



*La costanza trionfante degl'amori e de gl'odii*, RV706: three arias for soprano, strings and continuo (CD 2)

*La fida ninfa*, RV714: two arias for soprano, strings and continuo (CD 2)

Critical editions by Adrian Chandler of works available from this collection:

Navara, Francesco *Sinfonia/Sonata à 5* in C major (Launton: Edition HH, 2007)

*Sinfonia/Sonata à 5* in A minor (Launton: Edition HH, 2007)

Vivaldi, Antonio Concerto for violin, strings and continuo in E flat major, RV254 (Huntingdon: King's Music, in preparation)

Concerto for violin, two oboes, bassoon, two horns, timpani, strings and continuo in D major, RV562a (Launton: Edition HH, in preparation)



## CONFERENCES

doi:10.1017/S1478570609001882

INTERNATIONALE WISSENSCHAFTLICHE KONFERENZ IM RAHMEN DER 10. INTERNATIONALEN FASCH-FESTTAGE: MUSIK AN DER ZERBSTER RESIDENZ  
ZERBST, 10–12 APRIL 2008

Modern-day visitors to Zerbst in the German state of Saxony-Anhalt cannot help but be moved by the unforgettably tragic sight of the massive ruins of a baroque palace right in the town centre. Largely the result of sustained bombing by Allied forces on 16 April 1945, the site also suffered further desecration, by Russian soldiers, in the aftermath of the Second World War. The childhood home of Catherine the Great of Russia (formerly Princess Sophie Auguste Friederike of Anhalt-Zerbst), for over three decades this once magnificent princely residence was also the workplace of court Kapellmeister Johann Friedrich Fasch (1688–1758), and as such provided the focus for the Tenth International Fasch Festival, held in commemoration of the two hundred and fiftieth anniversary of the composer's death.

Encompassing ten days of concerts presented by a superb line-up of singers and period-instrument bands from across Europe, the customary musicological conference also played an integral role in the festival, organized by the International Fasch Society under the able direction of its president, Konstanze Musketa (Händel-Haus, Halle). Fittingly, given the festival's theme – 'Musik an der Zerbst Residenz' – one of the highlights of the first day's proceedings was a fascinating paper by Dirk Herrmann (Zerbst/Anhalt) on the construction and layout of Zerbst's baroque palace. Using a PowerPoint display featuring a selection of the two hundred-plus illustrations from his book *Schloss Zerbst in Anhalt: Geschichte und Beschreibung einer vernichteten Residenz* (Regensburg: Schnell & Steiner, 2005), he painted a vivid picture of the spaces in which music was performed at the court during Fasch's time there, including the chapel and the *Kirchsaal* (church hall), as well as the 'Yellow', 'Red' and 'Great' halls. Of particular interest to scholars who have worked with Fasch's invaluable 1743 inventory of music – known as the 'Zerbst Concert-Stube' – was a photograph of the location of the actual 'Concert-Stube', the room in which the court's collection of music and musical instruments was housed for safe keeping.

Herrman's presentation was complemented by a short introduction to a special exhibition, 'Musik an der Zerbst Residenz', hosted by the Museum der Stadt Zerbst/Anhalt. As its curator, Susanne Schuster (International Fasch Society, Zerbst), explained, the exhibition traced the town's musical life from the seventeenth century until 1793 (when the princely line of Anhalt-Zerbst died out), drawing upon primary sources from libraries and archives both locally and further afield, including Berlin, Dresden and Darmstadt. In recent years Fasch's relationship with the latter two courts has been much scrutinized by scholars – not



surprisingly, since he spent a significant amount of time in Darmstadt during his youthful *Wanderjahre* and later in life appears to have acted as an official music supplier to Dresden. Rashid-Sascha Pegah (Bayerische Julius-Maximilians-Universität Würzburg) chose instead to explore the Zerbst Kapellmeister's contact with a selection of smaller courts, in his paper 'Johann Friedrich Fasch und die Musikpflege an den Residenzen in Kassel, Öttingen, Ansbach und Bayreuth'. Similarly, Wolfgang Ruf (Martin-Luther-Universität, Halle-Wittenberg), in 'Die Musikpflege der Anhaltiner Fürsten', provided an analysis of the role of music at five minor courts in Fasch's more immediate environment: those of the Anhalt princes of Bernburg, Dessau, Köthen, Zerbst and Plötzkau. He showed how different approaches to governing, combined with limited economic resources, led only two of these rulers – in Zerbst and Köthen – to use music expressly as a tool in cultural competition. On a related topic, Maik Richter (Martin-Luther-Universität, Halle-Wittenberg) employed archival sources to reassess the current state of knowledge regarding music at the court of Anhalt-Köthen, focusing particularly on the period following the reign of Johann Sebastian Bach's employer, Prince Leopold (reigned 1715/1716–1728), in a paper entitled 'Die Köthener Hofmusik zur Zeit des Fürsten August Ludwig'. Richter proved that between 1740 and 1754 the Köthen court remunerated Fasch for twenty-five pieces of occasional music, including serenatas for New Year's Day, princely birthdays and weddings.

Further investigation of Fasch's extensive connections was made through the lens of his music inventory in the paper by Klaus-Peter Koch (Bergisch Gladbach), 'Die Komponisten der "Concert-Stube" von 1743: Musikalische Beziehungen zwischen Zerbst und Nord- und Ostseeküstenregion', revealing that the Zerbst Kapellmeister's network stretched as far as various Northern German territories, Poland, The Netherlands, England, Sweden and Russia. Samantha Owens (University of Queensland) used Fasch's proposal for the establishment of an exchange scheme for sheet music (published in Mattheson's *Der musicalische Patriot*, 1728) as a starting-point to detail the processes through which German court music was disseminated during the first half of the eighteenth century, a discussion that drew upon legal documents from the Württemberg-Stuttgart court. In 'Fasch and Zelenka: The Zerbst Connection', a specific instance of just such an exchange was considered by Janice B. Stockigt (University of Melbourne) in her investigation of sacred settings by Jan Dismas Zelenka listed in Fasch's 'Concert-Stube', among them the *Missa Circumcisionis D. N. J. C.* (zwv11, of 1728). The latter work survives in an incomplete set of parts partly in Fasch's own hand in Dessau's Landeshauptarchiv Sachsen-Anhalt, allowing for a comparison of Dresden performance forces with those available at the Zerbst court, particularly in terms of the constitution of basso continuo sections. In his contribution 'Die Dresdner Hofkapelle als Fasch-Orchester', Manfred Fehner (Jena) took the opposite approach, examining the sources for Fasch's 'orchestral' works (concertos, overture suites and sinfonias) from the former music collection of the Saxon court in Dresden (now in the Sächsische Landesbibliothek) and discussing the various ways in which these pieces were altered, particularly in terms of scoring, to suit local conditions. He argued that a lack of annotations by Pisendel on pieces by Fasch could indicate that they were part of the Dresden concertmaster's personal collection, rather than the court's official holdings.

A further group of papers looked beyond Fasch to investigate a series of other figures important to the musical life of Zerbst, among them the violinist and composer Carl Höckh (1707–1773), considered by Undine Wagner (Hochschule für Musik Franz Liszt, Weimar); Höckh's appointment to the court in 1733 was assisted by his friend Franz Benda (1709–1786). Nigel Springthorpe (Welwyn Garden City, UK) asked 'Who was Röllig?', seeking to clarify issues relating to the attribution of music by Fasch's successor as Kapellmeister, Johann Georg Röllig (1710–1790), chiefly through the means of material recently uncovered in the collection of the Berlin *Sing-Akademie*. Performance and composition beyond the confines of the princely residence were the focus of two papers that centred on music-making in Zerbst's churches. While Cordula Timm-Hartmann (Martin-Luther-Universität, Halle-Wittenberg) re-evaluated the life and works of the organist at Zerbst's St Bartholomäi Church, Johann Ulich (died 1741) (a paper read in absentia by Barbara M. Reul), Konstanze Musketa's 'Arme Vagabunden, abgebrannte Leute und andere Almosenempfänger: Kantorei und Kurrende in Zerbst' examined student choirs based at the town's parish schools, members of which occasionally participated in court performances.



As might be expected, a significant number of contributions focused directly on Zerbst's musical life both at court and in the town's wider community. Two of these were particularly noteworthy for their discussion of previously unknown sources. First, in a presentation entitled 'Neu entdeckte Tabulaturbücher als Quellen zur Zerbster Musikpflege um 1670', Michael Maul (Bach-Archiv, Leipzig) outlined his discovery of a pair of tablature books in the Anna Amalia Bibliothek in Weimar. Thanks to the identification of the hand of the main copyist, Maul has been able to trace their provenance back to the Zerbst court around 1680, making them among the few extant examples of the late seventeenth-century keyboard suite from the central German region. And second, the paper of Barbara M. Reul (Luther College, University of Regina), 'Unbekannte Primärquellen zum Musikleben am Anhalt-Zerbster Hof im 18. Jahrhundert', introduced a selection of recently uncovered archival documents held in Dessau that deal with music at the Zerbst court between 1699 and 1774. The earliest of these, an appointment letter from 1699, details the 'birth' of the Zerbst *Hofkapelle*, while a letter from 1755 by J. G. Röllig provides information on the work environment of the court's musicians and identifies him as the author of two cantata cycles for the court chapel. Reul also introduced a hitherto unknown primary source that included an updated version of the 1743 'Concert-Stube' inventory (prepared by Fasch two months prior to his death in 1758) as well as an overview of musical instruments owned by the court in 1774.

Not surprisingly, specific studies of Fasch's music were offered by a number of contributors, among them Bert Siegmund (Stiftung Kloster Michaelstein, Blankenburg), who spoke on 'Johann Friedrich Faschs Kantatenjahrgang *Das in Bitte, Gebet, Fürbitte und Danksagung Bestehende Opfer*' and identified patterns of dissemination for Fasch's church cantata cycles through the evidence of surviving text booklets. Mary Oleskiewicz (University of Massachusetts, Boston) shared her recent rediscovery of a lost Fasch autograph in the archive of the Berlin *Sing-Akademie* – a trio sonata that in its three-movement form (slow–fast–fast) follows the customary model of contemporary sonatas composed in Berlin ('Eine wieder aufgefundene Triosonate von Johann Friedrich Fasch'). Stephan Blaut (Martin-Luther-Universität, Halle-Wittenberg) provided an overview of Fasch's serenatas, a series of works composed and performed to celebrate specific occasions in the life of the royal family. Only two have survived in musical form, but, as Blaut noted, a selection of extant text booklets allows for a fuller assessment of the genre in Fasch's hands. The serenata was also touched upon by Brian Clark (Arbroath, Scotland) in his investigation of the circumstances surrounding the untimely death of Princess Caroline Wilhelmine Sophie of Anhalt-Zerbst (1732–1759; originally a princess of Hessen-Kassel), rumoured to have been the result of poisoning from a glittering pink and silver dress sent from Paris by her mother-in-law on the occasion of her twenty-seventh birthday.

As always, the opportunity to attend the festival's concerts was one of the great treats of this (roughly) biennial conference, especially for those of us normally based in locations where period-instrument performances are somewhat few and far between. The opening concert of the festival (in the Stadthalle Zerbst's Katharina-Saal, the former palace riding hall) included the first performance in modern times of Johann Wilhelm Hertel's serenata 'Die ihr Glück genießet', set to a text by Johann Friedrich Löwen for the princess's birthday celebrations. Myrsini Margariti (soprano), Ulrike Schneider (alto), Christoph Genz (tenor), Raimund Nolte (bass) and the Händelfestspielorchester Halle performed under the direction of Bernhard Forck (violin). Particularly striking was the rendition of the remarkably bellicose alto aria 'Tyrannen sind durch Blut und Morden statt Helden Wütriche geworden'. This was followed in the second half by one of Fasch's own serenatas, 'Beglückter Tag', originally performed in Zerbst in 1757 to mark Catherine the Great's twenty-eighth birthday (an age, tragically, her sister-in-law never achieved). Editions for both works had been prepared by Brian Clark. Also among the highlights this year was a programme consisting entirely of modern-world premieres of concertos, *ouverture*-suites and symphonies by Fasch performed in Dessau's Marienkirche by Les Amis de Philippe, directed from the harpsichord by Ludger Rémy and using editions prepared by Manfred Fechner (a CD recording of these works is scheduled for release on the German cpo label). The audience revelled in Fasch's flair for colourful instrumentation (particularly for wind instruments). Just as enjoyable was a selection of concertos by Fasch, Johann Sebastian Bach and Telemann presented by the Belgium-based ensemble Il Gardellino under the artistic direction of Marcel Ponsele



(oboe) and Jan De Winne (traverso); and, in a short ceremony prior to the concert, the group's overall director, harpsichordist Shalev Ad-El, was awarded the City of Zerbst's Fasch Prize 2008 by the Mayor of Zerbst. Earlier the previous day, in the wonderfully *gemütlich* environment of Zerbst's Hotel 'von Rephuns Garten', home to the conference, Barbara M. Reul was elected the new president of the International Fasch Society. In her extremely capable hands the next International Fasch Festival (to be held in April 2011) promises to be an equally successful celebration of German baroque music, featuring both engaging musical performances and a fruitful exchange of scholarship in the historic setting of Zerbst/Anhalt.

SAMANTHA OWENS AND BRIAN CLARK



doi:10.1017/S1478570609001894

## HERDER, MUSIC AND ENLIGHTENMENT

UNIVERSITY OF PENNSYLVANIA, PHILADELPHIA, 11–13 APRIL 2008

A recent explosion of scholarship on Johann Gottfried Herder (1744–1803), together with the increased accessibility of his writings in new English-language translations, has brought this once underestimated philosophical figure back into view. Although he has occasionally surfaced on the periphery of music scholarship, little musicological work has so far appeared with Herder as its explicit focus. In April this year a group of musicologists, philosophers, and historians of science and literature convened for the weekend at the University of Pennsylvania to discuss this polysemic and multivalent figure.

Like Herder's modestly popular essay the *Abhandlung über den Ursprung der Sprache*, the conference itself began with a focus on conversation – not only in spirit but also in rhetorical delivery, as the introductory remarks by Emily I. Dolan (University of Pennsylvania) and Nicholas Mathew (University of California, Berkeley) were conducted, quite literally, in dialogue. Their colloquy began, of course, by considering the particular relevance of Herder to music. Unlike Kant, the philosopher who sometimes stands in for all eighteenth-century thought, Herder valued music deeply. As hearing and sensation were central aspects of his philosophy and were tied closely to his aesthetic views, Herder imagined the medium of music as an inherently meaningful, culturally situated practice. Unlike Kant and his contemporaries, Herder seems to have been not quite an Enlightenment philosopher, or to have taken a decidedly post-Enlightenment stance. Instead, Dolan and Mathew suggested, Herder placed himself in dialogue with the Enlightenment. As a rich mix of issues emerged in the following discussion, it became clear that the opening remarks had set a lively and energetic tone that was to continue for the rest of the weekend.

Four panels comprised the body of the conference, each of which addressed aspects of Herder's work and ranged from sensation and folksong to aesthetics and poetics. The first panel, on Friday afternoon, was entitled 'Herder and Sensation'; it drew together a diverse group of individuals to focus on issues related to Herder's aesthetics and theories of cognition. Thomas Patteson (University of Pennsylvania) discussed the early nineteenth-century reception of Herder's *Kalligone*. Taking Michaelis's writings on music as his primary examples, Patteson deftly illustrated how Herder's dynamic aesthetics remained important for philosophers sometimes exclusively considered the disciples of Kant. Adelheid Voskuhl (Harvard University) departed from philosophical history proper, revisiting Herder's relationship to the Enlightenment through the history of technology. She examined Herder's prize essay 'Vom Erkennen und Empfinden der menschlichen Seele' (1774) and its clockwork metaphors and elements of Newtonianism, raising questions about the role of mechanisms in cultural practices through examples of real and imagined musical automata. In a more biographical approach, Chase Richards (University of Pennsylvania) offered a view of the 'public sphere' as Herder might have experienced it in Riga early in life. Using Herder's essay 'Haben wir noch das Publikum und Vaterland der Alten?' as a lens, Richards situated Herder in the emergence of a 'sensible' discourse of German community. He encouraged us to consider reading and writing as 'sensible'