



Faschiana

July 2016

Newsletter of the International Fasch Society

Volume 20

(IFS), Zerbst/Anhalt, Germany

Dear Friends of Fasch,

Dear Members of the Society,

One of the most wonderful and interesting things about Johann Friedrich Fasch is that, even after decades of continued scholarship, new research findings are reported on an ongoing basis – in our case, in the *Fasch-Studien*. Most remarkable, however, are the downright spectacular Fasch discoveries that are made time and again, with “detective sergeant Happenstance” sometimes lending a helping hand.

Maik Richter, a member of the Fasch Academic Advisory Council, recently came across no fewer than 11 hitherto-unknown letters written by and addressed to our very own court *Kapellmeister* Fasch while examining sources in the Köthen collection that are preserved at the Landesarchiv Sachsen-Anhalt in Dessau! They all date from 1755 and pertain to funeral music composed by Fasch for Köthen. Maik Richter will tell us more about them in a public lecture on 15 September 2016, 7 pm, at the archive in Dessau.

But that’s not all: this year’s issue of *Faschiana* is also filled with scholarly articles, current topics of interest and even some personal information pertaining to Fasch.

Thank you to Barbara M. Reul and Antje Deicke for putting together the twentieth (!) issue of our annual newsletter.

I hope you will enjoy reading it!

Best wishes

Bert Siegmund (President)

Contents:

- President’s Greeting; Important dates (p. 1)
- Preview of the 14th International Fasch Festival in April 2017 (B. M. Reul, pp. 2–3)
- New “Fasch Flyer” in preparation (p. 4); We wish a Happy 60th Birthday to our honorary IFS member Dr. Konstanze Musketa! (p. 4)
- A year of activities with the IFS (p. 5)
- “My path to Fasch” – Volkmar Fasch; Fa(s)ch-question and -answer (p. 6)
- The 2015 Fasch Conference Report has arrived! (B. Clark, pp. 7–10); Zerbst Impressions (p. 10)
- Did you know that...?; We welcome our new members (p. 11)
- Fasch Scholarship News (dissertation by M. Richter, pp. 12–13)
- “Anonymous no longer” – Work by Telemann identified in “Musikstube Zerbst” (Dessau; B. Clark, pp. 13–14)
- 16th IFS Trip, destination: Regensburg and vicinity (K. Spott, pp. 14–15)
- Fasch Exhibit at the Zerbst Palace; Important birthdays; Impressum (p. 16)

Important Dates (2016):

- Executive Board Meeting: 8 September, 5 pm, Wiekhaus, Zerbst/Anhalt
- Free public lecture by M. Richter, 15 September 2016, 7 pm, Landesarchiv Sachsen-Anhalt, Heidestr. 21, Dessau
- Tickets and gift cards are available from the IFS for the following events:
 - 1) Fasch-Geselligkeit, 12 November, 7 pm, “von Rephuns Garten” Hotel, Zerbst/Anhalt; 2) IFS Christmas Concert, 17 December 2016, 7 pm; note the different location: Katharina-Saal, Stadthalle Zerbst/Anhalt, featuring “Johann Friedrich Reichardt” University Chorus Halle/Saale and the Stadtsingechor zu Halle.
- Other important 2016/2017 dates can be gleaned from our Facebook profile (“International Fasch Society”) and our web presence (www.fasch.net).





Faschiana, Summer 2016 – Newsletter of the IFS, Page 2

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



It is evident from the festival motto that the upcoming Fasch Festival will be shaped by the 500th anniversary of the Lutheran Reformation, and for good reason: Martin Luther preached in Zerbst in 1522 (see pictures, private). Moreover, Prince Johann VI of Anhalt-Zerbst was the only sovereign in the Anhalt region to adopt the Evangelical-Lutheran faith in 1644. The biggest church sanctuary, however, as well as the tallest church tower in the town of Zerbst (and in all of Anhalt) was the pride and joy of the Reformed Church of St. Nikolai. There were also Lutheran Pietists living in Anhalt-Zerbst, including *Kapellmeister* Johann Friedrich Fasch.

The festive opening of the 14th International Fasch Festival takes place on Thursday, 20 April 2017, 7 pm, Katharina-Saal, Stadthalle Zerbst, during which the “Fasch Prize of the Town of Zerbst” will be awarded. Renowned ensembles from Belgium, Italy and Germany and world-class soloists will bridge the gap between the Renaissance and the Baroque periods in their concert programmes, focusing on works by Fasch and his contemporaries. The opening concert at 8 pm will feature works by Fasch only, courtesy

of the “Main-Barockorchester Frankfurt”. An orchestral overture, a Sinfonia and two concertos will frame Fasch’s wonderful and rarely performed setting of the “Laetatus Sum” psalm and several gripping arias from Fasch’s *St John Passion*.

The international scholarly conference will take place on Friday and Saturday, 20 and 21 April 2017, in a new location, the conference room of the Sparkasse Anhalt-Bitterfeld Bank in Zerbst, near the “Dicker Turm” across from St. Bartholomäi Church. The focal point will be “Fasch and the Confessional Landscape of his Day.” Scholars from Canada, Great Britain and Germany will be giving papers, with the keynote address being presented by Dr. Michael Maul (Bach Archive Leipzig). They will examine Fasch’s sacred music and the confessional position during J. F. Fasch’s tenure as *Kapellmeister* as well as works by Fasch’s composition teacher in Darmstadt, Christoph Graupner, and the vice-*Kapellmeister* and Fasch’s ultimate successor, Johann Georg Roellig. Admission on both conference days is free. The conference papers will once again appear in a conference report, i.e. the next volume of our “Fasch Studies” series, published by ortus.

On Friday, 21 April, at 5 pm, we will welcome the wonderfully intense ensemble “Zefiro” directed by the Italian star oboist Alfredo Bernadini. They will perform works by Fasch and his contemporaries Heinichen, Zelenka, Stölzel and Telemann. The popular “Fasch Midnight” event at the Zerbst Palace begins at 9 pm and will feature the incredibly versatile female vocal quartet “Niniwe” and its “Rhymes of an Hour” programme, consisting of pop and jazz songs.





Faschiana, Summer 2016 – Newsletter of the IFS, Page 3

On Saturday, 22 April, we are pleased to offer you two fabulous concerts in a row. At 6 pm the world-famous recorder player Dorothee Oberlinger, who teaches at the Mozarteum in Salzburg, will perform for the first time in the Zerbst Ratssaal (town hall, top floor). She has chosen to play chamber music by Fasch and his contemporaries; the same programme will be repeated on Sunday, 23 April, in Burgkernitz. At 8 pm we invite you to attend a large-scale chorale concert at the St. Trinitatis Church with Hermann Max conducting his “Rheinische Kantorei” Chorus and “Das Kleine Konzert” ensemble. They will premiere an overture suite and a *Missa brevis* by Fasch. The latter consists not only of the usual Kyrie and Gloria movements, but also includes a Credo setting, which is unique to Zerbst. Brian Clark, Fasch Prize recipient in 1997, has been tasked with editing this work especially for this concert.

Clark also discovered the missing chorale in Fasch’s cantata “Dein allerhöchster Adel”, to be premiered on Sunday, 23 April, 10 am, during the festive worship service at the St. Bartholomäi Church. It will feature the “Zerbster Kantorei” Choir and the “Cammernmusik Potsdam” ensemble directed by Tobias Eger (see picture: private). A “Fasch Commemoration” at the nearby “Fasch Memorial Stone” on the Neue Brücke – Fasch had rented a house in that street during the 1740s – will take place at 11:15 am. The IFS’s annual general meeting is scheduled to begin at 12:30 pm in the Fasch-Saal (Stadthalle Zerbst).



The assembly hall of the Franciscum Secondary School will be the backdrop for the closing concert at 5 pm and feature the mesmerizing Belgian ensemble “Il Fondamento” directed by Paul Dombrecht. (This historically portentous building was once the home of the *Gymnasium Illustre*, i. e. the national university of Anhalt.) The musicians will perform chamber music by Fasch and also by his “most beloved and most honoured friend” Georg Philipp Telemann, on the 250th anniversary of the latter’s death in 1717.

It is important to us to include school children (and their teachers) in the Festival, including students of the local Zerbst “Johann Friedrich Fasch” music school as well as the children’s dance group “O’Blue”. Wearing historical costumes and performing not only dances from the Baroque period, but – for the first time in 2017 – modern ones as well, the children hope to get the next generation of Zerbst concert audiences excited about music of “their” *Kapellmeister*.

You can also choose from a variety of other attractive Festival events in addition to concerts: exhibitions, a guided tour of the town and a special culinary event, courtesy of the “von Rephuns Garten” Hotel in Zerbst, await. For the first time ever, concert tickets for the 14th International Fasch Festival can be ordered online. The ticket portal, further information regarding the ensembles, other activities and the specially designed “Fasch Package” can be found on our website, www.fasch.net, “Fasch Festival”.

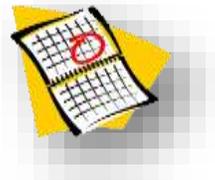
Barbara M. Reul

You are cordially invited to our next “Fasch-Geselligkeit” in November 2016!

On 12 November 2016, 7 pm, Sibyll Ciel and Lothar Gewling will present a programme entitled “*Bühne frei: Musikalische Perlen aus Musical, Film und Operette*” at the “von Rephuns Garten” Hotel in Zerbst/Anhalt. A three-course-meal will be served. Tickets and gift cards for this event as well as the IFS Christmas concert on 17 December are available from the IFS headquarters (call us at 03923/48 47 72 or e-mail us at IFaschG@t-online.de).



A Year of Activities with the IFS (08/2015–07/2016)



- **August:** The “Biederitzer Kantorei” Choir, directed by Michael Scholl, and the “Cammermusik Potsdam” ensemble record the cantata “Der Gottlose ist wie ein Wetter” by J. F. Fasch as part of the series *Mitteldeutsche Barockkantaten*, vol. 2, Amati (2603).
- **September:** On 13 September the IFS focuses on “Our Fasch Archive” during the “Day of the Open Monument” event held at the Zerbst palace. On 20 September the Parish of St. Bartholomäi in Zerbst celebrates its 800th anniversary. On that occasion the volume *800 Jahre Hof- und Stiftskirche St. Bartholomäi – Erforschtes und Erlebtes aus 800 Jahren* (with bonus DVD) is published. It includes an article on musical life at St. Bartholomäi Church during the Baroque era.
- **October:** The Fasch-Kuratorium (Fasch Board of Trustees) meets; it comprises individuals representing the town of Zerbst, the IFS, the Ministry of Culture of the State of Saxony-Anhalt, the district of Anhalt-Bitterfeld and the Regional Lutheran Church. Concrete suggestions for the 14th International Fasch Festival 2017 are requested until November 2015. The IFS Executive Board promptly gets down to work!
- **November:** On 1 November the “Zerbster Kantorei” Choir, directed by Tobias Eger, and the “Cammermusik Potsdam” ensemble perform Fasch’s cantata “Gott, wir warten Deiner Güte” during an anniversary worship service at St. Bartholomä Church.
- **December:** The annual Christmas concert featuring the “Johann Friedrich Reichardt” University Chorus Halle/Saale directed by University Music Director Jens Lorenz takes place at the St. Trinitatis Church in Zerbst/Anhalt on 4 December. The programme includes works by Pachelbel.
- **January 2016:** The completely revised and expanded entry on J. F. Fasch, written by our vice-president Barbara M. Reul, appears in the *Grove Music Online Dictionary*, the most comprehensive and leading resource for online music research in English (Oxford Music Online Platform; free trial subscription available).
- **February:** On 28 February the princely family of Anhalt-Zerbst meets with their subjects in the Zerbst Stadthalle (the former princely riding hall), and the sovereign (Dirk Herrmann, chairperson of the Friends of the Zerbst Palace Society, see www.schloss-zerbst-ev.de) shows them around the palace (virtually, that is).
- **March:** The IFS Executive Board meets. The IFS organizes the closing concert of the 51st “Zerbst Cultural Days” Festival. It features Anna Fauth, soprano (USA), Vladi Corda, violin (Ukraine), and Anastasia Timofeeva, organ (Russia), who present an homage to Katharina II entitled “From young princess to great Tsarina”.
- **April:** The 2015 Fasch Conference Report, edited by Bert Siegmund, Konstanze Musketa and Barbara M. Reul, is published by ortus. Dr. Reul presents a paper on funeral music for Prince Christian August of Anhalt-Zerbst (d. 1747), the father of Catherine the Great, on the occasion of the American Bach Society Conference at Notre Dame University in South Bend, Indiana, USA.
- **May:** On 7 May many guests are part of the festive ceremony during which the new “Fasch bust” – designed by Russian sculptor Y. Borodin and gifted to the IFS in fall 2015 – is revealed. The Fasch Exhibit is open to the public until mid-September (visit www.schloss-zerbst-ev.de to find out more, including opening hours). The destination of our annual Fasch trip is the town of Regensburg and vicinity (organized by Karin Spott, see her report on pp. 14–15).
- **June:** A photo shoot for a new tourist brochure takes place in Zerbst, featuring “J. F. Fasch” (H. Donath) and “Catherine the Great” (T. Nindel) wearing historical costumes. The IFS’s Annual General Meeting takes place on 12 June at the “von Rephuns Garten” Hotel in Zerbst, followed by a public lecture on J. F. Fasch’s autobiography from 1757 (Dr. Reul).
- **July:** A separate website hosted by the town of Zerbst on the occasion of the 14th International Fasch Festival (www.fasch.net, “Fasch Festival”) goes live on 6 July. For the first time concert tickets for April 2017 can now be ordered online (see our preview on pp. 2-3).



New “Fasch Flyer” in preparation!

An awesome photo shoot for a new tourism brochure on Fasch took place at the Fasch Saal (Stadthalle Zerbst; pictures: Helmut Rohm). The director of the local music school “Johann Friedrich Fasch”, Heiner Donath, briefly turned himself into the court *Kapellmeister* of Anhalt-Zerbst. At his side we see Tatyana Nindel, who portrays Catherine the Great, a role that is perfectly suited for her as the chairperson of the Zerbst non-profit society, “Katharina II”. The flyer will be published in three languages: German, English and Russian.



We wish a Happy 60th Birthday to our honorary IFS member Dr. Konstanze Musketa!

On 14 September 2016 Dr. Konstanze Musketa (Halle/Saale) will celebrate a milestone birthday. We wish her the very best, especially good health and enough creative energy for another six decades. Dr. Musketa (picture: private) has been engaged with Fasch since the late 1970s when she analyzed Fasch’s short masses for her *Diplomarbeit*. That she wrote her doctoral thesis on Handel’s chamber duets and has been working at the Handel House in Halle/Saale for 36 years (the exact number of years Fasch was employed as *Kapellmeister* in Zerbst!) may be news to some of our readers. From 1995 to 2008 Dr. Musketa led the International Fasch Society with considerable foresight and vigour, organizing no fewer than six International Fasch Festivals (1997, 1999, 2001, 2003, 2005, 2008). Most importantly, we thank her for her continuing – and incredibly fast – work as the editor of the Fasch Conference Reports as part of our “Fasch Studies” series, to which she has also contributed her own research (most recently in 2015, see p. 8). The entire IFS Executive Board and, in particular, her successors – Barbara M. Reul (president from 2008–2011, vice-president since 2015) and Bert Siegmund (president since 2011) – look forward to many more years of collaboration. Dear Konstanze, stay just the way you are!





“My Path to (Johann Friedrich) Fasch” – Volkmar Fasch, Halle/Saale

How does a person whose last name is Fasch find his way to our Kapellmeister Fasch? That was the question our musicologist Antje Deicke posed to our IFS member Volkmar Fasch. Heads-up: he is “quite sure” that he is “related to Johann Friedrich Fasch,” even though he does not know how to play an instrument, in contrast to his father who was apparently quite musical. Volkmar Fasch wrote the following in his letter to us:

My daughter gifted me with a binder full of music on the occasion of my 70th birthday in 2010. It included a membership for the Fasch Society. She had visited an exhibition at the Zerbst Palace and heard of “Fasch”. On that occasion she remembered the stories I had told her, specifically that

- there were only very few persons with the last name of Fasch (*we checked: there are fewer than 35 entries in the German telephone book – The eds.*);
- our ancestors had immigrated many years ago from Scandinavia; and
- one of our ancestors had been a great musician and composer.

Her interest had actually been sparked a long time ago. She listened to recordings of works by Johann Friedrich Fasch and also read the book about his life (*author: Rüdiger Pfeiffer, published in 1997, the eds.*). Moreover, she scoured the internet for more information and found the Fasch Society in Zerbst. To date we have attended the Festival twice and had a great time. We look forward to 2017 when we plan to visit once again.

Fasch [Johann Friedrich] jetziger Hochfürstl. Anhaltischer Capellmeister in Zerbst, ist an. 1688 den 1sten April in Buttelsädt, einem zwischen Weimar und Buttelsädt liegenden Städtgen, geboren, hat in Leippig unter dem seel. Herrn Kuhnau die ersten fundamenta in der Music, und besonders im G. Baßse geleyet; bey dem Herrn Capellmeister Graupner aber in der Composition sich feste gekennet, in seinen Studenten-Jahren die Direction eines Collegii Musici in Leippig etliche Jahre gehabt, ist hierauf am Graß. Neuf-Blauischen Hofe zu Oera verschiedene Jahre Cammer-Schreiber, ferner nicht gar 2 Jahr Stadt-Schreiber zu Graß, Johann bey Sr. Excellenz dem Heren Grafen Morzini zu Prag engagirt gewesen, und von da aus an obgedachten Hochfürstl. Hof vocirt worden.

Information on J. F. Fasch’s life was first presented in 1732 in J. G. Walther’s Musicalisches Lexicon (s. www.archive.org). Werner Gottschalk from Halle/Saale was able to add much to our knowledge in 2005 when he authored an article for the journal of the Halle Genealogical Society “Ekkehard”. Did you know, for instance, that J. F. Fasch’s father attended the Lutheran grammar school in Halle in 1679? He died on 14 February 1700 at the age of 37 of a “heated fever and insane oral thrush”, having served for nine years as school principal in Suhl, Thuringia. J. F. Fasch’s mother, Sophia Wegerig, was a pastor’s daughter from Leißling. She gave birth to him in Buttelsstedt, Haus Schmiedberg no. 2. Fasch also had two younger sisters, Regina Rosina (b. 1690) and Anna Sophia (1692–1726). Incidentally, we are quite intrigued by the Scandinavian “connection”, as there are Fasch works extant in Denmark and Sweden.

The editors

“Fasch” Question and Answer

Q: Does J. F. Fasch share anything personal in his published autobiography from 1757? (NB: The German original is online, see <https://de.wikisource.org>; an English translation can be found in the 2015 Conference Report, pp. 335–337.)

A: No. It’s a professional biography, if you will; he focuses solely on his musical career. He does, however, refer to visiting his mother in the Thuringian town of Suhl in the travel report section of the autobiography – one wonders: would she have tried to convince him to abandon his dream of going to Italy in favour of a permanent job and a family of his own?

124 III. Lebensläuffe.
(A.)
Lebenslauf des Hochfürstl. Anhalt-Zerbstischen Capellmeisters, Herrn Johann Friedrich Fasch.
(Zusatz zu Walthers musikal. Lexico, Seite 240.)



The 2015 Conference Report, “Zerbst zur Zeit Faschs – ein anhaltinischer Musenhof” has arrived! (Beeskow: ortus, 2015, *Fasch-Studien*, volume 13; includes abstracts in German and in English)

As part of the 13th International Fasch Festival from 17 to 18 April 2015, a two-day conference devoted to the theme “Zerbst in Fasch's day – a ‘Court of the Muses’ in Anhalt” took place in the Fasch-Saal (Stadthalle Zerbst). It took as its starting point Volker Bauer's 1993 book *Die höfische Gesellschaft in Deutschland von der Mitte des 17. bis zum Ausgang des 18. Jahrhunderts. Versuch einer Typologie* (Germany's Courtly Society from the Mid-17th to the Late-18th Century – A Typological Approach). His expression “Court of the Muses” has been quite widely applied to noble houses which cultivated the arts as a means of enhancing their wider reputation, often in imitation of Louis XIV's frankly ostentatious displays of opulence.

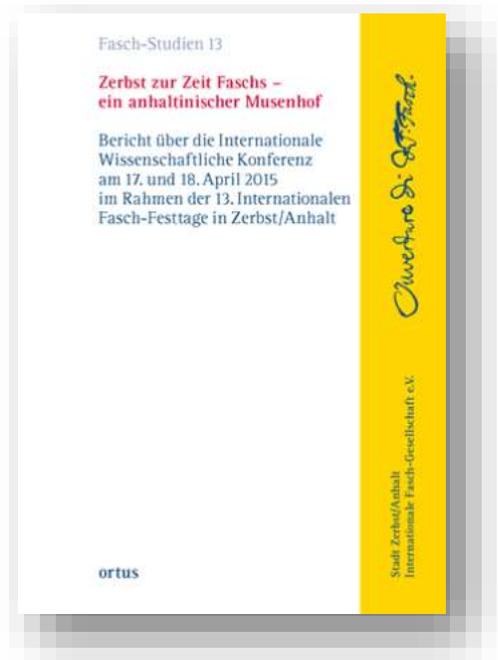
In his keynote address entitled “Court typology: A historiographic model and its music-historical significance”, Wolfgang Hirschmann laid out Bauer's theories and the qualities which he perceived as distinguishing one court from another, in the context of a possible application of these distinctions to the activities of musicians at such courts.

In “What makes a court a ‘Court of the Muses’?”, Ursula Kramer took up his arguments and applied them to one court (that of Hessen-Darmstadt). The latter's musical establishment is well understood by Fasch scholars, since the composer both studied there with his former Leipzig prefect, Christoph Graupner, and throughout his career Fasch sent copies of his music to be performed there. Her conclusions are rather what my own were after reading the entire volume – the general characteristics of court life are ephemeral and depend as much on the individuals involved in various roles as upon the system by which their lives are (theoretically) dictated.

The next paper is without doubt the longest ever published in a *Fasch-Studien* volume. Seventy-plus pages of flowery prose would have been hard enough going, but Rashid-S. Pegah's “*Hausväterlicher Hof* or ‘Court of the Muses’?” is absolutely packed with anecdotal detail (that may well take a lifetime to assimilate), but thankfully never written in such a way that it becomes unreadable. Letters and diary entries give an insight into the human side of the lives of the young princes and princesses of the Dornburg branch of the Anhalt-Zerbst family. Their impressions of events normally only reflected in court accounts or official documents somehow bring dry historical facts to life.

If Zerbst were really to be considered a “Court of the Muses”, all of the arts would have to be cultivated with the same amount of energy as music was. In “The Zerbst palace and the palace garden – Baroque expressions of princely representation and magnificence”, Dirk Hermann (who has long been associated with a campaign to restore the ruins of the home of the Zerbst princes to something approaching its former glory) gave illuminating descriptions of the construction and decoration of the palace, as well as the laying out of the formal gardens and the architectural additions to them.

Antje Sander's “A small ‘Court of the Muses’?” – Artisan and bibliophile treasures from the court of Anhalt-Zerbst at the palace of Jever” complements Hermann's paper. She provided a similarly detailed description of some of the wonderful items that adorned the Jever palace which was used by the members of the princely family who oversaw the Frisian outpost of the Anhalt-Zerbst court. Primary amongst those that survive are wall hangings (fine Flemish tapestries and equally intricate etched leathers) and the many impressive volumes of Prince Johann Ludwig II's extensive library.





Faschiana, Summer 2016 – Newsletter of the IFS, Page 8

As another of the required courtly skills and arts, dance (or more specifically the employment of dancing masters in Zerbst) was the focus of Konstanze Musketa's paper, "that a righteous dancing master must be a good musician': Observations on the dancing master Gottfried Taubert (1679–1746)". In fact, the paper is broader in scope than the title implies. The author covered the role of the dancing master in Zerbst from the beginning of the 18th century and corrected Taubert's date of birth – 1670, not 1676.

Extending the idea of a court characterised by devotion to the muses to the surrounding town, "Zerbst as a 'Place of the Muses': Musical performances by students at the princely school of St. Bartholomäi and by Prussian comedians during J. F. Fasch's tenure as *Kapellmeister*" by Barbara M. Reul explored texts written for musical entertainment both by and for the various staff members of the school attached to the *Bartholomäikirche* (see picture: private). Parallels in form and language between the works dedicated to schoolmasters and those for the princely rulers were drawn, and Reul noted that many (if not all) of the school works included references to the muses. The author also revealed details of a previously unknown "entertainment" given by a Prussian touring troupe of actors and musicians at the court and in the town Zerbst in the 1740s.



An unexpected insight into guest performers with the *Kapelle* under Fasch's direction was provided by Ralph-Jürgen Reipsch's paper, "Christian Wilhelm Stammer – A boy treble from Magdeburg at the Zerbst court". Among private family

papers which had been brought to Reipsch's attention were letters from the boy's father in which he describes how impressed the *Kapellmeister* had been by Stammer's voice in 1738 and that he had wanted to secure his services for further performances; sadly, that was never to happen, for the boy had died.

Bernd Koska expanded the work already done in his book on musical life at the court of Gera with "Johann Friedrich Fasch in Gera and Greiz". The precise chronology of Fasch's life between leaving Leipzig and being appointed *Kapellmeister* in Zerbst has always been sketchy; therefore, it is always nice to be able to pin down a date within those "lost years". The fact that he is described as a law student on the title page of an allegorical work performed at Schloß Osterstein in Gera on 12 July 1715, suggests that he had yet to be appointed to any formal position there at that time. The full wordbook is sadly not known to have survived, but that for a later occasion (the consecration of Reinsdorf church in 1720, by which time Fasch was organist in Greiz) has; it is printed as an appendix to the paper. Arguably even more significant is Koska's discussion of the impact of Pietist thought on Fasch: the association is often expressed in relation to his correspondence with Count Nicolaus Ludwig von Zinzendorf at Herrnhut, but clearly his time in Gera and Greiz was dominated by religious factionalism on the part of the two branches of the noble family there.

In an attempt to show how cosmopolitan the cultural taste of the Anhalt-Zerbst muses was, Janice B. Stockigt presented "From Italy to Zerbst via Prague and Dresden: The transmission and transformation of a *Kyrie mit Waldhörner di Scarlatti*". It is already well known that Fasch and some of his *Kapellmeister* colleagues exchanged music with one another. One particular mass mentioned in the 1743 Zerbst palace inventory (as described in the paper's title) seems to have begun life as a mass with trumpets rather than horns.



Faschiana, Summer 2016 – Newsletter of the IFS, Page 9

Exploring part of the lesser-known “B” portion of the collection of music from Zerbst at the Landesarchiv Sachsen-Anhalt in Dessau (see picture: Wikipedia), Samantha Owens' “The 'hunting song' in eighteenth-century England: A copy of James Hook's *Ye Sluggards Who Murder Your Lifetime in Sleep* from the *Zerbster Musikstube*” described the background to the vogue for so-called hunting songs in 18th-century England. The author then proceeded to discuss the rather unlikely inclusion of an incomplete set of instrumental parts from the “Zerbster Musikstube”.



In “Correspondence between Johann George Roellig and the Court of Anhalt-Zerbst: Musical responsibilities in the 1780s and the Swedish connection” Nigel Springthorpe

examined letters written by the organist, composer and eventually (after a long delay) Fasch's successor as *Kapellmeister* to his various princely employers. The majority of documents relate to Roellig's pecuniary state – a theme running throughout the surviving correspondence of many Zerbst musicians and their overlords! The letters reveal a determined (possibly difficult?) personality, dogged in his refusal to be denied what he felt was owed to him, but ultimately (it seems) unpopular. The second thread concerns music Roellig wrote and performed in Zerbst relating to Swedish royalty – a funeral cantata (*Sej getreu bis in den Todt*) for Adolph Friedrich in 1771, and another (*Euer Hertz soll sich freuen*) to celebrate the coronation of his successor, King Gustav III, in 1772. (Fig. 4 on p. 245 does not unfortunately show the title page, as per the caption.) Both works survive in the Royal Library in Stockholm.

A major success of the previous *Fasch-Festtage* was the performance and live broadcast of an anonymous setting of St John's Passion, edited by Dr. Gottfried Gille. His “On the structure and style of Johann Friedrich Fasch's St John Passion *Ach, wir armen Sünder* (Fasch-Repertorium 1041)” established various reasons for attributing the work to the Zerbst *Kapellmeister*. He also contrasted and compared it to Roellig's St. Mark Passion; full details of both works are supplied in a comprehensive appendix.

In 2008 Maik Richter surprised the Fasch world with the revelation that the composer Fasch fairly regularly received payments from the sister court of Anhalt-Köthen for cantatas and serenatas for princely birthdays. In his paper “Between mourning and rejoicing: Johann Friedrich Fasch's compositions from 1732 and 1742 for the court of Anhalt-Köthen”, he went one step further by presenting two libretti. The former consists of three 11-movement cantatas for the funeral of Christina Johanna Aemilia – for which Fasch also claimed in a letter to Count Zinzendorf that he had written the words. However, Richter pointed out the chorales chosen are from a Halle hymnbook, so they might have been suggested to Fasch by someone in Köthen. The latter was composed on the occasion of a wedding. Richter identified them amongst miscellaneous textbooks in Dessau and Halle.

Hannes Lemke's closing paper took us back to the beginning of the scholarly discussion: “Court of the Muses – yes or no? On the cultural status of the court of Anhalt-Zerbst during Fasch's tenure as *Kapellmeister*.” Having dealt with the basic premise, Lemke went on to present even more details about Fasch's life as reflected in church records, including when he and members of his family took communion and confession (some also mention his second wife and oldest daughter from a previous marriage). On one occasion, in August 1756, Fasch was apparently so ill that the clerics visited him at home to allow him to take Holy Communion.

The volume is completed by the first proper attempt to consider the accuracy of the celebrated entry in J. G. Walther's *Musicalisches Lexicon* on Fasch, and the latter's autobiography as published in 1757. Incorporating



Faschiana, Summer 2016 – Newsletter of the IFS, Page 10

the very latest available information (including citations of papers in the present volume), Barbara M. Reul corrected some glaring errors in the original texts and adds details. These help broaden our understanding of the composer's life. Both texts are printed in an excellent new English translation as an appendix – this should be required reading for English-speaking Fasch scholars.

Overall, this finely produced volume should make the Internationale Fasch-Gesellschaft e. V. and their civic sponsors proud. The high production standards of ortus verlag (www.ortus.de) mean that it is a thing of beauty, not just a source of information. At the same time, it is not an easy book to read; as always, many scholars have brought much new information to light, and it takes time to digest so much detail. Personally, intriguing as I found the theme of the conference, I was slightly disappointed that only two of the muses were considered... What about poetry and other fine arts? A broader idea of the artistic environment could perhaps have been gained, had literary specialists and art historians been involved. I also believe that it was inevitable that Anhalt-Zerbst would not conveniently fit into one of Bauer's categories – the changing priorities (and personalities!) of the various rulers of Anhalt-Zerbst during Fasch's 36 years as *Kapellmeister* meant that the very nature of the court would have to change, too.

Brian Clark

Zerbst Impressions (Pictures: B. M. Reul)

Left: Zerbst market square with St. Nikolai Church steeples; right: Zerbst, view of the pedestrian zone





Did you know that ...?

- Carl Friedrich Christian Fasch, the youngest son of Johann Friedrich Fasch who was born in Zerbst 280 years ago, will greet you with a happy smile when you pass the “Dicker Turm” (corner of Breite and Fritz-Brandt-Strasse) in Zerbst? The electrical substation of the Stromversorgung Zerbst Company has welcomed visitors with illusionistic paintings by Maik Detzner (who hails from Grünheim-Beierfeld in the Ore Mountains) since fall 2013. The back of the station features a painting of Martin Luther (picture: private).



- Hans-Heinrich Kriegel, 2011 Fasch Prize recipient, visited Carl Fasch's grave (section 1/1) at the Jerusalem Cemetery near the Hallesches Tor in Berlin in late February 2016 and that the two of them “liked each other right away”? (picture: private)

- The IFS is updating its fee policy regarding loaning out editions of musical works by Fasch?

- The IFS has purchased a projector and a screen that were used most recently on 12 June 2016 at the “von Rephuns Garten” Hotel in Zerbst on the occasion of a public talk given by Dr. B. Reul (and they worked perfectly)?

- Our president Bert Siegmund gifted the IFS with a beautiful old print of the Zerbst Palace on 12 June 2016?

- Our president travels frequently and always on his own time – and dime – on behalf of Fasch? In the fall 2015 Bert Siegmund attended, for instance, the annual general meetings of the “Mitteldeutsche Barockmusik” Society (which has agreed to sponsor the choral concert featuring the “Rheinische Kantorei” on 21 April 2017) and the *Landesmusikrat* (Music Council of) Saxony-Anhalt as well as the executive board meetings of the “Johann Friedrich Reichardt” University Chorus and the Collegium musicum of the Martin Luther University Halle/Saale. Incidentally, it is partly thanks to constant pressure by the Music Council of Saxony-Anhalt that the state government now contacts hosts of music festivals (including the International Fasch Festival) much earlier about whether or not they will receive funding.

- Filling the post of *Thomaskantor* of Leipzig in the early summer of 2016 – it went to a person who had never officially applied! – was about as exciting as finding a suitable candidate in 1722/23? Fasch had applied for both the Leipzig post and the Zerbst *Kapellmeister* position (possibly at the same time). When the Leipzig town council approached him again in fall 1722, Fasch decided in favour of Zerbst. (His contract is not extant.)



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We welcome our new members!

Henning Müller, Göttingen; Bernd Sikora, Vreden; Dr. Clemens Goldberg, Berlin; Heiner Donath, Weimar. A membership form can be downloaded from our website (www.fasch.net).



Fasch Scholarship News: New Ph.D. thesis by Maik Richter on Latin church music (with chapter on at the court of Anhalt-Zerbst)

Maik Richter is not unknown in Zerbst – ever since his master’s thesis was published by VDM in 2010 as *Die Hofmusik in Köthen: Von den Anfängen (um 1690) bis zum Tod Fürst Leopolds von Anhalt-Köthen (1728)* (“Court Music in Köthen: From its Beginnings around 1690 until the Death of Prince Leopold of Anhalt-Köthen in 1728”), we know that Fasch composed occasional music for the court of Anhalt-Köthen on a regular basis during his tenure in Zerbst. In his article for the 2015 Fasch Conference Report (see Brian Clark’s review on p. 9) Maik Richter examined newly discovered librettos of funeral and wedding pieces that the Zerbst *Kapellmeister* also set to music for the court of Anhalt-Köthen. They emphasize Fasch’s evidently close ties with the princely family of Köthen.

In early December 2015 Maik Richter successfully defended his doctoral dissertation, “Lateinische Ordinariumsvertonungen im lutherischen Gottesdienst in Mitteldeutschland zwischen 1640 und 1770. Studien zur Pflege der *Missa brevis* im protestantischen Kulturraum” (“Musical Settings of the Latin Mass Ordinary in Lutheran Worship in Central Germany, 1640–1770; An Examination of the Cultivation of the *Missa brevis* in the Protestant Cultural Landscape”). The renowned music historians Prof. Dr. Wolfgang Hirschmann (Halle/Saale) and Prof. Dr. Andreas Waczkat (Göttingen) co-supervised the thesis.

The objective of this Ph.D. dissertation can be summarized quickly: when, where and on what occasion were Latin masses performed in Lutheran worship services? To answer this research question Richter draws primarily on extant musical collections and catalogues; town, church and court inventories; and rare performance inventories.

The study is divided up into a theoretical section, a catalogue and a source appendix, with performances of church music at various courts being the focus of the theoretical section.

Specifically, the author presents case studies that shed light on the cultivation of Latin masses at the electoral court of Dresden (prior to its returning to Catholicism) and at the three Saxon-Albertine secundogeniture duchies of Weißenfels, Merseburg and Zeitz. These are contrasted by an examination of the Ernestine duchies of Saxony-Weimar and Saxony-Gotha (including its collateral line Meiningen). The Counts of Schwarzburg in Sondershausen and Rudolstadt ranked just below the (non-royal) princely hierarchy; only very few sources that document their sacred music “culture” are preserved due to palace fires in the 17th and 18th centuries. There is much more archival evidence available regarding performances of Latin church music at the court of Anhalt-Zerbst. They are discussed in a separate chapter in which the author examines extant masses by Johann Friedrich Fasch and Johann Georg Roellig against the backdrop of musical-liturgical customs at the court (picture of the Zerbst court chapel: www.schloss-zerbst.de).



Following an investigation of the most important princely courts in Central Germany, towns are examined, notably Leipzig, a prominent trade centre. Latin sacred music was still held in high esteem by Johann Friedrich Doles, a student of Bach and *Thomaskantor* from 1756 to 1789. Further chapters deal with the town of Halle, both courtly residence and university town; the small town of Mügeln; and the town of Erfurt which belonged to the Electorate of Mainz. The theoretical part of the dissertation closes with a section in which the author examines the decline of Latin church music in the 18th century. The catalogue that follows lists both Latin and German masses as well as movements of masses, divided into prints and manuscripts. Thirdly, the catalogue references fragments and works that can no longer be reconstructed, but also non-extant settings of masses (including works by Fasch and Roellig).



In early 2016 the Non-Profit Society “Mitteldeutsche Barockmusik in Sachsen, Sachsen-Anhalt und Thüringen” decided to publish this dissertation as a volume in their research series *Forum Mitteldeutsche Barockmusik*. The exact date of publication date has yet to be announced. The goal is for it to become available during the first half of 2017, i.e. in time for the anniversary of the Lutheran Reformation. Congratulations!

The Editors

“Anonymous no longer” – Work by Telemann identified in the “Musikstube Zerbst” (Dessau)!

It has long been known that Telemann's church music was performed in Zerbst while Johann Friedrich Fasch was *Kapellmeister* there. At least two complete cantata cycles by the most famous composer of his day were heard in the castle chapel, and Konstanze Musketa has shown that he was paid 50 *Thaler* to compose a work for the celebration of Fürst Friedrich August's ill-fated wedding to Caroline Wilhelmine Sophie in 1753.¹ None of his music was known to have survived until modern times in the collections of music that once belonged to the Zerbst *Kapelle*.

In the section of the inventory of the “Concert-Stube” of the Zerbst Palace devoted “to music parts and scores”, which was compiled “according to a specification of *Kapellmeister* Mr. Fasch” in 1743 as part of a general inventory of the castle and its estates, we find two entries which read: “Kyrie with violins, di Telemann.” More than half (11 out of 20) of the Magdeburg master's settings of the *Missa brevis*² are “parody masses” based on chorale tunes, familiar to and resonant of particular liturgical feasts for the Lutheran congregations of his day.

Among the surviving *Zerbster Musikalien* held at the Landesarchiv Sachsen-Anhalt are two such settings (shelfmark: Z 100, A 38 and A 39). The composer of A 39 had already been identified by the staff of RISM, an organisation whose work consists of cataloguing music in every library and archive across the globe (www.opac.rism.info). With the help of a score of the same work in the other portion of the *Zerbster Musikalien* which is currently in Halle (Ms. 253) and headed “Melante”,³ they recognized the piece as the *Missa super cantilenum Kom[m] heiliger Geist* “in festo Pentecost” (for Whitsunday), see TVWV (the catalogue of Telemann's vocal works) 9:10.

Surprisingly, the RISM researchers do not seem to have looked among Telemann's other known mass settings in an attempt to identify the composer of A 38; this work is also a parody *Missa brevis*, based upon the chorale *Gott der Vater, wohn uns bei*, the “Hauptlied” or hymn of the day for Trinity Sunday.⁴ Had they consulted the Telemann Catalogue, they would soon have realized that it is TVWV 9:9, a mass for the same feast day.⁵

While vocal and instrumental parts were usually written in the same key, with the exception of the organ part which had to be notated a whole tone lower due to the tuning of the instrument, that is not the case in the parts that are extant in Dessau. The vocal parts and the organ parts are in D Major while the string parts are notated a minor third higher. How was it possible for all musicians to play in the same key? Perhaps Fasch raised the pitch for a performance in another church whose organ was tuned differently; or he wished to make them more comfortable for the singers he had available.⁶





Faschiana, Summer 2016 – Newsletter of the IFS, Page 14

Since there are no independent instrumental parts for either of the masses – they simply play exactly what the singers sing – they match the description in the Inventarverzeichnis: “Kyrie with violins”. Thus, two pieces of Telemann's music which were performed in Zerbst under Johann Friedrich Fasch have been indentified and will hopefully prove popular with performers both in Zerbst and further afield. In fact, I have already suggested to an English conductor that he might like to record it as part of a Zerbst-related project.

Brian Clark

¹ His “Sicilian” cycle was first heard in 1723/24 and the *Geistliche Gedichte* were premiered in 1727/1728. See Konstanze Musketa, “Johann Friedrich Fasch und die Zerbster Feierlichkeiten zur Hochzeit des Fürsten Friedrich August von Anhalt-Zerbst 1753”, in *Johann Friedrich Fasch als Instrumentalkomponist*, (2005 Fasch Conference Report = *Schriften zur mitteldeutschen Musikgeschichte* 14, Beeskow: ortus, 2005, p. 197); the cantata was called *Brich aus und laß Dein Jauchzen schallen*; the textbook is kept in the Zerbst Franciscum Library, D-Zeo, 2° A. 11. c., no. 41, fols. 123^r–125^v.

² A *Missa brevis* consists of the Kyrie and Gloria portions of the Latin mass. Those performed in the *Schlosskirche* during Fasch's lifetime on major feasts of the church year were simply referred to as “Kyrie Latine” in the court chapel diaries (except that the Kyrie text was in Greek, not Latin; see D-LASA, Z 91, IXa, vols. 351–376).

³ An anagram of the composer's name is often found on manuscripts of his music. The manuscript is in the Zweigbibliothek Musik of the Universitäts- und Landesbibliothek Sachsen-Anhalt (D-HAmi).

⁴ It is printed as no. 92 in the *Zerbster Gesangbuch*, 1697.

⁵ The Brussels Conservatoire Library has scores of both masses in a volume which also contains three further masses by Telemann (B-Bc, Mus. 42); it is thought to be in the hand of Johann Gottlob Harrer (1703–1755) who succeeded J. S. Bach as *Thomaskantor* in Leipzig.

⁶ The voice parts are rather low in tessitura (the bass often descends to a bottom D).

16th Annual IFS Trip (19–22 May 2016) – Destination: Regensburg and Vicinity

It was that time of year again. We wanted to go on a trip, and like every year I worried a lot: “Would everything go according to plan? Would everyone have a good time? Hopefully, there won't be a traffic jam on



the Autobahn, and it would be great if it were sunny for the four days we will be away....” This is what I think about when I organize a trip (this was, incidentally, the fifteenth trip I have organized, of a total of sixteen! Pictures: Dr. Harmut Wilcke).

After collecting all travellers on Thursday, our trip to Regensburg proceeded as planned. It was smooth sailing all the way there, and our SCM bus even got admired a little. Our driver was also very surprised that he was allowed to drive into the pedestrian zone and park right in front of our accommodation, the “Arch” Hotel in the Old Town.

We quickly checked into our rather pretty rooms, and after enjoying supper together, we went on a guided walking tour to make the most of the evening. We learned all about weird street names on that tour (mysteriously entitled “From the Krauteren to the Schoppen”). It was really interesting – and, of course, it rained in Regensburg (*NB: A possible literal translation of “Regensburg” is “rain's castle”*). But then, anyone can walk outside when the weather is nice. And there is really no bad weather, just inappropriate clothing, as they say! In any case, several members of our group enjoyed a glass of wine at the end of our first day of travel.



On the second day we went on a guided tour called “Experiencing a historical town”. Afterwards we went to view the BMW Factory. The men yelled “hurrah”, and even the women were impressed by all the technology. I, for one, was frightened by the huge number of robots who, like artificial humans, used their long tentacles to place the smallest parts where they needed to go. I felt as if I had been transported into a science fiction movie. The three hours were over in a flash, and some of us would have liked to admire the technology a little longer. We felt that the final product, i.e. the car, was pretty awesome, but the high price resulted in serious sticker shock for some of us.



Following the tour, we enjoyed some free time – I always plan it that way. A small group and I toured the extremely interesting Museum of the Imperial Diet in the Old Town Hall building. Incidentally, all of our guides explained wonderful old sayings to us, so much so that we began to believe that Regensburg was the “town of proverbs”. Here is an example: “Throwing money out of the window” (*English equivalent: “throwing money down the drain”*). Apparently, money was thrown out of a particular window of Regensburg’s Old Town Hall, so people waiting below could catch it.

After supper we enjoyed a solo entertainer who made us get up and dance. He also shared little anecdotes of his town and sang the popular folk song “Als wir jüngst in Regensburg waren” (“When we recently visited Regensburg”) with us. This song has many verses; we sounded great singing the chorus!

With Saturday’s agenda being jam-packed, everyone was exhausted at night. After all, we had driven to Kehlheim and boarded a boat to get to the Weltenburg Monastery – despite the scorching heat and a gazillion people doing the same thing! We grinned and bore it, also because everything was way too interesting to complain. The monastery church was thrilling and beautiful to look at. We also lucked out with our guide (“the best in the world”), as he hailed from Leipzig. A tour of the monastery’s brewery and a bite to eat had worn us all out, but with a glass in hand to bring back as a memento.

Following a somewhat chaotic return – the boats did not leave according to schedule – we eventually all made it to the Princely Palace of the “Thurn und Taxis” family in Regensburg. The opulence of the rooms made us gasp. “Insane”, we said, agreeing that “we would not want to live here!” But we could definitely use the money. Each guest then found his or her own way back to the hotel. Next, we met for dinner – every single night featured a fabulous buffet meal. Eventually, the evening came to a close over a glass of wine in an outdoor downtown location.

We were scheduled to return home on Sunday. But we did not leave right away: we first boarded another boat, passing the Danube gorge and heading to Donaustauf to reach and eventually take a tour of the Walhalla, the famous “Befreiungshalle” (Hall of Liberation, see picture). This was another highlight of our trip. It is an imposing, incomparable monument and beautiful to look at while travelling up and down the river by boat. These were our final impressions as we began our journey back home – and the sun was shining the entire time! As a matter of fact, it had only rained on the first evening. As we say in German, “when angels travel...”! Thank you to Holger, our expert bus driver, who took us safely to where we needed to go. On a personal note, I would like to thank Monika and Claudia, who did a great job looking after everyone on the bus and supported me to the best of their abilities. The bottom line: this was once again a successful trip, filled with many experiences. After taking a democratic vote, we decided on our next destination: Poland, specifically the (formerly German) town of Danzig. Save the dates: 18–21 May 2017 (Thursday to Sunday). I thank everyone who came along and hope that all of my faithful travellers (and perhaps also a few new guests) will join me again next year.

Karin Spott (Deputy General Manager of the IFS)



Faschiana, Summer 2016 – Newsletter of the IFS, Page 16

A visit of our Fasch Exhibit at the Zerbst Palace is always worth a visit!

Have you ever been inside the Zerbst Palace? If yes, when was your last visit? The local non-profit society that promotes the rebuilding of the Zerbst Palace has been incredibly active for years and documents their activities meticulously online (visit www.schloss-zerbst-ev.de for more information). In early July 2016, for instance, five stools, handmade in Egypt (!), were taken to the first floor of the Palace and placed below portraits of the Zerbst sovereigns in the first princely ante-room.

We like to take this opportunity to express our gratitude to everyone who welcomed visitors to our two show rooms between April and September 2016 (picture: private). We hope that the Palace will reopen its doors in time for the Fasch Festival in 2017, but that is entirely dependent on the weather and whether the Lord of the Manor grants his permission!



We offer our congratulations to all IFS members and friends of Fasch who since January 2016 already have celebrated or still be celebrating milestone birthdays!

35th birthday: A. Deicke, Gutenberg

40th birthday: M. Bogun, Stuttgart

50th birthday: J. Agustsson, Island

55th birthday: U. von Thadden, Zerbst/Anhalt; S. Berthelsen, Copenhagen; G. Schmidt, Leipzig; B. Clark, Scotland

60th birthday: Dr. K. Musketa, Halle/Saale; Dr. M. Märker, Markranstädt; G. Reul, Altstadt a. d. Waldnaab

65th birthday: C. Berthelsen, Kopenhagen; Th. Fläming, Niesky; S. Fahle, Zerbst/Anhalt

70th birthday: Dr. K. Uebe, Darmstad; R. Strüve, Leer

75th birthday: Dr. K. Dürrwald, Güterglück; G. Wilke, Zerbst/Anhalt; K. Bürkner, Zerbst/Anhalt; B. Kellpinski, Zerbst/Anhalt; E. Sperling, Zerbst/Anhalt; P. Bürkner, Zerbst/Anhalt; K. Fasch, Halle/Saale; G. Wendel, Zerbst/Anhalt; Dr. med. H.P. Hummelsiep, Berlin; G. Sperling, Zerbst/Anhalt

80th birthday: O. Sommer, Zerbst/Anhalt

90th birthday: D. Beythan, Mannheim; A. Sebald, Weiden

280th birthday: Carl Friedrich Christian Fasch (born on 18 November 1736 in Zerbst)

328th birthday: Johann Friedrich Fasch (born on 15 April 1688 in Buttstedt near Weimar)



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