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Rüdiger Pfeiffer. *Johann Friedrich Fasch (1688-1758): Leben und Werk*. Heinrichshofen Bücher. Wilhelmshaven: Noetzel, 1994. 193 pp. ISBN 3- 7959-0613-X (hardcover)

Raymond Dittrich. *Die Messen Johann Friedrich Faschs (1688-1758)*. Frankfurt am Main: Lang, 1992. Europäische Hochschulschriften, series 36, vol. 84. 2 vols. 480, 232 pp. ISBN 3-631-45273-X (softcover). [Ph.D. diss., University of Hamburg, 1992.]

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One will henceforth have to count [Johann Friedrich Fasch] as one of the most outstanding contemporaries of J.S. Bach...Fasch is one of the newer composers who helped to put instrumental music on its own two feet and who supplanted fugal writing with modern thematic [writing.]<sup>1</sup>

Despite this passionate testimony by the eminent German musicologist Hugo Riemann at the turn of this century, it took over ninety years, numerous specialized studies and several conference proceedings for the first monograph on Johann Friedrich Fasch to appear in print.<sup>2</sup>

In *Johann Friedrich Fasch: Leben und Werk*, Rüdiger Pfeiffer, the former president of the International Fasch Society, provides the reader with a detailed account of the life and an overview of the musical output of this prolific composer and successful entrepreneur who held the position of Kapellmeister for thirty-six years at the the Lutheran Orthodox Court of Anhalt-Zerbst. In nineteen informative biographical chapters, Pfeiffer paints the rather gloomy yet familiar picture of a “minor master” of the early eighteenth century, complete with numerous success stories: as a student at the *Thomasschule* in Leipzig, for example, Fasch—following G.P. Telemann’s example—founded a second *Collegium Musicum* (chapter II), received opera commissions for the Naumburg and Zeitz Courts (chapter IV), and was offered the position of *Thomaskantor* in 1722 after Telemann had declined it. Fasch rejected the position as well because he did not feel comfortable teaching Latin (chapter VI). An intriguing question—albeit a rhetorical one—arises: would Fasch be as well-known in the twentieth century as Bach now is if he had accepted the position of *Thomaskantor* ...? Pfeiffer, perhaps wisely, refrains from addressing this issue altogether.

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<sup>1</sup> My translation. The German original reads: “Man wird nicht umhin können, [Johann Friedrich Fasch] fürderhin zu den hervorragendsten Zeitgenossen J.S. Bachs zu rechnen. ... Fasch gehört zu den Neuern, welche die Instrumentalmusik auf ganz eigene Füße stellten und die fugierte Schreibweise durch die moderne thematische verdrängten.” Pfeiffer, 7. Quoted from Hugo Riemann, “Johann Friedrich Fasch und der freie Instrumentalstil,” *Blätter für Kirchenmusik* 4 (1900): 82ff.

<sup>2</sup> See, for example, *Johann Friedrich Fasch und seine Tätigkeit als Vokalkomponist* by Bernhard Engelke (Ph.D. diss., Leipzig/Halle, 1908); Gottfried Kuntzel, *Die Instrumentalkonzerte von J.F. Fasch (1688–1758)* (Ph.D. diss., Frankfurt, 1965); Rüdiger Pfeiffer, “Die Überlieferung der Werke von J.F. Fasch (1688–1758) in der DDR—mit einem Werkverzeichnis” (Ph.D. diss., Halle, 1987). Important English contributions include David Sheldon’s Ph.D. dissertation on Fasch’s chamber music (Indiana University, 1968) and Gottfried Kuntzel’s article on Fasch in the *New Grove Dictionary of Music and Musicians* (1980). Scholarly conferences were held in 1983, 1988, 1993, and in 1995 in Zerbst, since 1991 the home of the International Fasch Society. Conference proceedings were published in 1984 (vol. 24 of *Studien zur Aufführungspraxis und Interpretation der Musik des 18. Jahrhunderts*, Michaelstein/Blankenburg: Kultur- und Forschungsstätte Michaelstein; hereafter: *StA*), in 1989 (vol. 40 of the same series), and in 1995 (Weimar: Böhlau).

Pfeiffer does, however, relate an interesting piece of trivia in chapter V. For over 100 years, Fasch was believed to have been Kapellmeister to the same Bohemian Count Morzin who would employ Franz Joseph Haydn from 1759 to 1761.<sup>3</sup> In 1983, Milan Postolka determined that Fasch's and Haydn's employers could, in fact, not have been identical because Fasch's employer belonged to the Prague Morzin lineage, while Haydn had been in the service of a Count Morzin from Delni Lukaveč.<sup>4</sup> The 1980 edition of the most easily-accessible article in English on Fasch still contains this error;<sup>5</sup> undoubtedly, a correction will be made in the forthcoming edition of the *New Grove Dictionary of Music and Musicians*.

As presented in chapters XIII to XVI, Fasch's main "claim to fame" was the organization of a flourishing *Musikalien*tausch, i.e., the exchange of sheet music among "... Kapellmeister, Cantoribus and other good composers" in Germany.<sup>6</sup> A historically significant inventory from 1743, the Zerbst *Concert-Stube*, illustrates that Fasch was not isolated musically from the major music centres in Germany. Having kept in contact with his former teacher Graupner, Kapellmeister at the Court of Darmstadt, and such influential composers as Pisendel, Heinichen and Zelenka at the Ducal Court of Dresden, Fasch became a major supplier of music to the Dresden Court in the 1730s. It should, therefore, come as no surprise that the names of composers listed in Fasch's music inventory read like an early eighteenth-century "Who's Who in European Music," with Vivaldi's and Telemann's works taking precedence over all others. Pfeiffer is quick to point out that one name is missing from the list—that of the twentieth-century icon, J.S. Bach.<sup>7</sup>

Even more interesting than Fasch's achievements are the many struggles with which he had to contend. The high workload at the Court—between three and five cantatas had to be composed for the Court Chapel per week!—serious financial problems which haunted him until his death and, most importantly, practicing the "wrong" religion, i.e., Lutheran Pietism at a Lutheran Orthodox Court,<sup>8</sup> caused Fasch to feel trapped both spiritually and physically. Indeed, it seems that he never truly felt at home in Zerbst, for he applied for a position in Freiberg as late as 1755 at the age of 67.

The largest chapter in *Johann Friedrich Fasch: Leben und Werk* is devoted to an overview of Fasch's musical output, which included over 1,100 cantatas, almost 100 ouverture suites and 68 concertos.<sup>9</sup> Like Scheibe, who pointed out

<sup>3</sup>Pfeiffer, 33; in 1878, Carl Ferdinand Pohl claimed that both Fasch and Haydn had been employed by Count Morzin of Delni Lukaveč; see Pohl, *Joseph Haydn*, 2 vols. (Leipzig, 1878), I/i: 193.

<sup>4</sup>Milan Postolka, "War Johann Friedrich Fasch Haydns Vorgänger als Hofkapellmeister des Grafen Morzin?" in *StA* 24, 26–29.

<sup>5</sup>*New Grove Dictionary of Music and Musicians*, s.v. "J.F. Fasch," by G. Kuntzel.

<sup>6</sup>"... Capellmeistern, Cantoribus und andern guten Componisten." My translation. Pfeiffer, p. 78. Quoted from a letter by Fasch to Johann Matheson, dated 16 June 1728 which the latter published in *Der musicalische Patriot* (Hamburg, 1728), 340–42.

<sup>7</sup>Pfeiffer, p. 80. Other composers listed in the *Concert-Stube* include G.F. Handel, F.M. Veracini, J.G. Graun, J.G. Pisendel and J.D. Heinichen.

<sup>8</sup>Fasch had converted after coming in contact with Pietist leader Nikolaus Ludwig Count Zinzendorf during a sabbatical in Dresden in 1727.

<sup>9</sup>Only a fraction of this output, approximately 300 compositions, have survived in archives all over the world, with Dresden and Darmstadt housing the most extensive collections.

that "among the Germans, Telemann and Fasch excelled [when composing] overtures,"<sup>10</sup> Pfeiffer considers Fasch's overture suites, complete with a French woodwind trio, to be perhaps his most stylistically interesting and challenging music, displaying forward-looking thematic/motivic work years before the classic sonata form became the norm.

Pfeiffer's meagre discussion of Fasch's sacred vocal music, "D. Kantaten" which includes a subsection entitled "Figuralmusik: Ordinarium-Messen-Missae breves-Magnificat-Psalmen," is perhaps the least illuminating section of the monograph. While Pfeiffer provides a comprehensive overview of the various liturgical practices at Zerbst, his discussion of the stylistic traits of the cantatas (which constitute the largest single genre in Fasch's output) and the masses seems somewhat brief. In addition, the reader would have profited from specific musical examples, not only in this section, but throughout the chapters which focus on Fasch's musical output. Excerpts from his works would also have helped to illustrate his progressive musical language. Moreover, an overview of how many works Fasch composed during his lifetime, how many of them are extant and where, etc. would have been much appreciated.<sup>11</sup>

My *Lesevergnügen* of this monograph was spoiled somewhat by the typographical errors and inaccuracies with regard to dates. Fasch did not honeymoon in 1743 but rather in 1728, and C.P.E. Bach's letter to Georg Michael Telemann was written in 1771, not 1770.<sup>12</sup> In addition, in endnote 20, the volume number of the *StAI* series should read 40, not 24, and the titles of volumes 8 and 11 of that same series missing in the bibliography can be found at the back of *StAI* 40.<sup>13</sup> Moreover, a subsection of "D. Kantaten," "IV. Figuralmusik..." was omitted from the Table of Contents.<sup>14</sup>

Lastly, it is apparent that Pfeiffer felt uncomfortable with English sources—an experience most of us encounter on a regular basis with German sources. He, therefore, did not refer to conclusions reached, for example, by David Sheldon in his dissertation on Fasch's chamber music from 1968 and to Heather Platt's analysis of selected Fasch orchestral suites in a paper presented at the 2. *Fasch-Festtage* in 1988.<sup>15</sup>

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10"Unter den Deutschen haben sich wohl Telemann und Fasch ... [im Komponieren von] Overturen am meisten gewiesen." My translation. Quoted by Pfeiffer, p. 127, from Scheibe's *Der Critische Musicus* (Leipzig, 1745), 262.

11The Zentrum für Telemann-Pflege und -Forschung published Pfeiffer's *Kleine Ausgabe* of the *Verzeichnis der Werke von Johann Friedrich Fasch* as vol. 1 of *Dokumente und Materialien zur Musikgeschichte des Bezirkes Magdeburg* in 1988. The *Kleine Ausgabe* is a revised and enlarged version of the appendix which he prepared as part of his dissertation. A more complete *Fasch-Werke-Verzeichnis* is in preparation.

12*Allgemeine Musikalische Zeitung* 4 (1869): 179.

13Pfeiffer, p. 158, endn. 20. See also *StAI* 40, 91–94. For those readers who do not have access to a copy of vol. 40, here is the missing bibliographic information for vol. 8: *Musikzentren in der ersten Hälfte des 18. Jahrhunderts und unsere heutigen Besetzungsmöglichkeiten* (1979), and for vol. 11: *Zu Fragen der Verzierungskunst in der Instrumentalmusik der ersten Hälfte des 18. Jahrhunderts* (1980).

14See Pfeiffer, 125, 5. "IV. Figuralmusik..." uses a numbering system different from the other chapters, i.e., a Roman numeral instead of a letter of the alphabet. Most likely, it is a remnant from a previous draft.

15Sheldon, "The Chamber Music of J.F. Fasch" (Indiana University, 1968) and Heather Platt, "The Orchestral Suites of J.F. Fasch at Darmstadt", in *StAI* 40, 65–75. Moreover, see Pfeiffer, 179, endnts. 506, 495, 496, 503. Pfeiffer lists C.A. Schneider's early study of Fasch's sonatas in German (Ph.D. diss.,

On the whole I found *Johann Friedrich Fasch: Leben und Werk* to be an informative and user-friendly publication; in particular the key words that Pfeiffer provides below each chapter heading, the convenient *Zeittafel*, references to recent editions of works by Fasch, and the two indexes all benefit the reader greatly. This monograph presents an important milestone in eighteenth-century German music research because it underscores Johann Friedrich Fasch's significance as a Central German composer and musical entrepreneur.

Pfeiffer's monograph will also provide the reader with the necessary historical background for Raymond Dittrich's two-volume doctoral dissertation (1992) on J.F. Fasch's masses. The most remarkable aspect of this dissertation is the author's thoroughness: his attention to detail can be observed on every single page of his study. The 480-page first volume contains a comprehensive stylistic discussion of one hitherto-unknown work, the Mass in D Major for double chorus and orchestra as well as the Credo, Sanctus and Agnus Dei movements of another mass, supposedly lost, for one chorus; the second volume of the dissertation comprises a splendid performance edition of the latter.<sup>16</sup>

Dittrich starts out by providing the reader with an excellent guide to Fasch's other extant masses; he discusses the present state of research, examines all extant primary sources and investigates the compositional techniques employed by Fasch in the solo and the choral movements. For instance, the author draws our attention to the unusual changes in Fasch's mass text, which included "miserere *nostri*" instead of "miserere nobis" and "...et terra gloria *ejus*" instead of "...gloria tua."<sup>17</sup> Since almost all of the other masses that are listed in the inventory of the Zerbst *Concert-Stube* contain this modified textual version, Dittrich postulates that this particular rendition of the mass text was customary at the Court of Anhalt-Zerbst.<sup>18</sup>

Dittrich notes further that, while Fasch employed the popular baroque ritornello structure with its *Vordersatz*, *Fortspinnung* and *Nachsatz* (*Epilog*), he also favoured numerous galant features such as a tendency towards periodicity, clear dynamic contrasts, chains of triplets, and lombard figures. Certain pre-Classic characteristics—cantabile melodies, transparent string accompaniments without basso continuo, regular groupings of two-bar phrases and the repeated use of the secondary diminished seventh-chord—clearly denote Fasch's forward-oriented harmonic language and phrase structures. In addition, his progressive stylistic thinking manifests itself in the treatment of the woodwinds and strings. Frequently, Fasch specifies the woodwind line as *colla*

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Münster, 1936). Henry William Stevens's "Selected Psalm Settings by J.F. Fasch with Modern Editions" (DMA diss., University of Oklahoma, 1981) and Perikles Tryphon's Ph.D. dissertation on Fasch's symphonies (Berlin, 1954) cannot be found in the main body of text either, but were included in both the endnotes and in the bibliography. Larry Shertzer's edition of Fasch's Psalm settings (DMA diss., University of Oregon, 1975)—not a Ph.D. dissertation as Pfeiffer claims—was entirely omitted in the bibliography. See Pfeiffer, 165, endn. 189.

<sup>16</sup>The mass for double chorus and orchestra is catalogued as MS. 334, St. Michael's College Tenbury, Bodleian Library, Oxford.

<sup>17</sup>See Dittrich, 96. Fasch also omitted the word "omnium" in the Credo verse "visibilium omnium et invisibilium."

<sup>18</sup>Dittrich, 97, fnt. 2.

*parte* with the violins during the ritornelli, or the woodwinds repeat motives heard previously in the strings.

Two of the most engaging sections of the dissertation are the “Excurses” or supplemental chapters which Dittrich has inserted just prior to his analysis of the mass for double chorus and orchestra. In the first excursus (which focuses on “Movements [in Fasch’s masses] which emphasize affects”), the author investigates Fasch’s frequent employment of musical-rhetorical figures. In the second excursus entitled “The revisions of the masses FWV G: D1a and F1a by Johann David Heinichen,” Dittrich expertly identifies and puts into context the numerous revisions that were entered into two masses by Fasch’s Dresden friend and fellow-composer.<sup>19</sup>

Heinichen’s alterations involved, for example, the shortening of longish movements and changes in the melodic and rhythmic line of individual parts or entire passages.

A meticulous analysis of Fasch’s Mass for double chorus and orchestra follows.<sup>20</sup> Via a thorough, movement-by-movement investigation, the author introduces us to one of Fasch’s stylistically most advanced masses and sheds light on many aspects of Fasch’s unique compositional process. Special attention is drawn to the Credo. It presents an amalgamation of various different musical styles, ranging from the *stile antico* to the pre-Classic. The other twenty extant masses listed in the *Concert-Stube* by composers such as Heinichen, Röllig, Zelenka, Zachau, and Telemann are surveyed in the chapter that follows. Dittrich concludes his study with a discussion of the stylistic dualism that is apparent in Fasch’s structural designs, his rhythmic and melodic motives, and in his imaginative if not ingenious employment of instrumental colour, particularly with regard to the woodwinds.

This Ph.D. dissertation is as exhaustive and conclusive as one would like all doctoral theses to be. The author shows great expertise when investigating a myriad of interesting and significant aspects of Fasch’s compositional techniques and, as a bonus, provides us with a virtually flawless performance edition of one of the finest masses written by this prolific composer. Numerous, well-chosen examples, figures, and tables facilitate comprehension and allow the reader to follow the author’s train of thought at all times, and the meticulous editorial methods are explained clearly in the preface to volume two. I could find only two errors in Dittrich’s edition: 1) the order of movements XII and XIII has been switched and 2) in the “Credo in unum Deum” movement, m. 26, vocal bass line, the first dotted quarter note should read a dotted half note.

If at all, one may criticize Dittrich only for his writing style which is rather dry and, occasionally, on the verge of being tedious. Reading this dissertation

<sup>19</sup>My translation. See Dittrich, 320–54, chapters six and seven “Exkurs 1: Affektbetonte Satzmodelle” and “Exkurs 2: Die Überarbeitung der Messe FWV G:D 1 a und F1 a durch Johann David Heinichen,” respectively.

<sup>20</sup>Dittrich, 354–414. A recording of this work by the “J.F. Reichardt” University Chorus and the Academic Orchestra Halle under the direction of Jens Lorenz was made in 1994 (Internationale Fasch-Gesellschaft, CD 826/2) and is available by writing to the IFG, Baeckerstr. 11, 39261 Zerbst, Germany. See also Barbara Reul’s review of this recording in *The Recorder Magazine* 15, no. 2 (1995): 66–67. This mass was premiered by the same group of musicians—using Dittrich’s performance edition—on the occasion of the 3. *Fasch-Festtage* in Zerbst, Germany in April 1993.

was definitely a challenge, especially with regard to the intricate harmonic analyses. Anyone interested in German sacred music of the first half of the eighteenth century will not be disappointed by Dittrich's superb examination—it will make a fine addition to any musicologist's library.

Barbara Reul

Thomas, Christensen. *Rameau and Musical Thought in the Enlightenment*. Cambridge Studies in Music Theory and Analysis, no. 4. Cambridge: University Press, 1993. xviii, 327 pp. ISBN 0-521-42040-7 (hardcover).

Between 1722 and 1762, Jean-Phillipe Rameau (1683–1764) wrote eight theoretical treatises; each one was a new attempt to prove his theory that harmony—not counterpoint or thorough-bass as was previously thought—is the foundation of all music.

There are differing opinions as to the validity of Rameau's musical theories. Some modern writers hold steadfastly to the view that he was a revolutionary, while others feel he should have contented himself composing operas and chamber music, and left theorizing to the intellectuals of the period. For instance, Cuthbert Girdlestone felt that Rameau is remembered primarily for his compositions: "Rameau lives for us through his music, and through his music only ... if he had never 'speculated' at all, we should not feel impoverished and the history of music would not have been very different."<sup>1</sup> It has, until now, been necessary for readers to consult many different sources before forming an opinion as to the validity of Rameau's harmonic theory. In *Rameau and Musical Thought in the Enlightenment*, author Thomas Christensen gives an objective portrayal of the 18th-century composer/theorist. The ten chapters provide a very readable, yet technically-precise historical survey of scientific and musical thought leading up to and during the period of the French Enlightenment. Complemented by an extensive bibliography, subject and proper name indices, as well as many plates, figures, and musical examples, Christensen's work will appeal to both "seasoned" Rameau scholars, and interested non-experts.

In his introduction, the author illuminates his purpose in writing *Rameau and Musical Thought in the Enlightenment*. While he readily admits that Rameau's *Traité de l'Harmonie* of 1722 is a "difficult and unwieldy body of literature [because of Rameau's] turgid and repetitious prose" (p. 2), and that much of his scientific reasoning is flawed, Christensen recognizes the contribution Rameau made in that he was "able to clarify the harmonic practice of his contemporaries with unparalleled concision, and, in turn, radically simplify the pedagogy of the thorough bass and composition" (p. 1). Although Rameau's scientific arguments were at times erroneous, Christensen argues that they were nonetheless "critical to the conception and evolution of his theory, and consequently indispensable for our own understanding of it" (p. 3). In the ten chapters that make up the book, the author is very successful in

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<sup>1</sup> Cuthbert Girdlestone, *Jean-Phillipe Rameau: His Life and Work*, rev. ed. (New York: Dover Publications, 1969), 519.