



Faschiana

August 2017

Newsletter of the International Fasch

Volume 21

Society (IFS), Zerbst/Anhalt, Germany

Dear Fasch Friends,

and Carl now, too! It was spectacular to watch Russian sculptor Yaroslav Borodin model a bust of Fasch's son (p. 8). This "live" art project truly enriched the 2017 Fasch Festival and will make another attractive exhibition piece for our Fasch Exhibition in the Zerbst Palace.

Most everything in this issue focuses on the 14th International Fasch Festival. You will find a detailed account of the Festival, the speech given in honour of this year's Fasch Prize recipient, Prof. em. Dr. Manfred Fechner (Jena), his very own "love story with Fasch", and as a humorous article on the Fasch Festival, courtesy of our musicologist Antje Deicke.

A familiar voice has gone silent: Prof. Ludger Rémy, 2015 Fasch Prize recipient, passed away on 21 June 2017; the early music scene has lost one of its most charismatic musicians. He still had so many plans – his series of CD recordings, many of which were benchmark recordings, has now come to an end with his overture sinfonias by J. F. Fasch. We offer our deepest sympathy to his family.

We are thrilled to wish a happy birthday to three Fasch Prize recipients and a special "Fasch friend" (p. 10). Thank you for your commitment to Fasch in the past, the present, and (hopefully also) in the future!

I hope you enjoy reading this issue!

Best wishes

Bert Siegmund, President

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Important Announcements and Dates (2017):

- Due to reasons beyond our control, our **Fasch Exhibit** in the Zerbst Palace had to be **closed** early for the season. We apologize for the inconvenience.
- **Next IFS Executive Board Meeting:** 26 October 2017, 6:30 pm, conference room, Zerbst city hall.
- Our annual **IFS Christmas concert** will take place on 10 December 2017, 5 pm, Katharina-Saal, Stadthalle Zerbst/Anhalt, and feature the "Johann Friedrich Reichardt" University Choir Halle/Saale.
- Please check our Facebook page and website for further announcements (www.fasch.net).





Review of the 14th International Fasch Festival “From Luther to Fasch”, 20–23 April 2017, in Zerbst/Anhalt, Germany

The year 2017 marks 500 years since the Reformation. As a result, the festival organizers – the city of Zerbst/Anhalt and the International Fasch Society – opted to make Martin Luther the focus of this year’s festival, and with good reason: he had preached in Zerbst in 1522 (see *Faschiana* 2016), and in 1644 Anhalt-Zerbst was the only principality in the Anhalt region that adopted the Lutheran faith. To proceed “From Luther to Fasch” in musical and scholarly terms was the task of artists, ensembles, and researchers, who made Zerbst their home from 20 to 23 April 2017 – some were first-time visitors (“we finally made it here!”), while others were happy to be

back (“Zerbst – always worth a trip!”). The opening concert on 20 April (photo credit: P. Bürckner) was performed by the Main-Barock-orchester Frankfurt, directed by Martin Jopp and broadcast live by the Central German Radio around the world. “Luther, Fasch, and Frau Musica” was the title of the evening’s programme, featuring works by the Zerbst *Kapellmeister* and selected texts by Luther, presented by actor Raphael Kübler.

Prior to the concert and as part of the official opening of the Festival, the Fasch Prize of the City of Zerbst was awarded to musicologist Prof. em. Dr. Manfred Fechner (Jena, see also pp. 5–6). He had already fallen in love with Fasch during the GDR regime (see



“My path to Fasch”, pp. 10–11). The speech in the recipient’s honour was presented by Dr. Konstanze Musketa, former president of the International Fasch Society and an honorary member. She emphasized that Prof. Fechner had collaborated closely with two other Fasch Prize recipients, Ludwig Güttler (1999) and, most importantly, with Ludger Rémy (2015), who passed away recently (see p. 11).

The two-day international scholarly conference on the topic “Fasch and the confessional landscape of his day” had attracted thirteen scholars (nine from Germany and two each from Great Britain and Canada) to the Anhalt region, specifically the conference room of the Sparkasse Anhalt-Bitterfeld, a local bank in Zerbst. Many new insights were shared, drawing primarily from the examination of unknown archival sources, including a dozen (!) new letters by and to J. F. Fasch. Dr. Michael Maul (Bach Archive Leipzig) presented the keynote address. To everyone’s amusement he compared the musical grassroots movement conceived by Luther in the 16th century to the activities of the German Soccer League leading to the world championship title in 2014. In other words: without early childhood music education offered first and foremost by village church choirs as well as institutions such as Leipzig’s St. Thomas School – from which Fasch graduated in 1708 – there would not have been such a wealth of good composers and musicians in Central Germany during the late Baroque period. The conference report will appear at in print the end of this year, as volume 14 of our *Fasch Studies* series (ortus).



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The quality of chamber music and choral concerts offered during the Fasch Festival 2017 was impressive. Especially the Italian ensemble “Zefiro” left nothing to be desired on Friday afternoon, 21 April, when its members performed in the sold-out Fasch-Saal (photo credit: P. Bürckner). Wonderful chamber music from the 1743 “Concert-Stube” Zerbst music inventory was presented, i.e. works by Fasch, Telemann, Stölzel, and Zelenka. The five fiery Italians even played a prank on the audience with Lotti’s “Echo in F Major”: the director of the ensemble, Alfredo Bernardini (on the very right in the photo), pretended to have forgotten his music and quickly disappeared behind the stage – from where he promptly began to play, thus creating the “echo” desired by the composer.



On Friday evening, the female vocal quartet Niniwe vocal art from Leipzig brought down the house, or more precisely the east wing of the Zerbst palace during the traditional cross-over concert of the Fasch Festival, the “Fasch Midnight” (actual starting time: 9 pm). That afternoon, nearly 150 people had followed an invitation of the local palace restoration society to view the newly restored rooms as well as the new viewing platform on the roof. From 2 pm on, visitors could admire the Russian sculptor Yaroslav Borodin sculpt a bust of Carl Friedrich Christian Fasch’s head (see p. 8). Fasch junior, born in Zerbst in 1736 as the son of the local *Kapellmeister*,

made his mark on music history as the future founder of the Sing-Akademie zu Berlin. The exhibition rooms of the International Fasch Society were, of course, open to the public that day as well and welcomed many visitors.

The above-mentioned Alfredo Bernardini also played the oboe as part of the concert that took place on Saturday afternoon, 22 April, in the Zerbst Rathaussaal. He had joined world famous recorder player Dorothee Oberlinger “& Friends” (photo credit: P. Bürckner). They played virtuoso quadro sonatas and solo pieces for recorder by Fasch, Vivaldi, Telemann, and Janitsch for the Zerbst audience. Performing with much passion and at top speed, they provided an insight into the stylistic universe of Fasch’s music. This attractive



concert programme was repeated on Sunday, 23 April, in the Burgkennitz Baroque Church.



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Another festival highlight was the concert on Saturday evening at St. Trinity Church in Zerbst. None other than Hermann Max had brought with him his two top-notch ensembles, “Die Rheinische Kantorei” and “Das Kleine Konzert” (photo credit: P. Bürckner). This fabulous concert was recorded by Deutschlandfunk (and later broadcast on 7 May). It took as its inspiration the confessional diversity that Fasch lived and experienced in Zerbst. The Fasch Prize recipient of 1997, Brian Clark, had edited Fasch’s musically impressive *Missa* in G Major



(Kyrie, Gloria, and Credo) especially for this concert. *Kapellmeister* Fasch – who himself was a Pietist – had tailored it entirely toward the performance requirements in the Lutheran Zerbst court chapel. The concert also featured two appealing Catholic psalm settings that dated from Fasch’s time in Dresden (1726/27) as well as an overture suite by Fasch edited by IFS president Bert Siegmund, which was played at the very beginning. A CD of the concert is in preparation. On Sunday morning, 23 April, ca. 20 people were greeted with a performance of a chorale written by Luther at the Fasch memorial stone on Neue Brücke street, where Fasch evidently lived in the 1740s. A worship service took place shortly after in St. Bartholomäi Church, the former court and

collegiate church. The service was broadcast live on the radio and featured a cantata by Fasch from 1731 that Brian Clark had also edited especially for the occasion. It was performed by the Zerbster Kantorei church choir, led confidently by Tobias Eger and the “Märkisch Barock” Ensemble. Pastor Albrecht Lindemann preached on the text of Fasch’s cantata written by the Zerbst court poet Jacobi (a blind organist from Magdeburg).

The “Barocksolisten München” ensemble had travelled to Zerbst to play the closing concert, having conceived a fabulous musical “Grand Tour” through Western Europe, specifically to Italy. As an aspiring young composer in the 1710s Fasch had dreamt of visiting the “land where the lemons trees grow” (Goethe), hoping to put the finishing touches on his compositional skills; a lack of funds prevented him from going. However, thanks to his preference for and knowledge of instrumental works by Vivaldi and his colleague Telemann (born in Magdeburg, about 50 km west of Zerbst in 1681), Fasch never encountered problems when “talking Italian”. The resulting, charming musical “conversation” between the Münchner Barocksolisten ensemble and the audience was very entertaining. The ambience of the Francisceum School’s assembly hall was great – and the hall was identified as a genuine “Fasch venue” at the conference.

Overall, the 14th International Fasch Festival was a resounding success. As in previous years, future audiences were not neglected either. Prior to the Festival, Zerbst school children had gathered in the town hall to be introduced to the life and works of their *Kapellmeister* via a humorous stage play and a dance performance in historical costumes. Festival visitors could also admire a replica of a Gutenberg printing press at the local museum and view a genuine Cranach painting at the St. Bartholomäi Church as well as works by J. Hundt, Lena Hanfland and pupils from the “An der Stadtmauer” primary school inspired by Lucas Cranach. Finally, the German “Lutherweg” Society held their 22nd annual meeting in Zerbst – the largest city in Anhalt during the time of the Reformation – and during a guided tour indeed walked in the footsteps of Luther and Fasch.

Barbara M. Reul



Fasch Prize Recipient 2017: A speech in honour of Prof. em. Dr. Manfred Fechner (Jena)

On 20 April 2017, our former president and honorary member Dr. Konstanze Musketa presented the following speech in honour of the recipient who immediately afterwards signed his name in the Ehrenbuch (Book of Honour) of the City of Zerbst/Anhalt. The Eds. (Photo credit: H. Rohm)

Ladies and Gentlemen,

A speech that praises a person's accomplishments is, if at all, typically held at his or her memorial service, when it is too late to make a difference to that individual. I am thrilled about being able to give such a speech on a much happier occasion. On the opening day of the 14th International Fasch Festival I am honoured to sing the praises of a highly esteemed person who has promoted Fasch for decades, and to whom the City of Zerbst is awarding the Fasch Prize of 2017 for his outstanding achievements in Fasch research and scholarship: Professor Dr. Manfred Fechner from Jena.

Manfred Fechner is supposedly a “retired” musicologist and university professor. He belongs to the modern pioneers of Fasch scholarship and has done much to introduce the music of the Zerbst *Kapellmeister* to a broader audience. He was already part of the very first Fasch Festival in 1983, giving a paper at the scholarly conference. Since then he has been a welcome guest in Zerbst and keeps coming back, even though, or perhaps because he has spent not only eventful days, but also adventurous nights in Zerbst. Participating repeatedly in Fasch Festival conferences and disseminating his research widely, Fechner has shared his in-depth knowledge via comprehensive studies of the Anhalt-Zerbst court *Kapellmeister's* musical oeuvre. As a long-time member of the Academic Advisory Board [of the IFS], he has also actively contributed to the various focal points of Fasch Festivals and helped especially with the preparation of scholarly conferences. Furthermore, Fechner has been able to “draw attention a musical genre newly created by Fasch”, to use his own words. For these compositions which had been classified as overture suites but were, in fact, a combination of an overture followed by middle and closing movements modelled after the “sinfonia”, Fechner has coined the new and more precise genre “overture symphony”.

For many years, Manfred Fechner worked in Dresden at the *Musikhochschule*, first as a research fellow and, from 1996 on, as the director of the Heinrich Schütz Archive – a research institute devoted to studying Central German music history of the 16th–18th centuries. Its mandate is to examine, edit, and publish (on) an extensive collection of materials related to music history in Dresden during the Baroque period. Already in his 1992 dissertation Fechner engaged with all of the extant Dresden materials relating to Fasch. It led to a major publication by Fechner entitled *Studies of extant instrumental concertos in Dresden written by 18th-century German composers*, with Fasch being one of them. This book is considered the definitive work on Fasch's Dresden instrumental music.





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Upon request, Manfred Fechner can discuss, in scholarly terms, all water marks as well as ink stains and fly droppings in Fasch's Dresden sources. But he has gone beyond scholarly examination work, as it is not a self-serving activity in his view. He has edited many unknown compositions by Johann Friedrich Fasch for publication, "to launch them", as he would say.

Let me draw your attention to the large-scale, "brilliantly virtuosic" concertos by Fasch which appeared in the series *Denkmäler mitteldeutscher Barockmusik* (Monuments of Central German Baroque Music). As a member of the series' editorial team, he insisted that the concertos by Fasch were one of the first volumes to be published. But that was not enough for him either. Fechner wanted to make sure that we could listen to them as well.

Fasch aficionados will happily recall the double-LP featuring works by the Zerst court *Kapellmeister* that was recorded in 1988 by Ludwig Güttler and his ensemble to mark Fasch's 300th birthday. This was a milestone as far as the rediscovery of Fasch's music is concerned. Very few people know that the person in the background, who had dug up a representative selection of mostly unknown pieces by Fasch to be recorded, was none other than Manfred Fechner.

When historically informed performance practice began to establish itself more and more, Fechner was one of its most glowing supporters, neither holding back nor letting himself or others get away with anything. He found a

congenial collaborator in Ludger Rémy, the 2015 Fasch Prize recipient, "to document my (perhaps sometimes highflying) plans, musings, and dreams regarding of early music and its sound on CD", to use Fechner's own words. We have been privileged to experience the fruits of this collaboration a couple of times in Zerst: Manfred Fechner edited primary sources and wrote programme notes for the impressive concerts that "Les Amis de Philippe", directed by Ludger Rémy, performed as part of the 2008 and 2013 Fasch Festivals. These wonderful interpretations have been recorded on CD (see cover).

Dear Professor Fechner, you truly deserve to be honoured with the Fasch Prize for your accomplishments to date. Of course, this also means that we expect you to continue promoting and disseminating Fasch's music. I hope you will be able to pursue your future Fasch activities with vigour and offer my sincerest congratulation on this wonderful award.



Fa(s)ch Question and Answer

- What kind of music did Fasch publish during his life time?
- The "none at all" kind. Individuals who held *Kapellmeister* positions at that time were not required to publish their compositions, on the contrary. Their princely employers typically owned the copyright (to use a modern term) and forbade them to pass on their works to others. Prince Johann August of Anhalt-Zerst was different. He was in favour of Fasch maintaining professional contacts with the court of Dresden in an effort to have access popular music (Vivaldi! Telemann!) that could be performed in Zerst. In return, Fasch sent his compositions to Dresden. Thanks to the internet, this kind of "Musikalien-Wechsel" (exchange of sheet music) which Fasch initiated and organized from Zerst for several decades, turns out to be a very modern concept nowadays!





“Fasched up” – Behind the Scenes of the 14th International Fasch Festival 2017

My task as the IFS’s musicologist is to stay in the background (for the most part) and make sure that everything goes smoothly during a Fasch Festival. Does it...? Not really. Despite many years of collective experience when it comes to organizing concerts and conferences – this was my fourth Fasch Festival, and many colleagues and volunteers have been part of our team for decades – not everything went as planned. In this short article, I will share several messed up, or as we like to call them, “fasched up” moments of this year’s Festival and provide some insight into what happened behind the scenes.

The international scholarly conference took place on 21 and 22 April on the premises of a local branch of the Sparkasse Anhalt-Bitterfeld bank; in previous years we had met in the “Fasch-Saal” inside the historic Stadthalle, and before then in the large hall of “Von Rephuns Garten”, a local hotel. The bank’s attractive conference room boasted state-of-the-art technology which had been carefully tested prior to the conference. As a result, everything went off without a hitch on the first conference day, and to be safe, the presenters ran through their PowerPoints on the morning of the second day. Everything worked fine – until our vice-president (and editor of *Faschiana*) Dr. Barbara Reul pressed a button to play a musical example. A (computer) choir and orchestra were to perform the opening of an (unknown) princely funeral music by Fasch, *Gerechtigkeit war mein Kleid*. But there was... only silence. After frantically pressing more buttons and moving various levers around, there was... more silence. The presenter, aware that our conference schedule was tight to begin with and wishing to avoid a long delay which could wreak havoc, spontaneously burst into song (by herself, of course). Her fellow scholars and the audience were thrilled and amused at the same time while listening to all the other musical examples offered by Dr. Reul, who sang “la la la” whenever she got to instrumental parts. What is the moral of this story? That an impromptu live performance during a scholarly conference has never hurt anyone – in contrast to the piece of stucco that fell from the ceiling on one of conference days in 2011! Nobody was injured, but everyone present was a bit stunned.

There were also unforeseen complications during some of the concerts taking place in April 2017. Despite one’s best efforts when organizing an event, there is nothing one can do but “hope for the best” once it is underway. In 2015, for example, an ensemble had conveniently forgotten to tell us, and most importantly the audience, that the programme that was printed in the festival guide bore little resemblance to what was happening on stage, much to the dismay of the listeners. There was also a moment that made my heart sink in 2017 during the concert featuring the “Rheinische Kantorei” on 22 April in St. Trinity Church. Hermann Max, the director of the ensemble, seemed to realize during the concert (!) that it would go longer than expected or planned. Rushing through every single piece should never be an option; one must think of a different solution. For obvious reasons, works by Fasch must not be touched at a Fasch Festival. Hence, Hermann Max decided to conduct only the first of several movements of an overture by Telemann that was part of (the printed) programme – even though the concert was being recorded for broadcast by the Central German Radio Corporation! But it saved valuable time needed for Fasch’s mass, and it also ensured that the audience got home at a decent time, something which the conductor emphasized when he announced the change.

The last anecdote is related to this year’s “Fasch Midnight” concert. What could possibly go wrong at a more informal concert such as this one? The answer: nothing. Everything went well on 21 April, thanks to some quick





thinking on the part of the female vocalists. Prior to the concert I had told the ladies that it would take place in an old palace, i.e. in a large hall that was not heated. “We’ll be fine”, they said. But the ensemble members had not anticipated freezing temperatures. Since they did not wish to cancel the concert or, worse, turn blue from the cold while performing, what was one to do? The solution was a visit to a Zerbst pharmacy to purchase therma care heat wraps was the solution! Each ensemble member put one on her back, and feeling cozy and warm, they happily sang for over an hour. The audience, who were wrapped in blankets or had donned winter jackets for the concert, will be quick to agree that it was a great show.

These were the “top three” items on my list of things that went wrong during this year’s Festival. I hope they made you chuckle, while I am already getting ready for the next “*fasched*” up Festival...!

Antje Deicke

„Fasch”-inating:

Yaroslav Borodin’s sculpture of Carl Friedrich Christian Fasch (1736–1800)

On 22 April 2017, in the hall right outside of our Fasch exhibition rooms in the Zerbst Palace, visitors could watch as the Russian artist sculpted a bust of the head J. F. Fasch’s son. It was based on a sketch he had drawn of the youngest (living) child of the court



Kapellmeister. A portrait of the Zerbst-born founder of the Sing-Akademie of Berlin exists, which inspired the artist in the first place.

We hope to show off the sculpture next year as part of our Fasch exhibition (photo credit: P. Bürckner; private).





“My Path to (Johann Friedrich) Fasch” – Prof. em. Dr. Manfred Fechner (Jena, Germany)

We thought we would catch two birds with one stone by asking this year’s Fasch Prize recipient about his very own “love story with Fasch” – how we would have liked to ask Ludger Rémy this question...! Moreover, Prof. Fechner was positively thrilled about receiving the award (his beaming face at the award ceremony was unforgettable!), also because he had been “doing Fasch for half a century”. The Eds. (Photo credit: P. Bürckner)



Already as a young boy I was enthusiastic about Baroque music (but did not know that it was called that). Later on – while eagerly playing the violin while attending school – I was especially fascinated by the concertos Antonio Vivaldi (i.e. the very few published works) – and my love of Vivaldi’s music is still alive and well today. That students at the Musicological Institute of the University of Leipzig were taught to develop a certain affinity to Johann Sebastian Bach’s art is understandable; we were thrilled and touched by it – but did not notice then, or only much later, that this prescriptive “monolithic musical culture” was not a true reflection of the Baroque period in music history.

I frequently visited my home library, the Sächsische Landesbibliothek Dresden (Provincial Library of Saxony, now the Saxon State and University Library), and “dived into” the immense holdings of archival material that is part of the music collection (initially, and with much success, I focused on “Vivaldi” matters). That was when I realized that there was sheet music of whose existence, diversity, and quality I was not aware: “Johann Friedrich Fasch” had never been uttered in university lectures (at least, not that I recall). Even Telemann was dismissed with a smile – but, fortunately, we were taught about musicological tools and research methods.

I was most surprised about the high number of compositions by Fasch which are preserved in Dresden. Even though high quantity does not necessarily mean high quality, there had to be a reason for it (we know now what it is all about), but at that time it was still important to figure it out. As a “Vivaldi guy” and fixated on concertos, I tackled Fasch’s “Dresden” contributions and transmissions. This work resulted in a thematic catalogue (which made it into my dissertation); it provides detailed insight into how each concerto was transmitted (as a score, in parts, or in parts and a score), the copyists who were involved, the types of paper that were used (including formats and watermarks), the overall scoring, number of parts and respective instruments, annotations pertaining to performance practice, “re-composition” of entire movements by the concertmaster, Johann Georg Pisendel, concordant sources, dating questions, etc., etc.

This type of engagement with primary sources may come across as impersonal and “boring” to outsiders and performing musicians. But handling original sources will considerably increase one’s knowledge regarding the “construction” of these works and their compositional quality.

Word got around that I was now also working on Fasch and fellow German composers who were also once popular and appreciated in Dresden (Telemann, Heinichen, Pisendel, Stölzel, Quantz, J. G. Graun). As a result, I was invited to give papers at conferences in Michaelstein and Magdeburg, and presented at the very first gathering of “Fasch folks” in Zerbst.



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My “real” Fasch “arrival” took place in 1988, when, after some preparatory work, I conceived – on the occasion of Johann Friedrich Fasch’s 300th birthday – a “composer’s sound portrait”. My intention was to provide, for the first time ever (i.e. a “world premiere” of sorts), a representative selection of Fasch’s contributions to the genres overture suites, instrumental concerto, trio sonata, cantata, and mass. The two resulting LPs were to signal to the educated public “Heads up: this 300-year old court *Kapellmeister* of Zerbst and his compositions deserve to be woken up from their archival slumber und move into a new, contemporary musical home!”

To make this LP project a reality in the German Democratic Republic, I needed not only a highly skilled, but also a “famous” partner – my first choice was the “King of the Trumpet”, Ludwig Güttler (and his still young ensemble “Virtuosi Saxoniae”). Looking back, I am pretty sure that this initial “sound decision” (which the West-German co-producer promptly published on the then new medium, the compact disc) gave the necessary impetus for a – now global – Fasch reception and promotion (*see the CD cover, the eds.*).



That is how a “Vivaldi guy” turned into a “Fasch guy” who has carried out Fasch research for many years (some of it was included in the conference reports published by the International Fasch Society), and edited compositions by the Zerbst court *Kapellmeister*. A particularly complex edition with “large-scale concertos” is part of Series II, vol. 4 of *Denkmäler Mitteldeutscher Barockmusik* (Monuments of Central German Baroque Music); an edition (in four volumes) of the eight so-called “overture sinfonias” – Fasch’s

“swan song” – is soon to be published, with more editions in preparation.

I have very much enjoyed conceiving CD projects (it involves sound, after all); they have not been restricted to works by Fasch, but also included unknown compositions by Erlebach, Stölzel, Gebel the younger, etc. But it was particularly fortuitous that, for 20 years, I got to collaborate with one of the most renowned representatives of historical performance practice in Germany, indeed, in the world: Ludger Rémy (and his ensemble “Les Amis de Philippe”) – but my friend passed away (on 21 June 2017). He was awarded the Fasch Prize in 2015, and I had the privilege to give a speech in his honour. Fasch friends will be left with the memories – “preserved” on two recordings issued by the CD label cpo, “Dresden Overtures, Sinfonias & Concertos” (2008) and “Overture Symphonies” (produced in 2013, launched in 2015). And what am I supposed to do? – Carry on!

Happy birthday to four special “Fasch Friends”!

It is a privilege to offer congratulations to Ellen Arndt (Gommern), 1993 Fasch Prize recipient and a member of the Order of Germany on her 85th birthday; the 2011 Fasch Prize recipient Hans-Heinrich Kriegel (Bochum) on his 65th birthday; and the 2005 Fasch Prize recipient and current vice-president Dr. Barbara M. Reul (Canada) as well as Andreas Dittmann, mayor of Zerbst/Anhalt, on their respective 50th birthday. Thank you for your continued commitment to Fasch, and we wish you all the best for the coming year!





On the Passing of Ludger Rémy (1949–2017), Fasch Prize Recipient of 2015 (photo credit: H. Rohm)

On behalf of all who value Fasch, the International Fasch Society and the City of Anhalt/Zerbst mourn the passing of Ludger Rémy, who died on 21 June 2017 in Bremen.

He was born in Wissel/Kalkar (Lower Rhine region) in 1949 and studied music education, piano pedagogy, harpsichord, and chamber music as well as musicology in Freiburg/Breisgau (even though he insisted on not being called a musicologist). Rémy taught harpsichord at the Bremer Musikhochschule, the Duisburg campus of the Folkwang-Hochschule in Essen, and the Wuppertal campus of the Cologne Musikhochschule. Following the fall of the Berlin Wall, Rémy was also active at the Weimar Musikhochschule and had a significant impact on historical performance practice at Kloster Michaelstein when taking over its Telemann Chamber Orchestra, founded many years ago by Eitelfriedrich Thom. In 1996 Rémy began teaching as a sessional at the Dresden Hochschule “Carl Maria von Weber”, where he was appointed Professor of Early Music in 1998 and worked until he retired.

Rémy was, according to Prof. em. Dr. Manfred Fechner in his speech on Rémy being awarded the Fasch Prize in 2015, “internationally one of the top addresses regarding historical performance practice, and world-renowned as a harpsichordist and Hammerclavier artist as well as as a conductor and ensemble director.” As a musical translator who, in addition to “speaking” Bach and Telemann, had also mastered Fasch’s musical language like none other, he made benchmark recordings that are “true gems of Fasch interpretation”. Rémy was attracted to and examined first and foremost the large-scale, brilliantly virtuosic concertos that Fasch had composed for the Dresden court *Kapelle*, but also “the bold string sinfonias” and the unique overture symphonies which Fasch “had conceived and fortunately committed to paper” during the last few years of his tenure, noted Fechner.

The passing of Ludger Rémy means that historical performance practice, and with it the research on and promotion of Fasch’s music, have lost one of its most important experts and convincing interpreters. He was also a true “Fasch friend”: several months before his death he surprised the Zerbst town administration and especially mayor Andreas Dittmann with the message “I would like to present you with a harpsichord!” It was not to

be. We will miss Ludger Rémy, who lived by the motto “I am actually totally different, but I rarely get to it” (Ödön von Horvath), very much. He is irreplaceable.



The Editors

Did you know that...?

- Alon Sariel from Israel (and his ensemble “Concerto Foscari”) recently recorded Fasch’s lute concerto on the mandolin (s. <http://berlin-classics-music.com/en/releases/telemandolin-2/>)?
- The Dornburg Palace, built as a widow’s residence for Catherine the Great’s mother, Princess Johanna Elisabeth of Anhalt-Zerbst, is up for sale? If you are thinking about getting a bigger place, check it out! 😊



A Year in Review with the International Fasch Society (08/2016–07/2017)



- **August:** Flooding wreaks havoc in the Fasch Exhibition rooms in the Zerbst Palace – several exhibition pieces and, most importantly, the beautiful bust of J. F. Fasch have been severely damaged. (We had the latter restored, at great expense.)
- **September:** On 11 September, the IFS participates in the annual “Day of the Open Monument” event at the Zerbst Palace – children are invited to play a question-and-answer game based on the exhibition; prizes include a guided tour of the exhibition (the winner could bring their entire class from school), and Fasch souvenirs. The updated and expanded version of the *Fasch Repertorium*, the thematic catalogue of Fasch’s vocal works courtesy of Dr. Gottfried Gille (2013 Fasch Prize recipient), goes online.
- **October:** Volunteers help take down and secure our Fasch exhibition pieces on display in the Zerbst Palace.
- **November:** On 12 November, our successful “Fasch-Geselligkeit” event involves Sibyll Ciel und Lothar Gewling performing “May we present: Gems from musicals, movies, and operettas” at “Von Rephuns Garten”, a Zerbst hotel. Carl Fasch would have celebrated his 280th birthday on 18 November.
- **December:** Our traditional Christmas concert featuring the “Johann Friedrich Reichardt” University Chorus Halle/Saale and the Stadtsingechor Halle, both directed by UMD Jens Lorenz, takes place on 17 December (Katharina-Saal, Zerbst Stadthalle). They present cantatas 1–3 of J. S. Bach’s *Christmas Oratorio*.
- **January 2017:** The IFS Executive Board meets on 19 January. Fasch Festival preparations go into high gear.
- **February:** On 18 February, the Main-Barockorchester Frankfurt performs a concert entitled “Faschnacht [*lit. Fasch night, but also a play on the German word “Fastnacht”, i.e. carnival season, the transl.]* – Your Counterpoint to Carnival Season” at the Karmeliterkloster Frankfurt. Karin Spott, deputy general manager of the IFS, retires as the conductor of the Zerbst Stadtchor and signs the *Ehrenbuch* of the City of Zerbst/Anhalt.
- **March:** Ellen Arndt, the first general manager of the IFS, 1993 Fasch Prize recipient, and since 2015 also honorary president of the IFS and a member of the Order of Germany, celebrates her 85th birthday.
- **April:** From 20 to 23 April, the 14th International Fasch Festival takes place in Zerbst/Anhalt (see the review on pp. 2–4). This year’s Fasch Prize recipient is Prof. em. Dr. Manfred Fechner (Jena), with Dr. Konstanze Musketa giving a speech in his honour (see pp. 5–6). The international scholarly conference is held, for the first time, in the conference room of the Sparkasse Anhalt-Bitterfeld bank in downtown Zerbst which boasts a gorgeous view of the (diagonally opposite) Bartholomäi Tower.
- **May:** Our exhibition rooms in the Zerbst Palace are now open to the public. The destination of this year’s IFS trip is Gdansk and vicinity (Poland), led by Karin Spott (see pp. 13–14). Antje Deicke, our musicologist, gives a lecture on Fasch and Baroque music (including some live music) for the Gutenberg Cultural Association.
- **June:** Ludger Rémy, 2015 Fasch Prize Recipient, passes away on 21 June (see p. 11). The IFS Executive Board and City of Zerbst representatives meet for a debriefing of the 14th International Fasch Festival on 29 June. Dr. Inge Werner, who has volunteered her time as the general manager of the IFS for the past 12 years (!), announces that due to health reasons she will retire from her position prior to the 2019 Fasch Festival, but will continue to provide advice and assistance.
- **July:** Volume 14 of the *Fasch Studies* series, i.e. the 2017 conference report, keeps the editorial team – Bert Siegmund, Barbara M. Reul, and Konstanze Musketa – busy, as it must reach the publisher by the end of the year (a requirement of the City of Zerbst who finances the publication as part of the Festival).



17th International Fasch Society Trip to Gdansk and Vicinity (Poland), 18–21 May 2017

Like last year, I organized a four-day “Fasch Trip” again, and, as always, I was nervous. Would everything go smoothly and according to plan, and would my fellow travellers be happy with it? (Anyone who has ever organized a trip will know what I mean, I think.)

On 18 May, very early in the morning, we collected everyone and left for Danzig in a gorgeous (4 star!) tour bus, travelling 675 km. The overall atmosphere was great, the driver calm and collected, driving safely on highways and country roads. Regularly scheduled breaks ensured that we continued to be in a good mood and were looking forward to what was to come.

We reached Gdansk, or in German “Danzig”, ten hours later and got to our fabulous hotel with a wonderful ambience. As usual we ate together, in this case an opulent buffet supper. Some travellers then took the opportunity to explore the downtown core of Gdansk, as I always make sure that the hotel we stay at is centrally located.

After a good night’s sleep and a hearty breakfast, we were ready for the scheduled city tour. Our guide was Maria: this lady knew every minute detail about her town which she promptly dumped on us – not realizing that we did not just want to learn about the town’s history, but also wished to see it! Gdansk has been restored so expertly that we felt as if we had been transported back to the 17th century. Yet the unique facades of houses had only been fixed up after the war (photo credit: private). None of us wanted to think about how Zerbst could have benefitted from similar actions...!

In the afternoon, we visited the Marienburg (Mary’s Castle) together with our tour guide. She was simply awesome and explained, in excellent German, everything we needed to know. Viewing the castle treasures was a wonderful experience.

The highlight of the day, however, was the “jovial” (“gemütlich”) evening I had planned. Folk dancers from the Kashubia region, Poland’s “little Switzerland”, surprised us with energetic folk dances, happy songs, and regional instruments. That got us going! When the dancers urged everyone to join in, none of my travellers turned them down, hopping and jumping and learning a few dance steps in between. We bade the group farewell with lots of applause and encore requests. Then we continued to eat, drink, and dance at our leisure, with the evening ending on a happy and relaxed note.

On the next day, Saturday, we left at 9 am for the Kashubian region about 80 km away. We were accompanied, of course, by “our” Maria who once again shared with you everything she knew. We had been lucky with the weather; the sun was shining all the time, and it was hot (30 degrees Celsius!). Naturally, the bus was air-conditioned, but it was unbearably hot when we arrived at our destination. We got to visit a native village with old huts and original equipment. The table cloths, fancy towels, and doilies with bizarre, handstichted patterns were especially beauti-





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ful. We also toured the old school. The bottom line: we got to understand the former lifestyle of the Kashubian people quite well.

Our last planned activity was a hay wagon ride (photo credit: private), a bonfire, and eating barbecued sausages. We were all wondering what that was going to be like. First, though, we saw a big, wonderful wedding party with a gorgeous bride heading into a small, but impressive church (of course, we could not stay for the ceremony). Suddenly, the weather changed – it cooled down considerably, to ca. 19 degrees, and became very windy. Since we had left our jackets on the bus, we promptly started shivering during the hay wagon ride that took one hour. But we made it and warmed up near the fire, drinking (still hot) coffee; cold beer was the other option. Then we headed back to the hotel and enjoyed some free time after another opulent dinner. We had to return home to Zerbst the very next morning. When we met again for debriefing in June, I was pleasantly surprised that the participants lodged no complaints!

Our next “Fasch Trip” will focus on wine and is tentatively scheduled for 27 to 30 September 2018. The destination will be Bad Kreuznach and vicinity.

Karin Spott (Deputy IFS manager)



The following members and Fasch friends have already or will still be celebrating a milestone birthday in 2017!

35th Birthday: Dr. M. Richter, Halle/S.

50th Birthday: Prof. Dr. B. Reul, Canada; A. Dittmann, Zerbst/Anh.

55th Birthday: Dr. J. Arndt, Gommern; Prof. Dr. K. Eberl-Ruf, Halle/S.; C. von Witzleben, Wiesbaden

60th Birthday: A. Bremer, Hannover

65th Birthday: A. Jahnke, Zerbst/Anh.; H. Brost, Zerbst/Anh.; H.-H. Kriegel, Bochum; D. Richter, Zerbst/Anh.; B. Brost, Zerbst/Anh.

70th Birthday: R. Schmeißel, Werdter

75th Birthday: W. Enke, Zerbst/Anh.; M. Enke, Zerbst/Anh.

80th Birthday: Dr. J. Baumgart, Güterglück; W. Krümming, Zerbst/Anh.; P. Kellpinski, Zerbst/Anh.

85th Birthday: E. Arndt, Gommern

281st Birthday: Carl Friedrich Christian Fasch (born on 18 November 1736 in Zerbst)

329th Birthday: Johann Friedrich Fasch (born on 15 April 1688 in Buttstedt bei Weimar)



IMPRESSUM: Editor – International Fasch-Gesellschaft e.V. (IFS) Zerbst, PSF 11 13, 39251 Zerbst/ Anhalt, Germany, tel./fax: +49.3923.784772, IFaschG@t-online.de, www.fasch.net, Facebook: “International Fasch Society”. We thank all authors for their contributions. Editors: Dr. Barbara M. Reul (Luther College, University of Regina, Canada) & Antje Deicke (IFS musicologist); layout and translation: B. M. Reul. Thank you to Brian Clark and Susanne Reul-Zastre for proofreading. © IFS, August 2017.