



Faschiana

Summer 2019

Newsletter of the International

Volume 23

Fasch Society, Zerbst/Anhalt, Germany

Dear Friends of Fasch,

a new issue of our *Faschiana* newsletter has arrived, as always in time to make it onto your summer reading list. This issue contains a lot of information about our Society and “Fasch’s world”. Of course, much emphasis has been placed on the 15th International Fasch Festival, the biennial culmination of IFS activities. However, the Fasch Festival is not a true representation of everything the IFS does – the many, much smaller activities carried out throughout the year in Zerbst/Anhalt paint a much more accurate picture. Two individuals who shaped the latter over several decades retired from the Executive Board in April: Karin Spott und Karin Crain. We thank them profoundly for their untiring efforts (see pp. 9 and 10), and I would like to express my personal gratitude to them as well.

The new IFS Executive Board met in early July and has begun focusing on future projects, including the revamping of our Fasch Exhibit and planning the next Fasch Festival. Our goal is to ensure that Fasch and his music will continue to be vibrant and present in Zerbst’s cultural life.

Happy reading – have a great summer, and a huge thank you to our *Faschiana* editor, Barbara M. Reul!

Best wishes

Bert Siegmund, IFS President

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Important Announcements and Dates (2019):

- The national “**Day of the Open Monument**” will be held on **8 September 2019**. This year’s focal point is “Modern (Period): Transition in Art and Architecture”. The Zerbst Palace and our Exhibit will be open for visitors that day.
- The **IFS Executive Board** will meet next on **3 September 2019**.
- The traditional **IFS Christmas Concert** featuring the “Johann Friedrich Reichardt” University Chorus Halle/Saale will take place on Sunday, **7 December 2019, 5 pm**, at St. Trinitatis Church in Zerbst/Anhalt. You can order tickets via e-mail or telephone at our headquarters or at the Zerbst Tourist information.
- For further announcements and dates in 2019/2020, please check our Facebook site (“International Fasch Society”) and our internet page (www.fasch.net).





Review of the 15th International Fasch Festival, “Music in Anhalt-Zerbst”, 11–14 April 2019, in Zerbst/Anhalt

It is well-known that musical life at the Zerbst court was vibrant especially during the first half of the eighteenth century thanks to Johann Friedrich Fasch and his “Princely Capelle”. The goal of the 2019 International Fasch Festival was to present music by Johann Friedrich Fasch and his contemporaries as viewed through an (Anhalt-) Zerbst lens as well as to introduce new performing venues in Zerbst and include innovative types of concerts in the varied Festival programme.

The 15th International Fasch Festival commenced on Thursday, 11 April, with an award ceremony honouring the 2019 Fasch Prize recipient, Baroque violinist Anne Schumann. Under her leadership the wonderful ensemble

“Fürstenmusik” performed a fabulous and well-attended opening concert held at the Stadthalle Zerbst’s Katharina-Saal. The concert was broadcast live by Central Germany Radio (MDR). It featured several fantastic modern premieres of works by the Zerbst Kapellmeister Fasch that had been edited by Prof. Dr. Manfred Fechner, 2017 Fasch Prize recipient, especially for the event.

An international scholarly conference took place on Friday, 12 April, and Saturday, 13 April, at a local bank’s conference room. Twelve scholars from Germany, Austria, Russia, Canada, and New Zealand presented their research. They focused on musical life in the principality as well as persons and music connected closely to Anhalt-Zerbst, including in Jever, Darmstadt, and the Russian Empire. The keynote address was delivered by Dr. Barbara M. Reul (Luther College, University of Regina, Canada).

She shared surprising insights on how professional musicians, officially tasked with providing

music for the towns of Zerbst, Coswig, and Rosslau as well as the counties (“Ämter”) Zerbst, Lindau, and Walternienburg interacted with so-called “Musicanten”. The latter were typically tradespeople in real life and promised citizens of Anhalt-Zerbst similar amounts of musical fun for less money. Other scholars examined musicians who had important ties to Zerbst and provided details on musical life at the Zerbst court (especially at the court chapel) and at the town churches in Zerbst prior to, during, and after Fasch’s 36-year tenure (1722–1758). Moreover, dancing masters for Zerbst, in particular the famous Gottfried Taubert were highlighted, as were historical bassoons and their specific sounds which conference participants and audience members could experience up close. The accompanying conference report will once again be published shortly by Ortus (*Fasch-Studien* 15) and edited by Prof. Dr. Barbara M. Reul and Dr. Konstanze Musketa.





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On Friday evening, 12 April, Shalev Ad-El (Israel) harpsichordist, conductor, and 2008 Fasch Prize recipient, and his ensemble “Il Gardellino” which is based in Belgium (photo credit: S. Ad-El) returned to Zerbst to perform at St. Trinitatis Church. This outstanding concert featuring works by J. F. Fasch and his contemporaries was an absolute pleasure, even though the soprano soloist had to cancel at the last minute and a German colleague replaced the trumpet soloist at short notice.



On Saturday, 13 April, the world-renowned gamba player Hille Perl performed an afternoon concert in the sold-out Ratssaal (a part of the concert was also repeated on Sunday, 14 April, in the small Baroque church in Burgkernitz). Even though no works for gamba by Fasch seem to have been preserved, the audience was delighted with the chosen programme.

“The Artcores”, a local band known well beyond Zerbst, offered a musical bridge from rock to baroque during the “Fasch Midnight”. For the first time, this event took place inside the hangar of the former Zerbst airport because it was still too cold to present it inside the Zerbst Palace.

On 14 April, a festive worship service was held at the former court and collegiate church St. Bartholomäi. It included a Fasch cantata performed by the Zerbster *Kantorei* (church choir) and the ensemble *KONbarock*, directed by district church musician Tobias Eger. The Zerbst *ensemble trompetu* played Steffen Schleiermacher’s “Fasch Fanfare” at the Fasch Memorial Stone on Neue Brücke street following the service. The Annual General Meeting of the International Fasch Society took place at the Ratssaal shortly after, with a new executive board being elected. Its members will collaborate with the City of Zerbst/Anhalt on organizing the 2021 and 2023 International Fasch Festivals.

For the closing concert which was held that day at 5:00 pm in the sold-out Katharina Saal (Stadthalle Zerbst), the organizers had come up with another “first”: a cross-over concert entitled “Fasch meets Jazz”, featuring the “Cristin-Class-Trio”, the Wernigerode Philharmonic Orchestra, and the Chamber Choir of the “Johann Friedrich



Reichardt” University Chorus Halle/Saale, directed by University Music Director Jens Lorenz. The first half of the concert featured four Vesper psalm settings by J. F. Fasch and a new arrangement of his *Magnificat*. The audience, which included the patron of the 2019 Fasch Festival, Rainer Robra, Saxony-Anhalt’s Minister of Culture, responded enthusiastically. Christoph Reuter, Cristin Claas’ keyboardist, had managed to add a truly personal, jazzy touch to Fasch’s *Magnificat*. His approach to music was met with great approval by the many “Gymnasium Francisceum” secondary school students in attendance to whom Reuter had already paid a visit in late February 2019. The second half of the concert was tailored fully to Cristin Claas and her trio. They expertly found their way back to the baroque, Fasch’s era, by improvising during some of the pieces.

The 15th International Fasch Festival also hosted two successful student concerts on “Music and Dance at the Zerbst Court” at the Zerbst Stadthalle on

Thursday morning. A large audience gathered on Friday morning in the main foyer of the Sparkasse Anhalt-Bitterfeld bank on Alte Brücke street to listen to a pre-conference concert performed by 2019 Fasch Prize recipient, Anne Schumann. She was joined by two members of her ensemble “Fürstenmusik” (photo credit: IFS).



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On Friday afternoon, visitors could watch the “Künstlervereinigung Gruppe 90” as they took inspiration from Fasch’s music to create art. All seats in the Zerbst “Schlosskonditorei” pastry shop and café were occupied on Saturday morning, when Friedrike Misch for the first time performed a “Fasch-Matinée” on the piano. On Saturday evening, 25 people gathered at the local “von Rephuns Garten” Hotel to enjoy a “Fasch Menu” that Chef Henning Strüber had created specifically for the occasion. Inbetween courses Dr. Barbara M. Reul chatted about eating habits in the eighteenth century and shared a few “secrets” (i.e. little-known facts) about Fasch and his family. Finally, the 16th International Fasch Festival is scheduled to take place from 15 to 18 April 2021 in Zerbst/Anhalt. The opening concert will be a birthday celebration – whether Johann Friedrich Fasch would have chosen to bring liquor to celebrate his 333rd birthday (which is called a “Schnappszahl” or “schnapps number” in German) is anyone’s guess.

B. M. Reul

Fasch Prize Recipient of 2019: A Speech in Honour of Anne Schumann

On 11 April 2019 Dr. Barbara M. Reul (2005 Fasch Prize recipient) read her German translation of a speech written by Brian Clark (1997 Fasch Prize recipient) who was unable to attend the event. Immediately afterwards Anne Schumann signed her name in the Ehrenbuch (Book of Honour) of the City of Zerbst/Anhalt. NB: The English version printed below includes translations of Anne Schumann’s quotations in German; photo credit: S. Schmidt.



Ladies and gentlemen,

The very existence of The International Fasch Society and the Fasch Festival grew out of an appreciation of the music of the Kapellmeister to the court of Anhalt-Zerbst. What sets this Festival apart from probably any other conference or festival, though, is that scholarship and performance provide a mutual context for one another; repertoire that has been discussed in lectures is played and sung by high-class ensembles, transforming the dry words on paper into a real-life experience.

The recipient of this year’s Fasch Prize of the City of Zerbst is someone for whom that very approach has been a life’s work.

As a young student, Anne Schumann’s future seemed clear – if she continued to develop as she had, a place in a top orchestra would be hers (in fact, she joined the Leipzig Gewandhaus in 1989). She loved orchestral repertoire and playing opera.

Yet, something changed. Anne’s mother, a member of the Händel-Festspielorchester, had heard colleagues experimenting with old instruments in the Händel-Haus in Halle. One Christmas, she bought Anne a baroque violin (which “sounded like a cigar box”!), but the seeds were sown. When John Eliot Gardiner performed Handel’s *Israel in Egypt* in 1985, Anne – disappointed not to have been able to procure a ticket – listened on the radio and was transfixed; here were singers who freely ornamented the music, who sang together rather than in competition with one another, and without vibrato.



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Later, at a Kloster Michaelstein course her mother had recommended, she encountered someone who would radically change her approach to the violin, and to music-making in general: the late Ludger Rémy, also a Fasch Prize recipient. Although Anne also studied with historical violin specialists, Monica Huggett and Stanley Ritchie, it was Rémy who challenged her to remove chin and shoulder rests and feel the new freedom – not only physically but also aurally; no longer trapped in a vice, the instrument was free to vibrate as it had been intended to, and the relationship between player and sound changed, too. She recalls making someone stand behind her just in case she dropped her instrument. By the end of the session, she was playing virtuoso music from the seventeenth century with a new-found freedom, and doing so fearlessly.

It was a few more years before Anne Schumann (photo credit: www.anneschumann.info) decided that, much as she loved playing with the Gewandhaus and the financial security it brought in the new post-DDR world, the early instrument scene fascinated her so much that she felt she had at least to try something new. Her friend, the tenor Anthony Rolfe Johnson, set up auditions for two leading directors, Trevor Pinnock, and John Eliot Gardiner, and she was invited to lead the European Union Baroque Orchestra (a course in which newly graduated students from around the EU spend six months working together with top conductors, studying for weeks at a time, touring concert repertoire and essentially learning what it is to be a full-time musician). Using period violins, Anne covered everything from Monteverdi to Brahms, *Don Giovanni* to *Carmen* under John Eliot Gardiner and was a regular in his big cantata project in the year 2000, the “Bach Pilgrimage”. Yet, she also craved chamber music which brought greater freedom, and also more close work with Ludger Rémy, who – despite objecting to the label “teacher” – taught Anne Schumann a lot about musical expression: how to play softly but still be heard and how to hold the listener’s attention; in short, how to perform as opposed simply to play. While the English always emphasise the beauty of the sound, Ludger Rémy was never afraid to find the correct affect for a work, even if it meant going to extremes.



Fasch’s music – which Anne Schumann has played and recorded in editions made by another Fasch Prize recipient, Prof. Dr. Manfred Fechner – “requires great technical skills from the players. It doesn’t look like much on paper, but often turns out to be uncomfortable to play on the instrument”. Fasch’s music also requires “a very clear interpretation. One has to connect the splendid baroque sound with something fragile and sensitive – and that is a real challenge.”

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One Fasch Festival concert brought new revelations about the quality of the original court Kapelle; playing music by the court organist, Johann George Roellig, and especially by the concert master Carl Höckh, was illuminating – the latter “was a surprise. He was evidently both a very humorous and superb violinist.” The whole idea of the concert was to hear Fasch’s music in the context of his immediate contemporaries and colleagues; Anne Schumann has continued to explore this theme with her ensemble “Chursächsische Capelle Leipzig”. She comments: “In order to really entertain the audience when making music – which I view to be essential as far as Fasch’s music is concerned – a performer has to know the music virtually inside out, also get a sense what the



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others are playing. That is the only way to enter into a conversation with the other players and thus the audience and not just read the words of a text.” And: “Fasch’s music deserves to be played as he and Höckh would have – listening to one another, challenging the other player, reacting to musical details and improvised decorations etc., in order to make conversation. That’s how music from around 300 years ago can be brought back to life again and entertain today’s listeners.”

And that, indeed, is the whole point of the Fasch Festival – what do all the musicological research and the publication of new editions of his music achieve if the scholarly endeavour is not partnered by outstanding, spirited performances? One of the major exponents of Fasch’s music is deservedly honoured tonight for playing her part in doing that very thing: Frau Anne Schumann, Fasch Prize recipient of 2019. Brian Clark

A (short) Year in Review with the International Fasch Society (10/2018-07/2019)

- **October:** The 2018 Annual General Meeting and a “Fasch-Geselligkeit” event (“Fasch and Wine”) take place on 19 October at “von Rephuns Garten” Hotel in Zerbst/Anhalt.
- **November:** The IFS Executive Board meets on 7 November.
- **December:** J. F. Fasch died 260 years ago on 5 December 1758. The traditional annual Christmas concert, featuring the “Johann Friedrich Reichardt” University Chorus Halle/Saale directed by University Music Director Jens Lorenz, takes place on 8 December at St. Trinitatis Church in Zerbst/Anhalt.



- **January 2019:** “Fasch in a new guise” – State Secretary Michael Schneider, invites Andreas Dittmann, mayor of Zerbst/Anhalt, and Bert Siegmund, IFS president, to introduce the 15th International Fasch Festival to Federal State representatives as a concert event supported by the state of Saxony-Anhalt.

- **February:** The IFS Executive Board meets on 7 February. On 28 February keyboardist Christoph Reuter visits the Gymnasium Franciscum, a Zerbst secondary school, to introduce the 15th International Fasch Festival in April 2019.
- **March:** A new CD with violin sonatas composed by the Zerbst concert master Carl Höckh appears on the *cdaccord* label.

- **April:** The 15th International Fasch Festival takes place from 11 to 14 April. A new IFS Executive Board is elected to serve from 2019 to 2023. On 15 April Johann Friedrich Fasch would have celebrated his 331st birthday. On 17 April Karin Spott (former deputy IFS general manager) celebrates her 80th birthday.
- **May:** On 2 May 2019, the 290th birthday of Catherine Great, the Zerbst Palace – which continues to impress by reinventing itself – opens its doors for the season (see <http://www.schloss-zerbst-ev.de/>); a visit is always a great idea! On 24 May Andreas Dittmann is elected to serve as mayor of Zerbst/Anhalt for another seven years.
- **June:** As of 13 June, visitors can once again view Jaroslav Borodin’s bust of Johann Friedrich Fasch in our exhibition at the Zerbst Palace. On 29 June the “Friends and Sponsors of the Bach Memorial at the Köthen Palace”, led by IFS Executive Board member Dr. Maik Richter, visit Zerbst/Anhalt, for their first meeting with their counterparts.
- **July:** The IFS Executive Board meets on 2 July and starts preparing for the 16th International Fasch Festival in 2021. Dr. Barbara M. Reul presents a paper on Fasch and his application for the *Thomaskantorat* at the Bach Network Dialogue Meeting held in Cambridge, UK, from 9 to 13 July 2019.

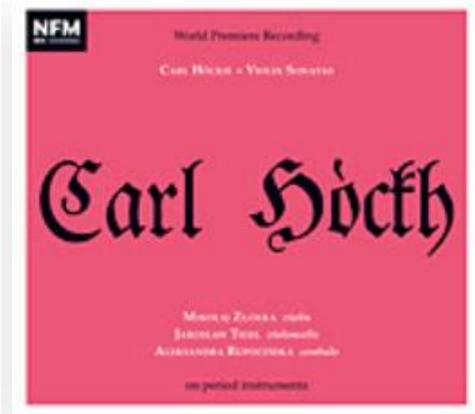


New CD featuring music by Zerbst concert master Carl Höckh (ACD 255) released!

<http://cdaccord.com.pl/album.en.html?acd=255>

Mikołaj Zgółka (violin), Jaroslaw Thiel (violoncello), and Aleksandra Rupocińska (harpsichord) recently recorded sonatas composed by the Zerbst concert master Carl Höckh (1707–1773). Höckh joined Johann Friedrich Fasch's "Princely Court Kapelle" in 1734. His students included Carl Friedrich Christian Fasch, born in Zerbst in 1736 and the future founder of the Berlin "Sing-Akademie" choral ensemble.

Here is an excerpt from the CD booklet (quoting from Anna Marks' English translation of the Czech text by M. Zgółka): "Carl Höckh's work is exclusively instrumental. According to the current state of research, it includes several symphonies, violin sonatas, parthien, capricetti and violin concertos. Many works are considered missing, and there are also problems with unambiguous identification of some of them. Additional difficulties are caused by the spelling of the composer's surname; Höckh, Hök, Heck – these are a few examples of its various spellings. This album features sonatas from two sources: Die Sächsische Landesbibliothek – Staats- und Universitätsbibliothek and *Musikalisches Vielerley* in the edition of Carl Philipp Emanuel Bach (Hamburg 1770)."



Later, we read: "The inclusion of Höckh's works in the large collection of Carl Philipp Emanuel is not a coincidence, it results from the genuine closeness between the two artists. In 1758, Berlin was besieged by the Russian army. Bach decided to leave the city and take shelter outside it in Zerbst with the Fasch family. There he certainly met Carl Höckh in person and was introduced to his work. They may have made friends in 1750 or 1751, when Höckh successfully performed in Berlin, and his violin concertos were described as extraordinarily beautiful. The order in which the works on this album are arranged is not a coincidence – it partly refers (where possible) to the tonal relationships. Most interesting is the relationship between the first and the last sonata. Both works in the key of D major are almost identical in their texture. The first movements show an unusual similarity, although the final Sonata in D major has many more ornaments. The second movements remain almost identical, while the third movements have a common opening motif, but their developments and subsequent virtuoso performances evolve in completely different directions. These two works flanking the whole album are an interesting example of Carl Höckh's development of form and composing inventiveness." Happy listening!

Fa(s)ch Question and Answer

- *The promotional materials for the 15th International Fasch Festival 2019, i.e. all the posters as well as the programme guide (s. p. 2, the ed.), featured a smiley gentleman wearing a baroque costume sitting at a harpsichord. Might that be ... Herr Fasch?*

Almost! Heiner Donath, head of the district music school in Zerbst/Anhalt, which is named after J. F. Fasch, did the honours. He had first played Herr Fasch at a 2016 photo shoot for a new "Fasch and Catherine the Great" flyer. Donath also recently joined the IFS Executive Board (see p. 8). It was the idea of designer Steffi Heger (Büro ix, Zerbst/Anhalt), to give Fasch a "modern face"; in the background of the picture, you will be able to spot the Zerbst Palace pond and its water fountain.





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New IFS Executive Board elected for 2019 to 2023, and Dr. Inge Werner made an honorary member of the IFS!

During the Annual General Meeting that took place on 14 April 2019 as part of the 15th International Fasch Festival, the following individuals were elected for a four-year term (photo credit: S. Schmidt): Bert Siegmund will continue as president and Jens Lorenz as vice-president. They will be joined by Antje Deicke (new vice-president) and Sabine Fahle (new secretary, not featured in the picture below) as well as Dr. Jens Arndt, Heiner Donath, Dr. Barbara M. Reul, and Dr. Maik Richter (new members-at-large). The general manager of the IFS, Dr. Inge Werner (photo credit: IFS) was made an honorary member of the Society, much to her surprise and delight.



We would also like to express our sincere gratitude to Karin Crain (former secretary, s. p. 10) and Karin Spott (former deputy general manager, s. p. 9), who retired after many years of volunteering their time on the IFS Executive Board. During the last three decades (!) these enthusiastic ladies have made a major contribution to the popularization of the International Fasch Society and the International Fasch Festivals. Karin Crain, in particular, has been an almost daily presence at our Zerbst headquarters, the Wiekhaus. Together with Karin Spott, she has especially enjoyed looking after guests who have visited Zerbst/Anhalt during

International Fasch Festivals. We sincerely hope that both ladies will continue to support the IFS in the future, because it is simply impossible to imagine our Society without “the two Karins”!

Did you know that....?

- Anna Magdalena Bach, when she was still Fräulein Wilcke, performed at the Zerbst court in as early as 1715, and that her brother Johann Caspar served as a court trumpeter in Zerbst for many years? Dr. Eberhard Spree published a book based on his doctoral dissertation in March 2019, entitled *Die verwitwete Frau Capellmeisterin Bach. Studie über die Verteilung des Nachlasses von Johann Sebastian Bach*. This volume sheds new light on the soprano vocalist who was once employed at the court of Anhalt-Köthen where she married the future Thomaskantor of Leipzig on 3 December 1721. As a widow, “Frau Capellmeisterin Bach” was trading music in Leipzig as she was in possession of at least two thirds of her husband’s musical estate and could offer copies of his works. It is highly likely that Frau Bach would have also visited her brother in Zerbst during J. F. Fasch’s tenure as Kapellmeister and prior to her death in 1760, but no archival documents to that effect seem to have been preserved.
 - On 9 June “Ensemble Gaudio” which is based in Washington, D.C. (USA) performed a concert entitled “The Friends of Fasch”, directed by Thomas MacCracken? The programme included music by Fasch and his contemporaries Bach, Handel, Hasse, and Telemann.





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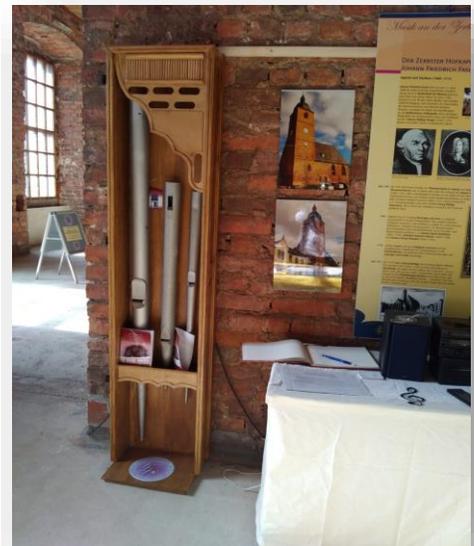


Happy 80th Birthday to Karin Spott (former IFS general manager)!

Karin Spott celebrated her birthday in style on 17 April, i.e. shortly after the 15th International Fasch Festival had ended. We wish her not only good health and good luck for the next eighty (!) years of life, but also a lot of fun with the next generation of musicians and audiences. After all, the “Fasch song” which she composed on the spot four years ago (see *Faschiana* 2015, p. 7) continues to be well-received at the concerts held for students during the International Fasch Festivals!

Our Fasch Exhibit at the Zerbst Palace is open for visitors!

Even though we only have one room at our disposal at present in which to introduce the life and works of Zerbst court Kapellmeister Johann Friedrich Fasch as well as the goals of the International Fasch Society (photo credit: IFG), we are happy to be a permanent palace “fixture” once again. We look forward to your visit this summer – please check the opening hours online prior to arrival, <https://www.schloss-zerbst-ev.de/html/besichtigung.htm>.



We remember

The former director of the Zerbst Museum, Heinz-Jürgen “Frelle” Friedrich, who passed away on 24 January 2019 at age 68. “He had a real gift for archival detective work”, Barbara M. Reul, editor of *Faschiana*, remembers. “When I approached him with the question *Where did Fasch live in Zerbst?* (see *Faschiana* 2011, p. 8), “he wouldn’t stop until we had had figured it out.” We offer our sincere condolences to his family and loved ones.



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“My Path to Fasch” – Karin Crain (Zerbst/Anhalt)

Karin Crain has been involved with the International Fasch Society since 1993. After serving on its Executive Board for many years, most recently as secretary, the energetic 71-year old (photo credit: S. Schmidt) shares her personal “path to Fasch” below for the first time. The interview took place via telephone, with Barbara M. Reul calling Karin Crain all the way from Canada!



BR: How long have you been “with Fasch”, i.e. the IFS?

KC: Since 1993 – my sister had died suddenly, I was looking for work and desperately needed a new challenge. One day, I happened to see Ellen Arndt (*the IFS’s first volunteer general manager, Fasch Prize recipient of 1993, and honorary member of the IFS, BR*) walking down the street. She promptly said “we need someone for the Fasch Society right away!” Since Ms. Arndt had been my classroom teacher and music teacher many years ago, she knew she could count on me. She successfully applied for a grant to hire me to work at the new IFS headquarters, and I helped move the contents of our small office at the Franciscum Secondary School

to the Wiekhaus. At the time, Dr. Rüdiger Pfeiffer was the IFS president, and I remember vividly staying up night after night to type and edit his *Thematic Catalogue of Fasch’s works (FWV)* – even though I had graduated with a degree in economics from university... (*laughs*)!

I have been a volunteer at all Fasch Festivals held in Zerbst since 1993. Before the festivals began to be co-organized with the Zerbst town administration in 1997, the lion’s share of work was carried out by local IFS members. Ellen Arndt was the driving force, and everyone had to pitch in, whether it concerned a ballroom dance or flower decorations – sometimes I was on “Fasch duty” 24/7! Moreover, sorting out matters on the phone was not common at the time; many things were taken home to finish up. I have also seen my share of IFS staff and friends of Fasch come and go at the Wiekhaus (photo credit: IFS) over the years and have got along well with everyone.

BR: What has been your favourite “Fasch activity”?

KC: Organizing concerts and maintaining local contacts, i.e.

making sure that everyone in Zerbst knows about Fasch. When I worked at the Wiekhaus, I enjoyed making posters, writing letters, and liaising with the local daily newspaper, the *Zerbster Volksstimme*.

BR: Do you happen to have a funny “Fasch story” to share – or two?

KC: You bet! I once had to help with transporting our harpsichord to the town of Coswig for a concert event. Upon unloading the instrument, I asked a young man passing by to help us. He did and then quipped, “now I finally know how heavy classical music can be!” And then there was Shalev Ad-El (*Fasch Prize recipient of 2008, BR*), who was in Zerbst performing at a concert, who compelled my teenage son to ask, “Mom, what strange fellows are you bringing home these days...?”

BR: What’s next for “you and Fasch”?

KC: It’ll be business as usual – Dr. Werner, Sabine Fahle, and I will continue to meet on Thursdays at the Wiekhaus to figure out who will be carrying out which tasks, as there is always lots to do. I love volunteering my time for this cause, and that is not going to change in the coming years!





Instead of a “Fasch Trip”, two societies meet on 29 June 2019: In the footsteps of Bach and Fasch in Zerbst/Anhalt

Two societies, two music festivals, both based in the Anhalt region: there is much that connects the International Fasch Society (IFS), founded in 1991 in Zerbst, and the Friends and Supporters of the Bach Memorial at the Köthen Palace (Friends of Bach), founded in 1996. To discover these commonalities, the Friends of Bach decided in spring 2019 in favour of Zerbst as the destination of their annual excursion. They had chosen to travel on the feast day of St. Peter and St. Paul, 29 June 2019.

That morning, the general manager of the IFS, Dr. Inge Werner, and three members of the IFS Executive Board, Sabine Fahle, Dr. Maik Richter, and Prof. Barbara M. Reul from Canada who happened

to be in Zerbst that weekend, welcomed – in the cooling shade of the free-standing bell tower of the Court and Collegiate church of St. Bartholomäi on the Schlossfreiheit square – twelve Friends of Bach. They had embarked on this journey despite an impending heat wave. Dr. Richter, who also serves on the Friends of Bach’s Executive Board, had organized this visit. His goal was to allow both societies to get to know each other better because both are devoted to maintaining and/or popularizing the musical legacies of two famous court Kapellmeisters, Johann Sebastian Bach in Köthen and Johann Friedrich Fasch in Zerbst. Each society honours their composer by organizing a small, biennial music festival that runs for several days – the International Fasch Festival in April and the “Köthener Herbst” (“Köthen Autumn”) in September, always in odd-numbered years. Both societies must be viewed as pillars of the Anhalt region and its rich cultural heritage.

Other local societies are very active as well, as was evident from Michael Bombach’s 60-minute tour through parts of the east wing of the formerly u-shaped Zerbst palace; it still looks like a ruin from the outside and therefore comes across as insignificant. However, the Förderverein Schloss Zerbst e.V., a local society that is devoted to the rebuilding of the palace, has made impressive and surprising progress since its inception in 2003 as far as the utilization and visualization of the Zerbst Palace’s former splendour are concerned. Every year there is something new to discover and admire, as rooms are being renovated and other rooms being re-imagined in an effort to capture the imagination of visitors as to what the Zerbst Palace looked like during its golden days.

The palace gardens also signal that the principality of Anhalt-Zerbst once flourished. They have been preserved mainly as an English landscape garden dating from after 1793 when the House of Anhalt-Zerbst ceased to exist. To imagine what the park may have looked like approximately 275 years ago was the goal of a leisurely walk taken by members of both societies. It led past the Fasch Memorial Stone on Neue Brücke street to our destination, the market square where we ate lunch at the Greek restaurant, Athos.

St. Trinitatis Church which was consecrated in 1696 also dates from the Baroque period (s. the picture on p. 12, featuring M. Richter). Our visit was facilitated by a member of that parish. We then learned about the building of Lutheran churches in the Anhalt region during the 1690s and tensions between Lutherans and Calvinists at that time, as well as the virtual destruction of the town of Zerbst on 16 April 1945. While Köthen suffered only minor damage, 90% of Zerbst was reduced to a pile of rubble – a part of the cultural identity of this once splendid town was gone or had been neglected until 1989/90. Credit must go to the Zerbst citizens who, after the two





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German states had reunified, took the opportunity to make lost knowledge public and monuments visible. This was a fitting end to a lovely meeting of two societies which concluded with coffee, cake, and cold drinks at the Zerbst Schlosskonditorei, called *Schloko* by locals.

It is evident that not-for-profit societies thrive when their members are fully engaged. Both the Friends of Bach in Köthen and the IFS in Zerbst rely on support from others when carrying out various activities. This support is critical not only when organizing successful music festivals every other year, but also to ensure the continued presence of two musical pillars – Bach in Köthen and Fasch in Zerbst – in Anhalt during years when no festivals are held. That way, future generations will be able to delight in baroque music composed in their native region and learn to appreciate and love its cultural diversity.



M. Richter



We wish Tobias Eger a Happy 60th Birthday!

Since 1997 Tobias Eger (photo credit: private), head musician of the Zerbst church district and church musician at the Court and Collegiate church of St. Bartholomäi, has always directed the Zerbst *Kantorei* in a performance of a Fasch cantata during the worship service that is held during International Fasch Festivals. He has also served on the Fasch Board of Trustees for years. All the best, Godspeed, and we look forward to many more years of collaboration!

Congratulations to all IFS members and Friends of Fasch celebrating a milestone birthday in 2019!

55th birthday: M. Beyersdörfer (Wiesbaden); M.-R. Pfau (Berlin);

60th Birthday: T. Eger (Zerbst/A.); Dr. K. Goldberg (Berlin);

65th Birthday: C. Hennig (Tochheim); ce

70th Birthday: M. Beck (Zerbst/A.); E. Bewer (Nutha); A. Hauschildt (Zerbst/A.); G. Schütze-Freyhsleben (Jeßnitz); K. Wygoda (Zerbst/A.);

75th Birthday: Dr. H. Behrendt (Zerbst/A.); E. Hesse (Zerbst/A.); W. Wallisch (Zerbst/A.); W. Weers (Oldenburg);

80th Birthday: I. Baumgart (Güterglück); Dr. R. Hohmann (Magdeburg); R. Kommann (Markkleeberg); H. Müller (Göttingen); K. Spott (Zerbst/A.); M. Tumm (München);

85th Birthday: J.-J. Walther (Switzerland)

283rd Birthday: Carl Friedrich Christian Fasch (born on 18 November 1736 in Zerbst)

331st Birthday: Johann Friedrich Fasch (born on 15 April 1688 in Buttstedt bei Weimar)



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