughly one generation historically, and the next generation no longer feels responsible for matters that concerned previous generations as a matter of course. The new generation must position itself and make its own impact. When things go well, it can and must take ownership and, if necessary, forge its own path to continue and improve the legacy it inherited.

The International Fasch Society has now reached a turning point.

We must ask ourselves whether the tasks and goals that were outlined 30 years ago and the specific means and ways used to implement them are still appropriate. In short: how does the International Fasch Society perceive its future? How can we motivate future generations not only to show interest in the musical legacies of Fasch senior and Fasch junior, but also to fill them with excitement? Asking questions of this kind and initiating processes that will enable the International Fasch Society to make an impact for hopefully another 30 years is arguably my most important task as president until my tenure finishes in 2023 – and I cordially invite you to participate actively in our upcoming discussions.

I would like to express sincere appreciation to our former president, Bert Siegmund, as well as the Executive Board members who have resigned, Prof. Dr. Barbara M. Reul and Sabine Fahle, and thank them for their many years of service.

A huge thank you must also go to Hannes Lemke, who volunteered to serve as the general manager of the International Fasch Society for close to a year; he did so tirelessly and with much personal commitment in addition to his day job. The work of Kerstin Tettenborn must also be acknowledged. Her government-funded administrative position will end on 31 December. For the past three years, she has been our “go-to person” at the Wiekhaus, and we will be sad to see her go.

And last, but not least, I would like to thank Barbara M. Reul for putting together not only this 25th anniversary issue, but also for offering her musicological and editorial expertise over the years. By doing so, she has helped increase the domestic and international profile of the International Fasch Society!

I wish you all a very Merry Christmas and good health in the New Year in particular, as well as many opportunities to experience music and culture again face-to-face.

Heiner Donath, president





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- Laudatory Speech held in honour of Claus Fischer, 2021 Fasch Prize of the City of Zerbst recipient (J. Lorenz, pp. 5–6); Acceptance speech by the 2021 Fasch Prize recipient, Claus Fischer (pp. 7–10);
- We welcome the new IFS Executive Board members (p. 11); Karin Spott and Karin Crain are our new IFS honorary members! (I. Werner, pp. 11–12); Did you know that...?; Important Birthdays; Impressum (p. 12)



A long year with the IFS – Short review (08/2020–12/2021)

- **August until November 2020:** Despite ongoing Covid-19 restrictions, the IFS and Zerbst town officials prepare to host the **16th International Fasch Festival from 15 to 18 April 2021** in Zerbst/Anhalt and surrounding areas. It is to feature a piano concert to celebrate Fasch’s birthday; concerts for elementary school children; an international scholarly conference on “Fasch and Berlin”; a choral concert to commemorate the destruction of Zerbst on 16 April; a “Fasch Matinée” and a “Fasch Breakfast”; a festive concert including the Fasch Prize award ceremony; a festive worship service; a Fasch memorial stone event; a “Fasch Dinner” at a local hotel, “von Rephuns Garten”; a chamber music concert; and a closing concert.
- **December:** For the first time ever, the annual **IFS Christmas concert** featuring the “Johann Friedrich Reichardt” University Chorus, directed by UMD Jens Lorenz, is **cancelled** due to Covid-19 restrictions.
- **January 2021:** The Fasch Board of Trustees meets and makes a “**Festival Plan B**”.
- **February:** The IFS Executive Board meets. As a Covid-19 antidote, the IFS recommends truly **happy music by the Zerbst Kapellmeister** on Facebook to celebrate **Shrove Tuesday** (“FASCHings-Dienstag”).
- **March:** The organizers officially **move the dates** of the 16th International Fasch Festival to **10–20 June**.
- **April:** J. F. **Fasch** would have celebrated his **333rd birthday**. The worship service on 18 April that would have featured music by Fasch cannot be broadcast from Zerbst due to the pandemic. With a heavy heart, the organizers **cancel** the 16th International Fasch Festival on **20 April**.
- **July and September:** The IFS Executive Board meets and ponders the future.
- **November:** The IFS’s 2021 **Annual General Meeting** (which includes elections of new board members, see p. 10) takes place as a face-to-face event in the Katharina-Klause in Zerbst/Anhalt. The City of Zerbst awards the **2021 Fasch Prize** to **Claus Fischer**, and **Anne Schumann**, **2019 Fasch Prize recipient**, and her ensemble “Fürsten-Musik” perform in the Katharina-Saal, Stadthalle Zerbst, to mark the occasion.
- **December:** The annual IFS **Christmas concert** has to be **cancelled** again. The IFS Executive Board meets.

25 Years of *Faschiana* or “A quarter of a Century with the IFS”

When I began working for the IFS on 2 January 1997 in Zerbst, having just finished my Ph.D. in musicology in Canada, one of my first “outlandish” ideas was to produce a bilingual newsletter. The first *Faschiana* issue appeared in May 1997, and until October 2000 the IFS reported on its activities twice a year. Since 2001 our newsletter has appeared annually, typically in the summer months. Since 2009 it has included an annual review and my personal favourites, “Fasch-Question and Answer” (p. 4) and “Did you know that ...?” (p. 12). Health reasons have forced me to resign from the IFS Executive Board. I will, however, continue to support the IFS as a Fasch scholar and Canadian “Fasch missionary” with a distinct Bavarian accent.

Barbara M. Reul





The International Fasch Society in Zerbst/Anhalt is 30 – A special anniversary

It's hard to believe, but true – the IFS has been around for over three decades! A comprehensive overview would go beyond the scope of this newsletter. Nonetheless, we want to present a few highlights from the past. The following introduction can be found on the home page of our website: “The International Fasch Society was founded in 1991. Its goals are two-fold: 1) to research the lives of the Anhalt-Zerbst Kapellmeister Johann Friedrich Fasch (1688–1758) and of his son Carl Friedrich Christian Fasch (1736– 1800), who was born in Zerbst and made a name for himself in music history by founding the Singakademie zu Berlin; and 2) to popularize their neglected works by commissioning performing editions and organizing music festivals. The International Fasch Society contributes much to emphasize the importance of Central German Baroque Music in an international context. The “Freundeskreis J. F. Fasch” and later the “Arbeitskreis Johann Friedrich Fasch” in Zerbst and the Musicological Institute at the Kloster Michaelstein (Blankenburg/Harz) already promoted Fasch during the 1980s; the first Fasch Festival took place in 1983.” Much has happened since then!



The first volunteer general manager, Ellen Arndt, was appointed in 1991 (s. picture above, private). She was succeeded by Karin Spott, Dr. Inge Werner, and Hannes Lemke. Managing the affairs of the IFS is a work-intensive endeavour, especially during years when a festival takes place. To carry out this task without payment is a true “Zerbst phenomenon” from which the IFS benefitted for three decades.

The first president of the IFS was Prof. Dr. Rüdiger Pfeiffer, followed by Dr. Konstanze Musketa, Prof. Dr. Barbara M. Reul, Bert Siegmund, and since November 2021, Heiner Donath (s. p. 10). These individuals always volunteer(ed) their time – just like all other members of the Executive Board have in the past three decades. For that, we thank you from the bottom of our hearts!



The first Fasch Festival organized by the IFS took place in 1993, during which the first Fasch Prize of the City of Zerbst was awarded. Recipients to date have included: Ellen Arndt, University Music Director Jens Lorenz, Brian Clark (UK), Prof. Ludwig Güttler (s. picture, private), the Akademisches Orchester of the Martin Luther University Halle-Wittenberg (Matthias Erben, dir.), Prof. Dr. Barbara M. Reul (Canada), Shalev Ad-El (Israel), Hans-Heinrich Kriegel, Dr. Gottfried Gille, Ludger

Rémy, Prof. Dr. Manfred Fechner, Anne Schumann, and most recently Claus Fischer (s. pp. 7–10). Since 1997 the City of Zerbst and the IFS have co-hosted biennial Fasch-Festivals. Notable exceptions were the year 2008 (250th anniversary of J. F. Fasch's death), for which Steffen Schleiermacher was commissioned to compose a special “Fasch Fanfare”; and, of course, 2021, when the 16th International Fasch Festival was cancelled due to the pandemic. The latter also made it impossible for the annual IFS Christmas concert in 2020 and 2021 which was to feature the “Johann Friedrich Reichardt” Chorus of the Martin Luther University Halle-Wittenberg, directed by UMD Jens Lorenz and Dr. Jens Arndt.

Over the course of the past three decades, the international character of the IFS and the Fasch Festival was strengthened by non-domestic ensembles performing in Zerbst, including *Tempesta di Mare* (USA) in 2011 (see picture, Youtube.com); scholars hailing from as far away as New Zealand and Australia (see also the 15 volumes of *Fasch-Studien*); and individuals living in Sweden and South Africa applying for membership, to name but a few examples. We are also proud of our bilingual website and the *Faschiana* newsletter which celebrates its 25th anniversary in 2021 (s. p. 2).





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Zerbst locals associate the IFS with the Wiekhaus (s. picture, private). It has housed the IFS office since the early 1990s and been supported by many government-funded positions over the years, held, for instance, by our former Executive Board treasurer Edeltraud Walla and our former secretary Sabine Fahle. The IFS has also relied on musicologists working at the Wiekhaus since 1997, beginning with Barbara M. Reul, Susanne Stewart (Schuster), Hagen Jahn, and, since 2010, Antje Deicke.

From 2006 to 2019, the IFS was responsible for two exhibition rooms inside the Zerbst Palace (and hopes to move back in soon). Beginning in 2010, a “Fasch exhibition” was shown in Köthen, Dessau (State Archive) and Buttelstedt, Fasch’s birthplace. The Fasch memorial site on Neue Brücke street in Zerbst was inaugurated during the 2013 Fasch Festival and is an important item on the City of Zerbst’s tourism agenda. For many years, the IFS has also organized opening and/or closing concerts for the annual Zerbst Cultural Days.

Furthermore, the IFS is keen to build rapport with its junior audience members. To that end, the Music School Zerbst has carried the name “Johann Friedrich Fasch” since

1991, and the IFS has presented concerts for elementary school children at past Fasch Festivals. In 2015, Karin Spott, general IFS manager at the time, even composed a short “Fasch song” which has been very popular with the children.

Since the 1990s so-called “Fasch-Geselligkeiten” (lit. “Fasch Get-togethers”) have been taking place at the local “von Rephuns Garten” Hotel; another such fun-filled musical event is planned for 2022. Incidentally,

from 1999 to 2019, many IFS members and friends of Fasch went on a whopping 16 “Fasch trips” with destinations within and outside of Germany. Could Fasch Prize recipient Claus F. © Karin Spott 1-travelled music journalist perhaps succeed Karin Spott as our tour guide par excellence? That would make us very happy.
Barbara M. Reul



Fasch-Question and -Answer

- Is it true that **beginning in 2023 the International Fasch Festival will take place during the month of June, that is, no longer around Fasch’s birthday in the middle of April?**



Yes, that is correct. Permanently moving the festival dates to the early summer had been on the IFS Executive Board’s horizon for a while, especial when a festival had been rained out or fallen victim to a cold spell. During the month of June, it will also be possible to include locations that depend on the weather, such as the Zerbst Palace and the Wörlitz Gardens. **The 17th International Fasch Festival** is scheduled to take place from **15 to 18 June 2023** in

Zerbst/Anhalt and surrounding areas.



Laudatory Speech held in honour of Claus Fischer, 2021 Fasch Prize of the City of Zerbst recipient on 6 November 2021, Katharina-Saal, Stadthalle Zerbst (photo credit, p. 4: Helmut Rohm)

Long before 1996 when Claus Fischer began to work as radio journalist, anchor/host, and programming editor for the ARD (i.e., the Association of German Public Broadcasting Corporations) covering cultural events, he had been introduced to Johann Friedrich Fasch, specifically to his trumpet concerto that was featured in the widely acclaimed recording of Ludwig Güttler. This led to Fischer covering the 2001 Fasch Festival in the media and carrying out more in-depth research on this intriguing composer, ultimately resulting in a continuous, twenty-year engagement with Fasch.

Thanks to the kind support of Claus Fischer, Johann Friedrich Fasch has not only been a regular feature on the Central

German Radio's musical programming, but also on all other ARD radio stations (save Saarland Radio which does not have a budget for such programming). This has made it possible to introduce the Zerbst Court Kapellmeister and his works to listeners from beyond Central Germany, and to interest them in his music.

Since 2001, Claus Fischer has also covered all Fasch Prize recipients in the media as exemplified in the 2019 interview he did with his predecessor and tonight's soloist, Anne Schumann. He has covered many modern premieres of Fasch works as well, and engaged with many musicologists (especially with Barbara Reul) to stay informed of current advances in Fasch scholarship. And even though Claus Fischer has got to know many of Fasch's compositions from studying his oeuvre in-depth, the trumpet concerto remains his favourite piece – proving that impressions made early on in life can indeed be significant and long-lasting.

Claus Fischer is a most agile disseminator of Central German composers and of Baroque musical culture. Because of his ability to present music and celebrities from the distant past in a fresh and utterly engaging manner (sometimes, it feels as if he met them over a beer only yesterday), Fischer gets his listeners excited about Early Music – which has also been at the core of his journalistic activities (in addition to organ music and organ building).

Specifically, Fischer wants his listeners to get more out his broadcasts. To that end, he presents not only the melodies, harmonies, and rhythms, but also stories surrounding the music while trying to capture previous centuries' zest for life. Fischer does not mind at all being called *Barockmusik-Erklär-Bär* (lit. "Baroque Music Explaining Bear") at work – he takes it as a compliment of sorts.

When you ask Claus Fischer how he feels about Fasch's musical language, he quickly refers you to his cantata output. The latter is significant and holds a prominent place in the extensive oeuvre of the Zerbst Court Kapellmeister. In particular, Fischer considers Fasch's ability to capture a cantata's liturgical message by composing a distinctive musical theme and weaving it into all movements with what appears to be one stroke





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of his pen to be revolutionary, if not one of the greatest achievements of the Baroque master during his lifetime. Fischer is also especially fond of the woodwinds in Fasch's vocal and instrumental compositions. Sadly, music historical developments in Central German music have prevented Fasch from becoming as popular as his contemporaries. Hence, Claus Fischer chose the title "Fasch, the eternal fourth – after Bach, Handel and Telemann" for one of his broadcasts.

The new Fasch Prize recipient has devoted much of his journalistic expertise to this topic and many other facets of Fasch's life and works since 2001. Claus Fischer has painted a very lively picture of this specific musician active at the Zerbst court by presenting not only truly entertaining interviews with numerous performers, musicologists, and, of course, newly chosen Fasch Prize recipients, but also by presenting highly descriptive documentaries.



Fischer's detail-oriented and far-reaching engagement with Fasch is reflected in the following selected examples from the ARD archives: A festival account for Deutschlandradio Berlin about the Fasch Festival 2003 in Zerbst (Saxony-Anhalt); "Intersection of European Musical Culture – The increasing profile of the 9th International Fasch Festival 2005 in Zerbst" for Deutschlandradio Kultur; "Musical Celebrities Upon Request" series: A conversation with Konstanze Musketa about the music of Fasch senior and Fasch junior; Studiozeit-Musikjournal, Deutschlandfunk: 10th International Fasch Festival in Zerbst 2008; "Fasch – Father and Son: The 11th Fasch Festival Zerbst 2011" for Deutschlandfunk; "Die Hoboen thun eine treffliche Wirkung" – The International Fasch Festival 2015 in Zerbst (includes a musical portrait of the late Fasch Prize recipient Ludger Rémy); and *Konzertpause* with MDR Kultur: The 15th International Fasch Festival 2019 –

Claus Fischer in conversation with Fasch Prize recipient Anne Schumann, Bert Siegmund, artistic director of the Fasch Festival, and Zerbst mayor, Andreas Dittmann.

Fasch should arguably benefit from a Fasch Prize recipient's expertise. This makes the author of this laudatory speech wonder what else Claus Fischer has to offer. Everything said tonight carries weight and honours him – but could there be more? Of course, as a music journalist he will continue to focus on both Faschs, including in future broadcasts.

Beyond that, Claus Fischer can see himself putting together entertaining concerts that feature music by Fasch senior and Fasch junior. He would not only cover them in the media but also get involved personally. I consider that a very fresh idea that should be realized quasi *molto vivace*.

Finally, a certain kinship exists between Fasch senior and this year's Fasch Prize recipient (s. picture, Archive C. Fischer): both are familiar with the advantages and disadvantages of being self-employed and experiencing temporary financial difficulties as a result. It would be interesting to know what the local credit union would have charged in overdraft fees in 1740 ...

This music journalist also has a huge request: an illustrious and informative Fasch memorial site based in Zerbst would make him very happy. In closing, it is worth mentioning that this year's Fasch Prize award recipient is a climate neutral journalist. Once a roving reporter driving his own sports car, he has been using public transport to disseminate Baroque musical culture. Claus Fischer lives in Berlin, Leipzig, and occasionally in Venice – and life to the fullest. Warmest congratulations on being awarded the 2021 Fasch Prize of the City of Zerbst!

Jens Lorenz, University Music Director



Acceptance speech delivered by Claus Fischer, 2021 Fasch Prize recipient

Dear Mayor Andreas Dittmann, dear members of the Executive Board of the International Fasch Society, dear friends, dear Fasch community gathered here tonight,

When a radio person is lost for words, they must be faced with an exceptional situation. When University Music Director Jens Lorenz contacted me via telephone on behalf of the Fasch Society's Executive Board to inform me that I had been chosen to receive the 2021 Fasch Prize of the City of Zerbst (s. picture, Archive C. Fischer), I was speechless. The only thing I could reply was, "I need some schnapps right now". And anyone who knows me that that happens very rarely

This award is a huge honour for me – especially because it has never been given to a journalist. I must conclude, then, that it comes with the great responsibility of having to live up to the expectations of my profession. Allow me to express my heartfelt gratitude!

First and foremost, I thank my parents. Granted, we are not at the Academy Awards tonight, but it had to be said, given that their advanced age prevents them from being here tonight. My parents put me, a problem child of sorts with fine motor skills difficulties, into music school, primarily to learn how to sing. They could not have made a wiser decision! It opened up the great cosmos of classical music in which I move professionally, from which, and in which I live. "Sine musica nulla vita" – without music (there is) no life; technically, I could put this aphorism right above my bed. But there is already a cross there – and that is enough. It touches on theology, the second discipline that has shaped my life. I will return to it later in this speech.

But – the keyword is gratitude! I should specifically thank my main employer, for which I have been working as a freelancer since 1997 – that is, public radio. I have been able to focus on Central German Baroque music in general – and Johann Friedrich Fasch in particular – to the extent I have, because public radio is so well-positioned in Germany. Only because of the ARD's (i.e., the Association of German Public Broadcasting Corporations) focus on cultural programming have I been able to introduce the musical wealth of regions that we now know as Saxony, Thuringia, and Saxony-Anhalt to a broader audience – that is, wherever German is being spoken! Private radio programmes, in contrast, are notoriously focused on profit, with the dissemination of culture obviously making no difference, or a rather insignificant one. Consequently, I feel embarrassed when politicians haggle over mere cents when setting broadcast licencing fees. For a nation like Germany that values culture, it should be a matter of course to provide adequate financial support for a well-positioned radio landscape.

But what would cultural programming on the radio be without properly trained, committed, and experienced staff members? Let me name four individuals who are representative of broadcast editors who helped me embrace working with classical music on the radio, who were and continue to be role models for me: Else Förster, Michael Oehme, and Thomas Baust with the MDR (i.e. Central German Radio) as well as Astrid Belschner with Radio Berlin-Brandenburg, have all retired by now. They provided me with opportunities to try out various types of programming ranging from detailed interviews and reports on current events to the most prestigious of all, the feature, that is, the "documentary for the ear".





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Dear Fasch community, in a nutshell the work of a journalist ultimately consists of two core activities, one passive and one active. Waiting for one's interview partner to arrive is passive, while engaging with them, as in asking questions of a curious nature, is active. As a journalist, I have made being curious my profession. Many other folks read books to educate themselves – I enjoy reading people equally as much and love to listen to what they have to say about music and their world.

The great honour of being awarded the 2021 Fasch Prize (s. picture, Archive C. Fischer) made me think of a crazy idea: I asked myself how I would prepare for an interview with Johann Friedrich Fasch. What would I ask the master? It would probably go some-

thing like this:

“Herr Court Kapellmeister Fasch! No! Already wrong, for ARD interview partners are no longer addressed with their title; that is possibly only still customary at the ORF (Austrian Radio) in Vienna. Well then, good evening, Herr Fasch. You have served as Court Kapellmeister for several years here at the Zerbst Palace. What is your day job like? How many duties do you happen to have? And how much of your work is of an organizational and administrative nature? Oh – I see! How much time, then, do you have to be really creative? Given that you have composed no fewer than 82 orchestral suites, I must conclude that you did have time. Really?! – You argue that quite a lot of music was composed for daily consumption? Come on, Herr Fasch, don't hide your light under a bushel! In an interview the bassoonist Sergio Azzolini – that name won't mean anything to you – once said called your bassoon concerts “dolce maniera” – that is, of a sweet manner. Well, there could not be a bigger compliment from a person hailing from the nation of all musical nations, right?

And allow me to add that someone who pleases a future tsarina of Russia and possibly shapes her sense of good taste, undoubtedly carries out his musical profession with great artistic impetus! How would you describe delighting the young princess Sophie Auguste Friederike with your art? – Really, she considered it a chore at first? But then it improved? Well, that's definitely an achievement!

My apologies, Herr Fasch, for sometimes crossing the line into tabloid journalism. Please allow me to ask a question on behalf of my *Gala* magazine colleagues: did you have a sense of sorts that this princess would later become Catherine the Great? Pardon me? That was just a minor episode in your long professional career? Okay, I will stop asking questions then...

Let me move on to your roots. Your father was a school principal in Thuringia, and then you sang with the St. Thomas Choir in Leipzig. I learned that you did not really make a lasting impression. I think you were not even a prefect [assistant to the Cantor, the ed.]. But honestly, that does not really mean anything. How many Thomaner [boarders at St. Thomas School, the ed.] were, in fact, prefects and nonetheless ended up teaching in a village? Pardon me? Some contemporaries only show their genius later in life? You are so right!





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And you could not have been that inconspicuous either, I would argue. If nothing else, the Leipzig town councillors encouraged you to apply for the late Johann Kuhnau's position as Thomaskantor (see picture, St. Thomas Church and School, Leipzig, Wikimedia commons). Really? These fine gentlemen preferred the fellow applicant Telemann, you say? And he turned them down? Well, those Hamburg moneybags paid well, didn't they? Then the town council wanted to hire Christoph Graupner, your colleague in Darmstadt. He was not let go by his noble employer. And then the town fathers asked you to apply – which you did, as I recall. But, ouch, your employer refused to accept your resignation! Sure, as a court musician one was pretty much a commodity. Never mind. You, Herr Fasch, were third choice! And the town father's fourth choice – this is important to bear in mind – was Johann Sebastian Bach from Eisenach, the son of a local town musician. Well, I would argue that Bach simply had more luck than you, since his contract as Court Kapellmeister in Köthen had just been terminated because the new Princess was – to quote Bach – an “amusical” person.

So, you had been third choice, wanted to, but were not allowed But, in all honesty, I do wonder why you were so keen on this position in Leipzig. A Court Kapellmeister post was far more prestigious than a civic music director or a school master job. Oh – you wanted to go to Leipzig because of the incidental income? With all those weddings and funerals, you would have made more money than in Zerst? Okay, that's fair. But your boss did not let you go. I can imagine that you were annoyed about that. And it is also no secret – pardon the indiscretion – that you had financial problems ... Oh, I am sorry; yes, fine, that's a private matter; I won't keep asking. Pardon me? Oh, so you have made your peace with the situation here in Zerst? Eh, you mean a salary increase? Oh, I am so happy for you. Congratulations! And, you say that there were also additional monies coming from Dresden? Right, I forgot that you also worked for the court there ... Oh, you want to show me something? Interesting; what is that? Ah, your new chalumeau. You play yourself? I am thrilled! Well, I call that avantgarde! I do have to say that your experimental music lab in Zerst reminds me of your fellow composer Joseph Haydn at the Esterhaza Palace. Oh, you don't know him? Oh, sorry; right, he will only become a celebrity after you have died. Imagine this: in a few years he will work as Kapellmeister for a bit for the Morzin family in Bohemia, like you did. Excuse me? The future is of no interest to you? Ah, you are in God's hands? That is my final cue. I must ask you the sixty-four-thousand-dollar question because, Herr Fasch, I once studied theology [too, the ed.]. Well, then, it has been said that you are closely associated with Pietism. Is that correct? I see, interesting! So, you have turned away from the ideas proposed by August Hermann Francke in Halle? And now you follow Count Zinzendorf in Herrnhut? I see, so, Francke was not into secular music? Well, you are in much better hands with the Herrnhut folks, a very good choice! Oh, you have to leave? The princely table is in need of music? Yes. What a pity. But it's of no use. Thank you for the conversation, and best of luck. Goodbye!”





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Oh, well. Now he's gone. And I never got around to asking him where he stores his opera scores, darn!

Ladies and gentlemen, dear Fasch community – this is how I would have gone about an interview with the individual who has brought us together tonight. And who in several respects is rather close to me as a person. I am familiar with Herrnhut Pietism. I quote the theologian Friedrich Daniel Ernst Schleiermacher, the church father of the 19th century. He called himself as a “Herrnhuter of a higher order.” That is what I see myself as well. And – to touch on that somewhat delicate issue – I am, too, familiar with financial difficulties as a freelance journalist, even

though fiscal authorities in Fasch's times do not fully compare to ours today. And – that is the most important issue – his “dolce maniera” or “sweet manner” of composing appeals to me as much today as it did to the Zerbst court in the 18th century. Anne Schumann, the 2019 Fasch Prize recipient, has already demonstrated this “manner” beautifully and will do it again shortly (see picture, Archive C. Fischer).

On that note, I have a favour to ask from all previous Fasch Prize recipients who perform and carry out research and, of course, from all future recipients. Please keep finding lots more music by Fasch! And perform it, please, especially in these less than sweet times! And do focus your search efforts on his operas! Unfortunately, I got distracted in my interview with the master and could not ask him about where they have been preserved. I am heart-broken! And now I thank you kindly for listening to me so patiently. After all, I hardly ever get to talk this long on the radio – I wanted to make the most of it! Thank you so very much!

We welcome new members to the IFS Executive Board!

Our new **president, Heiner Donath** (Zerbst/Anhalt; Weimar), studied classical guitar at the University Conservatory “Franz Liszt” Weimar with Prof. Jürgen Rost (diploma, 1990; concert diploma 1994) and took additional classes with Alberto Ponce at the École Normale de Musique Paris in 1994. He has served as the director of the “Johann Friedrich Fasch” Music School in Zerbst/Anhalt since 2015. Donath is a member of the Saxony-Anhalt branch of the German Association of Music Schools, chair of the regional branch of “Jugend musiziert” (a music competition for children and adolescents in Germany on the regional, federal, and national level, the ed.) Dessau, and vice president of the Thuringian Landesmusikrat. As the chair of the Weimar Guitar Association, he organizes the biennial “International Anna Amalia Competition” for junior guitarists. Our new **secretary is Kathrin Elß** (Zerbst/Anhalt). Prior to her retirement in 2020, she taught German, Russian, and English at schools in and surrounding Zerbst. She was a very active member of the Association for the Promotion of the “Johann Friedrich Fasch” Music School in Zerbst where she also takes piano and guitar lessons and participates in public performances. Our new **members-at-large** are **Bert Siegmund** (IFS president, 2011–2021) and **Hans-Heinrich Kriegel** (Bochum, 2011 Fasch Prize recipient). He founded the “Fasch-Collegium Bochum” in 1989 and has edited the entire (!) instrumental oeuvre of J. F. Fasch. From 1982 until 2017 Kriegel was an oboist and English horn player with the Bochum Symphony Orchestra and has since retired. **The IFS Executive Board** wishes to express their **sincere gratitude** to former Executive Board members **Sabine Fahle** (secretary), **Barbara M. Reul** (member-at-large), and **Bert Siegmund** (president) as well as **Hannes Lemke** (general manager) who resigned from their volunteer positions for personal reasons.





Karin Spott and Karin Crain are our new honorary IFS members!

Both were elected honorary members of our Society at the 2020 AGM. They were also to be honoured in public during the annual IFS Christmas concert in 2020, and then in 2021, but both events were cancelled. Instead, our former general manager and fellow honorary member, Dr. Inge Werner, will briefly acknowledge these wonderful “Fasch celebrities” below. We offer our **sincere congratulations** to Karin Spott and Karin Crain on being made honorary members and **thank them for their ongoing commitment**. We are positive that “our two Karins” will continue to be “faithful” to Fasch and wish them only the best for the future, especially good health and well-being.



Karin Spott

The number 9 on her member-ship card reflects that Karin Spott belongs to the founding members of the International Fasch Society. To this day she is an enthusiastic “friend of Fasch” and managed the affairs of the IFS as general manager for over 10 years. During her tenure she oversaw the set-up

of our headquarters inside the Wiekhaus and organized the first projects with help from IFS employees.

To popularize Fasch’s music, to talk about his works and impact as a composer, to increase excitement for Fasch amongst students at her own school in particular – those were her goals. Karin Spott was, therefore, particularly keen to prepare concerts geared toward children; she also visited schools and even came up with a “Fasch canon” which the students loved to sing (s. p. 4). Tirelessly, she pursued fundraising opportunities donors and organized 19 trips with destinations within and outside of Germany that created unforgettable experiences for everyone involved.

The “Fasch Geselligkeiten” held at “von Rephuns Garten” Hotel in Zerbst had her name written all over them, with the invited artists and Karin Spott as the host managing to delight their audiences every single time. The Fasch Festivals were especially busy times; she spent many an hour ensuring that they turned into a success. Karin Spott was an active IFS member until 2019. When she retired as the IFS general manager – she wanted to spend more time directing her two choirs – Karin made sure I knew the ropes as her successor. Together we made every effort to ensure that the IFS would continue to make an impact.

Of our many shared memories, my favourites include: a “birthday celebration for Fasch” for the Oranienbaum Cul-

Karin Crain

Karin Crain’s name is associated closely with the International Fasch Society (see the 2019 *Faschiana* issue, p. 10, “My path to Fasch”).

She has been a member since 1994

and was one of the first employees at our headquarters in the Wiekhaus which she helped to set up.

For many years, she took minutes at meetings of the IFS Executive Board and has thus helped document and illustrate the Society’s activities.

She was among the most active and committed members of the Executive Board until 2019. In fact, she visited the Wiekhaus on a weekly basis and assisted greatly with office administrative work. Karin Crain also spent many hours helping to prepare and host concerts and festival events.

She was especially keen to assist with the many small and unexpected things: she would quickly iron the shirt needed by an artist prior to a performance, sew on a button, pick up medication from the pharmacy, check concert tickets, and drop off mail, to name but a few of the activities that needed to be done behind the scenes – Karin Crain was always there to offer a helping hand.

This made a big impression and shaped the reputation of the Society. Many Festival visitors and participants continued to praise the heartfelt, friendly, if not intimate atmosphere of this little Baroque Music Festival. They loved coming to Zerbst, they assured us frequently.





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tural Association; a presentation on Fasch in Wendgräben for course participants of the Konrad Adenauer Foundation; and setting up the Fasch exhibit that would be shown in Köthen and at the State Archive in Dessau. Karin Spott was always there, offering advice and support. We would like to express our sincere appreciation for her all-encompassing, enthusiastic volunteer work for which she was awarded the Honorary Cultural Prize by the District of Anhalt-Bitterfeld several years ago.

We feel that Karin Crain has played a major role in that respect.



Did you know that...?

- The **Belgian ensemble “Musica Gloria”**, directed by the award-winning oboist **Nele Vertommen**, has recorded a **new CD** with works by **Fasch** and used editions prepared by **Hans-Heinrich Kriegel** (s. p. 10)?
- 1997 Fasch Prize recipient **Brian Clark** (UK) has published [funeral music](#) by J. F. Fasch in 2021 online (“Prima la Musica!”) and is in the process of editing all extant **cantatas** from J. F. Fasch’s **1735/36** cantata cycle?

We offer congratulations to three “Fasch ladies” and all other IFS members and friends of Fasch who have or will celebrate a milestone birthday in 2021!

Sabine Fahle, long-time IFS Executive Board member and secretary, celebrated her 70th birthday in June. **Antje Deicke**, IFS musicologist and vice-president since 2019, turned 40 in July. **Dr. Konstanze Musketa**, former president and honorary member of the IFS, celebrated her 65th birthday in September. We wish everyone **good health** in the coming year and look forward to meeting everyone in person!

40th Birthday: A. Deicke (Gutenberg)

45th Birthday: M. Bogun (Stuttgart); B. Dannhöfer (Hannover)

55th Birthday: J. Agustsson (Iceland); D. Herrmann (Zerbst/Anhalt)

60th Birthday: U. von Thadden (Zerbst/Anhalt); Brian Clark (Dundee, GB); G. Schmidt (Leipzig)

65th Birthday: Dr. K. Musketa (Halle/S.); G. Reul (Altenstadt/Waldnaab); S. Sandmann (Güterglück)

70th Birthday: C. Berthelsen und S. Berthelsen (Denmark); T. Flämig (Niesky); S. Fahle (Zerbst/Anhalt)

80th Birthday: P. Bürkner, G. Wendel, G. Sperling (Zerbst/Anhalt); U. Engelke (Altdorf); Dr. H. P. Hummelsiep (Berlin-Lichterfelde); Dr. K. Dürrwald (Güterglück); Dr. G. Wilke, K. Bürkner, B. Kellpinski (Zerbst/Anhalt)

85th Birthday: O. Sommer (Zerbst/Anhalt)

285th Birthday: Carl Friedrich Christian Fasch (born on 18 November 1736 in Zerbst)

333rd Birthday: Johann Friedrich Fasch (born on 15 April 1688 in Buttstedt near Weimar)



IMPRESSUM: Editor – International Society (IFS) Zerbst, Breitestein 74a, Wiekhaus, 39261 Zerbst/Anhalt, Germany, Tel./Fax: +49-3923/784772, IFaschG@t-online.de, www.fasch.net, [on Facebook](#): “International Fasch Society”. We thank all authors for their contributions. Editor: Prof. Dr. Barbara M. Reul (Luther College, University of Regina, Canada) on behalf of the © **IFS, December 2021**.