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THE KEYBOARD MUSIC OF JOHANN KASPAR  
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City University of New York, Ph.D., 1978  
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THE KEYBOARD MUSIC OF JOHANN KASPAR FERDINAND FISCHER

by

ANITA HEPPNER PLOTINSKY

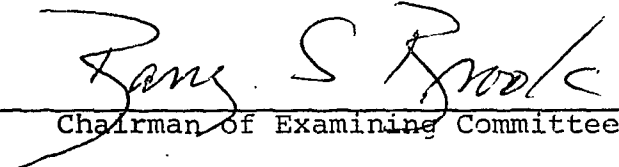
A dissertation submitted to the Graduate  
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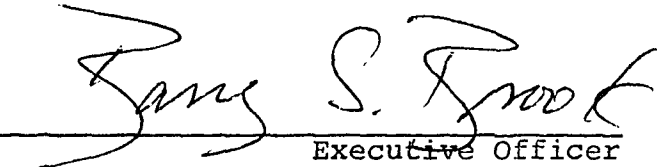
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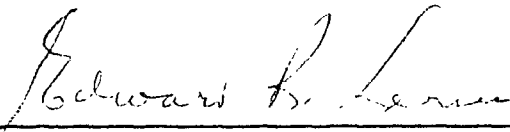
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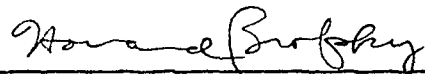
  
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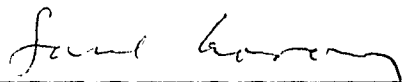
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## PREFACE

This study is intended to meet the need for a systematic investigation of Johann Kaspar Ferdinand Fischer's keyboard music. It is less a detailed musical analysis than an historical one, designed primarily to determine how the elements that make up Fischer's compositional style are either derived from earlier composers and traditions, or are unique to his own music. It deals only peripherally with problems concerning performance practice, interpretation, and organology.

Fischer's music has received very little serious scholarly attention to date, except for studies devoted to comparisons between the Ariadne Musica and the Well-Tempered Clavier, such as those by Richard Hohenemser and Reinhard Oppel. (See Works Cited.) There are, however, two important articles, by Johann Haudeck and Franz Ludwig, in the Mitteilungen des Vereines für Geschichte der Deutschen in Böhmen, in addition to the sections on Fischer in some general histories of keyboard music, particularly those by Max Seiffert and Willi Apel. There is no sign of growing activity in Fischer scholarship.

The first chapter of the present study constitutes an overview of Fischer's life and works. Chapter II deals with

historical precedents for the dance suite as used by Fischer in the Musicalisches Blumen-Büschlein and the Musicalischer Parnassus; Chapter III deals with historical precedents for the prelude and fugue as used by Fischer in the Ariadne Musica and the Blumen-Strauss. In Chapters II and III, musical elements such as genre and form are traced to Fischer's immediate predecessors in each area. The historical investigation of the dance suite, for example, begins with Froberger rather than with Schein, for it is in Froberger's suites for the first time that dance types used by Fischer appear together, as a unit. Similarly, the French elements that are found in Fischer's music may be traced not to the lutanists, but to the French harpsichord composers-- Chambonnières, Louis Couperin, d'Anglebert, Lebègue, and others, who assimilated elements of the lute style and whose influence on Fischer was direct.

Chapters IV through VII treat each of Fischer's four collections individually, beginning with the earliest one (the Musicalisches Blumen-Büschlein). The other collection of suites follows, after which the two collections of preludes and fugues are treated in probable order of composition. Comparisons between the two volumes of suites and between the two volumes of preludes and fugues are reserved for the concluding sections of Chapters V and VII, respectively, and for Chapter VIII, which undertakes to summarize the nature and significance of Fischer's work. This method is used for clarity of exposition and in order to retain a sense of historical perspective.

All examples from Fischer's four collections of keyboard music are taken from the Gesammelte Werke für Klavier und Orgel, edited by Ernst von Werra (1901; rpt. New York: Broude Brothers, 1965). In these examples, the titles of the collections are indicated by the following abbreviations:

AM - Ariadne Musica Neo-Organoedum  
BS - Blumen-Strauss  
MB - Musicalisches Blumen-Büschlein  
MP - Musicalischer Parnassus

Other abbreviations used in this study are as follows:

A	allemande	Ga	gavotte
B	bourrée	M	minuet
C	courante	O	overture
Ca	canarie	P	prelude
Ch	chaconne	Pc	passecaille
d	double	R	rondeau
G	gigue	S	sarabande

I wish to thank Professor Edward Lerner for his conscientious performance as supervisor of my dissertation--his careful readings of the manuscript, his helpful suggestions for its improvement, and his kind assistance at every stage of its preparation. I am also grateful to Professors Howard Brofsky and Saul Novack for their valuable advice.

I am pleased to acknowledge the assistance of Professor Hans Tischler of the Indiana University School of Music, who

suggested the subject of my dissertation and always found time to discuss its progress. For their assistance in problems of translation, I would like to thank Professor Ernest Bernhardt-Kabisch, Ms. Eva Bernhardt-Kabisch, Mrs. E.G. Heppner, Professor Timothy Long, and Professor Ian Thomson. I am indebted to the Library of Congress and the Stadtbibliothek Augsburg for making available to me microfilms of the original editions of Fischer's keyboard works. I also wish to thank Dr. Ruth Blume for her gracious and persistent efforts to obtain information on my behalf.

Finally, I wish to acknowledge the contributions of my husband, Professor Melvin L. Plotinsky, who provided counsel and encouragement, and whose devotion to the completion of this study was no less than my own.

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## CHAPTER I

### JOHANN KASPAR FERDINAND FISCHER

#### Life and service

Johann Kaspar Ferdinand Fischer, Kapellmeister to Margrave Ludwig Wilhelm of Baden (Baden-Baden), was born in Bohemia ca. 1670. Information concerning his birth, unfortunately, is scanty. The only mention of his birthplace is found in the Allgemeine historische Künstlerlexikon für Böhmen by G.J. Dlablacz (1815).<sup>1</sup> This source lists Fischer's birthplace as "Schönfeld," but, as Johann Haudeck points out in an excellent article, the northern and western areas of Bohemia contained no fewer than four towns called "Schönfeld" -- one near Kreibitz, one near Tanneberg, one near Aussig, and one near Schlaggenwald-Betschau. Since Fischer was employed in the West Bohemian town of Schlackenwerth, it is likely that the Schönfeld of his birth is probably the last named.<sup>2</sup>

The date of Fischer's birth is so far undocumented. There are documents, however, that establish the birth dates

<sup>1</sup> Johann Haudeck, "Johann Kaspar Ferdinand Fischer," Mitteilungen des Vereines für Geschichte der Deutschen in Böhmen, XLIV Jg. (1906), pp. 265-66.

<sup>2</sup> Haudeck, p. 266.

of his children (1692 to 1704), the date of his first published composition (1695), and the date of his death (1746). From these, it may be inferred that Fischer was born within a few years of 1670.

Little is known about Fischer's life, but the following events are documented:<sup>3</sup>

- Sept. 23, 1692- - - baptism of his son Johann Franciscus Antonius, in Schlackenwerth
- June 20, 1695 - - - baptism of his daughter Maria Anna Josepha, in Schlackenwerth
- June 10, 1697 - - - baptism of his daughter Maria Francisca, in Schlackenwerth
- Dec. 2, 1700- - - - baptism of his daughter Maria Teresia, in Schlackenwerth
- 1701- - - - - - - Fischer listed as a court employee, with an indication of his salary, in Schlackenwerth
- Nov. 3, 1702- - - - baptism of his son Joannes Josephus, in Schlackenwerth
- April 1, 1704 - - - baptism of his son Joannes Casparus, in Schlackenwerth
- 1705-1710 - - - - - Johann Franciscus attended the Gymnasium of the Schlackenwerth Piaristenkollegium
- ? -1716 - - - - - - Joannes Casparus attended the Gymnasium of the Schlackenwerth Piaristenkollegium
- 1732- - - - - - - death of Fischer's wife, Maria (or Anna) Francisca (the first name appears in the two different forms in baptism records of their children)
- Aug. 27, 1746 - - - death of Fischer, in Rastatt

<sup>3</sup> Franz Ludwig, "Neue Forschungen über den Markgräflich-Badischen Hofkapellmeister Johann Kaspar Ferdinand Fischer," Mitteilungen des Vereines für Geschichte der Deutschen in Böhmen, XLIX Jg. (1911), pp. 71-78.

The baptism records of Fischer's children indicate that he was a Catholic. His long service in a Catholic court, in the course of which he wrote music for the Catholic liturgy, is further evidence of this fact.

The school records show that Fischer's eldest son, Johann Franciscus, attended the Gymnasium until the age of eighteen, while his youngest, Joannes Casparus, attended only until the age of ten. Franz Ludwig concludes from this, no doubt correctly, that the Fischer family probably moved in 1716 from Schlackenwerth to Rastatt, after the new residence of the margraviate had been established there. Ludwig points out that if the youngest boy had died, notice of his death would have appeared in the school records. The middle son, Joannes Josephus, probably died in early childhood, since his name never appears on the school register.<sup>4</sup>

Fischer probably spent his entire adult life in the service of the court of Baden-Baden. The first evidence of his employment is the title page of his Journal du Printems, Op. 1 (1695), which is dedicated to Margrave Ludwig Wilhelm.

The Consignation des Ambts Schlackenwerth 1701 indicates that in that year Fischer was paid a salary of 150 florins plus 156 florins for board.<sup>5</sup> At this time, one florin would purchase a pound of beef, two pounds of bread, and a pair of

<sup>4</sup> Ludwig, p. 73.

<sup>5</sup> Ibid.

soles for a man's shoes.<sup>6</sup> Fischer's services, therefore, were reasonably well rewarded.

The cultural affairs of the court were directed by the margravine, Francisca Sybilla Augusta (1675-1733), a daughter of Julius Franz, Duke of Sachsen-Engern. At the time of her marriage to the Margrave of Baden in 1690, she possessed a dominion encompassing Schlackenwerth, Hauenstein, Kupferberg, Tüppelsgrün, Theusing, Bodersam, Bürles, Udritsch, and Grafengrün. It was in Schlackenwerth, the seat of the Bohemian lands, that she and the margrave lived in the first years of their marriage, as the Baden residence had been destroyed by French armies in 1689.

Francisca Sybilla Augusta's greatest achievement was no doubt the construction of the castle "Favorite" in Ettlingen, just northeast of Rastatt. The "Favorite," built between 1707 and 1711 as a permanent residence for the margraviate to replace the one that had been burned, was the site of the Treaty of Rastatt ending the War of the Spanish Succession in March, 1714.

The castle and its contents, including inventory lists and correspondence, are minutely described by Rudolph Sillib.<sup>7</sup> According to Sillib, the "Favorite" was an unusually splendid residence, constructed in the typical Baroque style, and

<sup>6</sup> Henry Raynor, A Social History of Music from the Middle Ages to Beethoven (New York: Schocken, 1972), p. 357.

<sup>7</sup> Rudolph Sillib, Schloss Favorite und die Eremitagen der Markgräfin Franziska Sibylla Augusta von Baden-Baden (Heidelberg: Winters Universitätsbuchhandlung, 1929).

lavishly decorated with fine silks, tapestries, gilded leathers, and porcelain. Sillib describes well over two dozen rooms, including a Spiegelkabinett containing 313 mirrors capable of extraordinary light plays, a Florentinerzimmer filled with Florentine mosaics and miniature paintings, a Chinesisches Zimmer equipped with machinery to launch artificial birds into flight, and twelve rooms named for the months of the year. The garden, a summer residence in itself, included a house for banquets and balls, open-air theater, pavilion, and terraces; an ornamental flower garden; a pheasant preserve, menagerie, and fish pond stocked with trout and salmon; an orangery; and woods. In the woods was the margravine's hermitage, a small round building to which she frequently retreated. On Sundays and holidays, the Franciscans of Rastatt read Mass for her in the hermitage, in exchange for which they received a cartload of fine wine annually.

Life at the court must have been affected by the margravine's strong Catholic beliefs. She directed and financed the construction of the Rastatt Hofkirche and five other chapels, and she required music for regular worship services. In 1723, under instructions from her confessor, the Jesuit Joseph Mayr, she burned a collection of paintings worth more than 50,000 florins--including works by Dürer and Rubens. So great was Mayr's influence, in fact, that he was accused of ruling the court and all of Rastatt as well.

Nevertheless, the secular pursuits of the court were no less elaborate than they were at any other eighteenth-century

German court. There were daily activities such as card games, plays, dances, pantomimes to music, and masquerades in the Spiegelzimmer. The last of these, documented by portraits of the margrave and margravine in costume, involved a variety of allegorical subjects and exotic themes.

The court was particularly famous for the magnificent Festen that were held on occasions such as family birthdays. One such festival, held on January 11, 1729, is portrayed in a set of twenty-three copper engravings published by Johann Christian Leopold of Augsburg, who also published Fischer's music. The engravings are no longer extant, and only one is available in reproduction.<sup>8</sup> It shows the "Chinese room" with its birds in hanging cages, ornamental parrots and monkeys, and Chinese figurines on an elaborately carved table. About one-third of the picture is filled by a dense band of musicians--nearly two dozen--in Chinese costume. Among the instruments represented are the rebec, viols of various sizes, harp, hurdy-gurdy, shawms of various sizes, crumhorn, coiled horn, triangle with jingles, xylophone, and kettledrums. Unfortunately, the unlikely combination of instruments being played and the dense arrangement of musicians suggest that the scene is an inaccurate representation of musical activity. Moreover, there are a number of errors in the depiction of performance, such as a shawm held cross-wise

<sup>8</sup> The engraving is reproduced in Sillib, plate XV, and Reinhold Sietz, "Johann Caspar Ferdinand Fischer," MGG, IV, cols. 265-66.

and a hurdy-gurdy played with a bow. What is correctly portrayed, in all likelihood, is the extravagance of the courtly entertainment.

It was clearly the margravine who dominated the cultural and religious life of the court, while the margrave distinguished himself as a soldier and leader of the Imperial army. Ludwig Wilhelm was born in Paris in 1655, the son of Prince Ferdinand Maximilian and Luise Christine von Savonen-Carignan. According to Eduard Vehse, he was named Ludwig, or Louis, in honor of the great French kings.<sup>9</sup> When he was three months old, his father abducted him from his mother, who did not wish to leave Paris, and took him to Baden. There he was brought up by his father, until, in 1669, his father was accidentally killed by his own gun. Five years after that, at the age of nineteen, Ludwig began service in the Austrian army.

His military career was a most impressive one. At the age of thirty-one, he achieved the rank of Generalfeldmarschall in the Imperial army, which he led in the wars against the Turks (from which he came to be known as the "Türkenlouis") and against the French. In 1702, he commanded the Rhine army in the War of the Spanish Succession. When he died in 1707, Vehse reports, he was a veteran of twenty-six campaigns, twenty-five sieges, and thirteen pitched battles.<sup>10</sup>

<sup>9</sup> Eduard Vehse, Süddeutsche Fürstenhöfe, ed. Gustav Mayer, II (Karlsruhe: Braunsche Hofbuchdruckerei und Verlag, 1921), 245.

<sup>10</sup> Vehse, II, 242.

Following his death, the margravine governed their lands in the name of their son, Ludwig Georg, until her own death in 1733. She is said to have been an able and wise ruler. In the year of her death, the War of the Polish Succession broke out, forcing Ludwig Georg to flee to Bohemia. He returned to Rastatt following the peace settlement two years later, and he governed the estates of Baden-Baden until his death in 1761.

### Works

Fischer's works may be divided into four groups--music for orchestra, keyboard, Catholic church, and theater. His single collection of orchestral works, consisting of eight ballet suites, is Le Journal du Printems, "consistant en airs & balets à 5. Parties, & les trompettes à plaisir."<sup>11</sup>

There are four sets of works for the keyboard.<sup>12</sup> Les Pièces de clavessin (1696), reprinted as the Musikalisches Blumen-Büschlein (1698), consists of eight suites and suite-like compositions containing a variety of dances and other pieces. It is dedicated to Francisca Sybilla Augusta.

The Adriadne Musica Neo-Organoedum (1702?, republished 1715) is a collection of twenty short preludes and fugues for the organ, in as many different keys.<sup>13</sup> It also includes

<sup>11</sup> Modern edn. by Ernst von Werra in DDT, 10 (ca. 1902), pp. 1-87.

<sup>12</sup> Complete edn. by Ernst von Werra (1901; rpt. New York: Broude Brothers, 1965).

<sup>13</sup> Recent edn. by Ernst Kaller, Vol. VII of Liber Organi (Mainz: Schott, after 1931).

five ricercars based on church melodies. This work is dedicated to the abbot Raimund Wilfert II of Tepl (1688-1724). The Stift Tepl was located on a left tributary of the Eger river, an easy journey from Schlackenwerth, which was on a right tributary of the same river.<sup>14</sup> According to Franz Ludwig, there is reason to believe that a friendly relationship existed between the abbot and the margrave, and that Fischer could have become acquainted with the abbot on any of the numerous visits that were exchanged.<sup>15</sup> It is not difficult to see why the abbot and the Kapellmeister would have become aware of one another, as Raimund Wilfert II was himself an accomplished musician.<sup>16</sup>

Another set of compositions for the organ, the Blumen-Strauss (before 1732, not after, as previously believed<sup>17</sup>), is a collection of eight groups of pieces arranged according to the Baroque organ tones, a variant of the conventional system of modes.<sup>18</sup> Each group consists of a prelude, six short fugues, and a finale.

The Musikalischer Parnassus (ca. 1738) is a collection of nine harpsichord suites varying in content and organization,

<sup>14</sup> Ludwig, p. 71.

<sup>15</sup> Ludwig, p. 72.

<sup>16</sup> Ibid.

<sup>17</sup> Von Werra, in the foreword to Fischer, Sämtliche Werke, p. xi, cites a catalogue of J.J. Lotter's from 1732 in which the work is listed.

<sup>18</sup> Recent edn. by Rudolph Walter (Altötting: Coppenrath, ca. 1956).

dedicated to the margravine Elisabeth Augusta Francisca, the most musically conscious grandchild of Francisca Sybilla Augusta. After the death of her father, Elisabeth took the Rastatt Hofkapelle to her own residence in Freiburg. Her court composer there, interestingly, was Joseph Aloysius Schmittbaur, whom Friedrich Baser asserts was the best-known musician among the followers of Fischer.<sup>19</sup>

One other keyboard work, a Notenbüschlein für Klavier, was attributed to Fischer by Franz Ludwig;<sup>20</sup> the attribution has been denied, however, no doubt correctly, by both Reinhold Sietz and Willi Apel.<sup>21</sup> Ludwig discovered the manuscript in the library of the Piaristen in Schlackenwerth, and he described its contents in the Mitteilungen des Vereines für Geschichte der Deutschen in Böhmen (1911).

According to Ludwig, the 164-page notebook bearing Fischer's name includes twenty-seven pieces that appear in the Musikalisches Blumen-Büschlein and the Adriadne Musica, as well as "three times as many" pieces for organ and harpsichord that do not appear among Fischer's known works. The exact number of pieces is not specified. Of the twenty-seven pieces that appear in both the notebook and the known works of Fischer, seven are preludes from the Blumen-Büschlein, called "toccatas" in the notebook. The remaining twenty are

<sup>19</sup> Friedrich Baser, "Der Hofkapellmeister des Türken-Louis," Musica, VI Jg. (1952), p. 154.

<sup>20</sup> Ludwig, *passim*.

<sup>21</sup> Sietz, col. 268; and Willi Apel, The History of Keyboard Music to 1700, trans. and rev. Hans Tischler (Bloomington: Indiana Univ. Press, 1972), p. 590.

preludes and fugues from the Ariadne. Among the spurious pieces, there is a toccata entitled "La Augustana," which Ludwig believes may have something to do with Fischer's patron, Francisca Sybilla Augusta. There are also a simple chorale setting of Der Tag der ist so freudenreich, which appears in the Ariadne in the form of a ricercar; several pastorales; a setting of In dulci jubilo; and a Marche de Landau.

Ex. I-1. Notenbüschlein für Klavier, Marche de Landau  
(ed. Franz Ludwig, Mainz: Schott, 1940).

It is unfortunate that the manuscript has not been made available and that Ludwig's edition of the notebook (Schott, 1940) is seriously incomplete. It includes none of Fischer's known compositions, and of the other pieces mentioned above, only the Marche appears. The pieces that do appear are eleven

minuets, a bourrée, a gavotte, a sarabande, a gigue, and a "fughette"--a term, incidently, that does not appear in any of Fischer's authenticated music.

In an article written in 1952, Lothar Hoffman-Erbrecht presents some ideas concerning the authorship of the notebook.<sup>22</sup> He first rejects the possibility that the notebook could have been written by Fischer's youngest son and namesake, on the grounds that he was still a child when the family left Schlackenwerth. Hoffman-Erbrecht then points to the gap of over three decades and the stylistic dissimilarity between the Musikalisches Blumen-Büschlein and the Musikalischer Parnassus, Fischer's two collections of suites. He suggests that the elder Fischer may have composed the Blumen-Büschlein, the organ works, and the Notenbüschlein, while he and his son, as a joint work, composed the Parnassus. To support the idea, he even proposes that both father and son may have died in Rastatt in 1746.

These arguments are effectively refuted by Walter Lebermann, who presents documentation that the younger Johann Kaspar Fischer was alive and active well after 1746, and who points out that there is nothing unusual about the changing of a composer's style over a long period of time.<sup>23</sup> He offers

<sup>22</sup> Lothar Hoffman-Erbrecht, "Johann Kaspar Ferdinand Fischer der Jüngere," Die Musikforschung, 5 (1952), 336-41. See also the dialogue between Hoffman-Erbrecht and Walter Lebermann in Die Musikforschung, 23 (1970); and 24, (1971).

<sup>23</sup> Walter Lebermann, "Johann Caspar Fischer der Jüngere," Die Musikforschung, 23 (1970), 167-69; and "Johann Caspar Ferdinand und (oder) Johann Caspar Fischer?" Die Musikforschung, 24 (1971), 40-41.

no opinion concerning the authorship of the notebook, but he does state that he finds no reason to question the authorship of the four known collections.

Apel, while denying that the elder Fischer is responsible for the notebook, suggests that the younger one may have written it.<sup>24</sup> It is true, as Apel states, that the style of the pieces is by and large "amateurish," and for this reason it is highly improbable that the elder Fischer wrote them, but there is no evidence to suggest that the youngest son could have composed them or that he even received a musical education.

The remaining two groups of Fischer's works are more compactly described. His sacred choral music includes the Vesperae, seu Psalmi pro toto Anno, Op. 3 (1701), and the Litaniae Lauretanae, cum annexis IV Antiphonis pro toto Anno, Op. 5 (1711). The Vesper Psalms, scored for two groups of four voices with two violins ad libitum and basso continuo of organ and violone, contains eighteen psalms and magnificats. The Litaniae, scored for the same voices and instruments, consists of eight litanies and four Marian antiphons.

Fischer's only authenticated opera is the Singspiel, Vernügte Ehe-Liebe in hochbeglücktester Wiederkunft Ancaeens zu seiner Ehe-Verlobter Alcathe. The score is lost, but at least three copies of the libretto are extant.<sup>25</sup> Friedrich

<sup>24</sup> Apel, History, p. 590.

<sup>25</sup> Copies are located in the Hague Gemeente Museum, the Scheuerleer Collection, and the Bibliothek Karlsruhe.

Baser attributes to Fischer an opera entitled Antäus, of which no score or part is extant; however, he gives no documentation to support his attribution.<sup>26</sup>

It is likely that Fischer composed music for the elaborate Festen that Francisca Sybilla Augusta hosted at Ettlingen. Two Festspielen from 1718 are known from their libretti, although the music has been lost.<sup>27</sup> The Holdigungsfest der Zeit, performed in honor of the margravine's birthday, and the Meleagers Gelübt-mässiges Ehren-Feuer-Opffer zu Versöhnung Dianae, for the birthday of Ludwig Georg, contained arias, choruses, and dance pieces. Sietz suggests that music in Fischer's Singspiel may have been taken from the Festspielen.<sup>28</sup>

<sup>26</sup> Baser, p. 154.

<sup>27</sup> Ludwig Schieder, "Die Oper an den badischen Höfen des 17. u. 18. Jahrhunderts," Sammelbände der Internationalen Musik-Gesellschaft, XIV Jg. (1912-13), pp. 191-207.

<sup>28</sup> Sietz, col. 265.

## CHAPTER II

### PRECEDENTS AND PREDECESSORS:




#### THE DANCE SUITE AND RELATED FORMS

##### German keyboard music

The history of the keyboard suite in Germany begins with Johann Jakob Froberger (1616-1667), as his suites are "among the earliest examples, not of the suite as such, but of a special type to which the future belonged, in which the allemande, courante, sarabande, and gigue were treated as a unit."<sup>1</sup> Froberger's thirty authenticated suites (although he does not give them that name) include only these four dance types.<sup>2</sup> In his first collection (1649), five of the six suites contain the allemande, courante, and sarabande only. The remaining suite concludes with a gigue. His second collection (1656) consists of six suites, each composed of an allemande, gigue, courante, and sarabande, with the gigue as the second dance. In all of the later suites, however, he uses the order that was to become standard--allemande, courante, sarabande, and gigue. Doubles are sometimes used.

<sup>1</sup> Apel, History, p. 555.

<sup>2</sup> Modern edn. by Guido Adler in DTÖ, 13 (1899; rpt. 1959) and 21 (1903; rpt. 1959).

In the seventeenth century, the allemande, courante, sarabande, and gigue are bipartite dances with one or both sections repeated. The allemande, in a moderate  $\frac{4}{4}$ , has an upbeat of one short note (  or  ) or a variant (often  ), and an elaborately figured melody. The courante, in a moderate  $\frac{3}{2}$ , often has an eighth-note upbeat, dotted rhythms, and a highly contrapuntal texture. In addition, the interpolation of  $\frac{6}{4}$  measures into the  $\frac{3}{2}$  framework is characteristic. The sarabande, a slow, stately, and often quite ornamented dance in  $\frac{3}{2}$  or  $\frac{3}{4}$ , usually has two sections of exactly eight or twelve measures each. It frequently has an accented tone on the second beat of the measure, and ends on the second or third beat. The gigue is a lively dance, usually in a compound meter but sometimes in duple. The second section is often based on an inversion of melodic material taken from the first.

Froberger's dances almost always consist of two repeated sections ( A #B :|| ). The sections are often symmetrical, containing an equal number of measures. Froberger does not hesitate to alter the normal scheme, however, and sections of unequal length are not uncommon. His allemandes are all in  $\frac{4}{4}$ ; his courantes are usually in  $\frac{3}{2}$ , less often in  $\frac{3}{4}$  (or the variant C3, which, according to the Brossard Dictionnaire de Musique of 1705, was used interchangeably with these<sup>3</sup>). The sarabandes, which are in the same meters as

<sup>3</sup> S. de Brossard, Dictionnaire de Musique, 2nd ed. (1705; facsim. Hilversum: Knuf, 1965), pp. 176-77, 185, 191.

the courantes, often end with a repetition of the last few measures. The words piano or doucement sometimes appear with this repeated section, according to Apel, "not really indicating an echo effect but rather a soft dying away of the sarabande, and with it, the entire suite."<sup>4</sup> Apel points out in addition that only eight of the sarabandes have the characteristic sarabande rhythm, with the accent on the second beat.<sup>5</sup> The giges vary in meter and style; many are imitative, with the second section based on thematic material derived from the first.

An important element in Froberger's suites is the thematic unification of dances, particularly of the allemande and courante. This practice is no doubt an offshoot of the German variation suite. The thematic similarity is generally limited to the first few measures of each dance, but it may also be extended beyond that point.

Ex. II-1A. Froberger, Suite in F Major,  
Allemande, m. 1 (ed. Guido  
Adler, DTÖ, 13, 1899; rpt. 1959).



<sup>4</sup> Apel, History, p. 560.

<sup>5</sup> Apel, History, p. 559.



A manuscript from the Benedictine Abbey Gottweig contains six "suites" by Johann Caspar Kerll (1627-1693).<sup>7</sup> The second "suite" is actually only a single dance with a double, but the others consist of three to five dances apiece with doubles that the composer calls "partitas."

Ferdinand Tobias Richter (1649-1711), court organist at Vienna, composed suites of dances less rigidly arranged than those previously cited.<sup>8</sup> A suite in D minor, for example, contains a "toccatina," capriccio, allemande, courante, and "minuette." Another suite in D minor begins with an untitled introductory movement, proceeds with an allemande, bourrée, sarabande, and "minuette," and concludes with a gigue. The suite in F major contains an introductory movement, allemande, "corrente," and passacaglia. Richter's "toccatina" is characterized by scale passages, arpeggio figures, and points of imitation. In addition, there is a section of reiterated chords of four or five tones, in which each chord is struck up to four times in succession. The untitled movements at the beginning of the second and third suites mentioned above each consist of a prelude and fugue. It may be observed that the first suite in D minor lacks a sarabande and gigue, and the second suite lacks a courante. The only fixed dance, then, is the allemande. In the F major suite, in which Richter turns to the Italian forms, the passacaglia is based on a descending motion from the tonic to the dominant.

<sup>7</sup> Johann Caspar Kerll [Keyboard works], Stift Göttweig MS. (Photocopy at Indiana Univ. Music Library.)

<sup>8</sup> Modern edn. by Hugo Botstiber in DTÖ, 27 (1906; rpt. 1959), pp. 40-55.

Twenty harpsichord suites have been attributed to Johann Pachelbel (1653-1706).<sup>9</sup> Only three of these, however, have been authenticated.<sup>10</sup> These three suites, nos. 29, 32, and 33B in the Seiffert edition, include only the traditional dances. The first contains an allemande, courante, sarabande (and double) and gigue; the second contains only an allemande, courante, and sarabande; the third contains two allemandes, a courante, and a sarabande. The second allemande in the last group, however, also appears in one of the spurious suites; its authorship, therefore, is in question. Each of the seventeen spurious suites begins with an allemande and courante, and most of them conclude with a sarabande and gigue. Between these two pairs of dances, there is generally an additional piece; most often this is a gavotte, less often it is an aria, bourrée, or ballet. According to Apel, the spurious suites may be distinguished from the authenticated ones by their simplicity of style, particularly in regard to the "more song-like allemandes. . . ." Apel points out, furthermore, that each of the seventeen spurious suites is in a different key.<sup>11</sup> It seems likely, then, that the anonymous composer intended these suites as a cycle.

The Neue Clavier Übung by Johann Jacob Kuhnau (1660-1722) is the first work in which the word "partita" is used to

<sup>9</sup> Modern edn. by Max Seiffert in DTB, 2 Jg., 1 Bd. (1901).

<sup>10</sup> See Apel, History, p. 660, and F.W. Riedel, Quellenkundliche Beiträge zur Geschichte der Musik für Tasteninstrumente in der 2. Hälfte des 17. Jahrhunderts (Kassel: Bärenreiter, 1960).

<sup>11</sup> Apel, History, pp. 660-61.

mean "suite."<sup>12</sup> Each part of this collection contains seven suites arranged according to key.<sup>13</sup> The suites in the first part (1689) are all in major, while those in the second part (1692) are all in minor. Their contents are as follows:

## I.

CM:	P	A	C	S	G
DM:	P	A	C	S	G
EM:	P	A	C	S	M
FM:	P	A	C	S	G
GM:	P	A	C	S	G
AM:	P	A	C	Aria	G

## II.

Cm:	P	A	C	S	d	G
Dm:	P	A	d	C	S	B
Em:	P	A	C	S	d	G
Fm:	Ch	A	C	S	Aria	
Gm:	P	A	C	S	d	
Am:	P	A	C	S	M	
Bm:	P	A	C	S	Ga	G

The allemande, courante, sarabande, and gigue form the foundation for the suites in Part I. In Part II, however, the gigue occurs less regularly, doubles appear, and the number of "optional" dances increases. Kuhnau sometimes establishes thematic relationships between allemandes and courantes, in

<sup>12</sup> Apel, History, p. 667.

<sup>13</sup> Modern edn. by Kurt Päsler in DDT, 4 (ca. 1901).

the manner of Froberger. This may be seen, for example, in Suites III and V of Part I. Kuhnau's preludes are measured, as are Froberger's (i.e., rhythms are precisely notated), with heavy use of scale and arpeggio figuration and imitation. The longer preludes are divided into contrasting sections.

### French keyboard music

German and French compositional styles came together in the 1650s with Froberger's visit to Paris. Whether Froberger brought the components of the suite--the allemande, courante, sarabande, and gigue--to France or whether he was introduced to them by the French composers is a matter of controversy. What is clear, however, is that Froberger was acquainted with Denis Gaultier, Jacques Champion de Chambonnières, Louis Couperin, and other composers of music for the lute and clavecin.

Chambonnières (b. after 1602; d. 1670 or 1672), leader of the French school of Baroque harpsichord music, wrote two collections (1670) and a significant number of separate pieces for the keyboard.<sup>14</sup> The collections contain dances arranged in key-groups as follows:

<sup>14</sup> Modern edn. by Paul Brunold and André Tessier (Paris: Éditions Maurice Senart, 1925).

## I.

Am: A C d 2C S Galliard  
 CM: A 2C S  
 Dm: A 3C S C G  
 FM: A 3C S  
 Gm: Pavane C S C  
 GM: S G Ca

## II.

CM: A 2C Galliard G  
 Dm: A 3C S  
 DM: A 3C S  
 FM: A 2C S  
 Gm: Pavane G C G/Canon  
 GM: A G 3C S M

The dances are usually in two sections of near-equal length. Apel asserts that it was Chambonnières who "gave the courante the numerical superiority that it had always held in the French dance literature and that it still occupies in some of Bach's suites."<sup>15</sup> The sarabandes show a somewhat greater tendency toward regularity of structure (normally 8+16 measures) than the allemandes and courantes, but even they are subject to alteration. The giges tend to be imitative, with the material in the second section derived from that in the first.

The Pièces de Clavecin by Louis Couperin (ca. 1626-1661), a pupil of Chambonnières', contains a large number of pieces

<sup>15</sup> Apel, History, p. 706.

grouped by the composer according to key.<sup>16</sup> Eleven key-groups, or suites, may be distinguished:

CM:	A	4C	6S	Ch	Pc	S	M
Cm:	A	C	S	G	Ch		
Dm:	2A	"Pièces de trois sortes de Mouvemens"					
	6C	8S	Ca	Volte	La Pastourelle	Ch	
	S	Ch					
DM:	A	C	S	Galliard	Ch		
Em:	A	C	S				
FM:	2A	4C	S	Branle	2S	G	Galliard
	Ch	G	Ch	Tombeau			
GM:	2A	11C	S	Ch(or Pc)	S	Pc	
Am:	3A	La Piemontaise	4C	4S	M	d	
AM:	C	S	G				
Bm:	A	C	S				
B <sup>b</sup> M:	A	C					

The table clearly shows that Couperin regards the allemande, courante, and sarabande as the basic components of the suites, but that he employs a variety of older and newer genres as well, from the branle and galliard to the minuet and chaconne.

The dances are most often in two asymmetrical sections. The chaconnes and passecailles are generally of the rondeau type, in which a refrain appears in alternation with couplets

<sup>16</sup> Modern edn. by Paul Brunold (Monaco: Éditions de l'Oiseau-lyre, 1959).

in contrasting keys. Couperin also uses the ground-bass type of *passecaille*, however, such as the one in G minor (no. 99 in the Brunold edition), which is structured upon the familiar descending motion from tonic to dominant. Couperin's collections begins with fourteen preludes that, in contrast with the written-out preludes of Froberger's, are sketchily outlined in whole notes. According to Apel, this outlining "indicates a variety and variability of rhythm that cannot really be expressed in conventional notation" and suggests performance "in a free, improvising manner."<sup>17</sup>

Another pupil of Chambonnières', Jean Henri d'Anglebert (1628-1691), contributed one collection of music to the clavecin literature. The Pièces de Clavecin (1689) actually contains music for the organ as well as for the harpsichord.<sup>18</sup> There are four groups of pieces for the harpsichord that may be regarded as suites. They are arranged by key. The first, in G major, contains a prelude, *allemande*, three *courantes* (the first with double), *sarabande*, two *gigues*, *galliard*, *chaconne rondeau*, *gavotte*, and *minuet*. The second group, in G minor, begins with a prelude, *allemande*, two *courantes*, *gigue*, *galliard*, and *passecaille*. The third group is in D minor. It consists of a prelude, *allemande*, two *courantes* (the first with double), two *sarabandes*, *gigue*, *galliard*, *gavotte*, *minuet*, and a lengthy set of "Variations sur les folies d'Espagne." The last group, in D major, is the

<sup>17</sup> Apel, History, p. 711.

<sup>18</sup> Modern edn. by Kenneth Gilbert (Paris: Heugel, 1975).

shortest of the four. Unlike the others, it has no prelude. Its contents are an allemande, two courantes, sarabande, gigue, chaconne rondeau, and a "Tombeau de M<sup>r</sup> de Chambonnières." In d'Anglebert's preludes, there is a combination of exact note values and the inexact ones used by Louis Couperin. His chaconnes are of the rondeau type, and his passecaïlle is based on the descending motion from tonic to dominant.

The term "suite" [sic] probably appears for the first time in the harpsichord music of Nicholas Antoine Lebègue (1630-1702).<sup>19</sup> These works fall into the mainstream of French Baroque keyboard music, yet Lebègue makes some interesting innovations. Gillespie asserts that "Lebègue was the first to establish the conventional suite of dances as it appeared in France and was practiced during the first years of the eighteenth century."<sup>20</sup> In support of this statement, he points out that the number of courantes is limited to one or two, and that the sarabande and gigue appear regularly. He shows in addition that Lebègue usually uses a single allemande and that he uses fewer of the "optional" dances than do his contemporaries.<sup>21</sup> Lebègue wrote two collections of keyboard music (1677, 1687); it is in the

<sup>19</sup> Apel, History, p. 713. This applies only to the use of the term in its conventional sense, however. The word does appear in Chambonnières' first book, but there it is an internal designation the meaning of which is unclear.

<sup>20</sup> John Gillespie, "The Harpsichord Music of Nicholas Le Bègue," Diss. Univ. of Southern California 1951, p. 294.

<sup>21</sup> Gillespie, p. 293.

second collection that the word "suite" appears.<sup>22</sup> The contents of the collections are as follows:<sup>23</sup>

Premier Livre.

Dm:	P	A	2C	d	S	Ga	M	Ca
DM:	C	S	G	Ch	Ballet	Ga		
Gm:	P	2A	2C	S	Ga	M		
GM	C	G d'angleterre			B	d	2M	
A.n:	P	A	2C	S	G	2M		
CM:	P	A	2C	d	Ch	B	d	G Ga
		d	M					
FM:	P	A	2C	G	S	Ga		

Second Livre.

Dm:	A	C	S	G	M			
Gm:	2A	C	S	R	G	Pc	M	Ga
B <sup>b</sup> M:	Ga	M						
Am:	A	C	S	Ga	M			
AM:	A	C	S	G	B	d	Ca	
FM:	A	C	G	S	2M	Ch		
GM:	A	C	S	Ch	M	G	B	Air
	Ga	d	Petit Ch					

<sup>22</sup> Modern edn. by Norbert Dufourcq (Monaco: Éditions de l'Oiseau-lyre, 1956).

<sup>23</sup> In the first two suites of Book I, the last six pieces are in the parallel major; in the second suite of Book II, the last two pieces are in the relative major.

Lebègue's preludes are written in exact note values. There are no regular bar lines, however, and the style is that of free intabulation. It should be noted that preludes appear only in Book I. To the regular allemande-courante-sarabande core, Lebègue adds a variety of the fashionable pieces of the time--the rondeau, chaconne, bourrée, minuet, gavotte, and ballet. It is believed that Lebègue was the first composer to write a bourrée for the keyboard.<sup>24</sup> In an attempt to show how Lebègue was influenced by the French lute school, Gillespie points to the "light harmonizations" of the bourrées and minuets, as well as to the broken unison-fifth-octave and the harpegement style that the composer uses in the "core" dances.<sup>25</sup>

Ex. II-2. Lebègue, Suite in F major, Courante II, m. 1 (ed. Norbert Dufourcq, Monaco: Editions de l'Oiseau-lyre, 1956).



In each of three suites, as the table shows, two minuets appear back-to-back. There is no indication that they are to be performed in any manner except one after the other,

<sup>24</sup> Apel, History, p. 715.

<sup>25</sup> Gillespie, pp. 301-02.

but the possibility that this arrangement was a step to the alternativement performance of two minuets used later must be considered.

Two other French composers made significant contributions to the history of the keyboard suite. The first, known only as Hardel, or Hardelles (ca. 1640-1679?), was a pupil of Chambonnières'. His single group of dances, in D minor, consists of an allemande, three courantes, sarabande, and gigue. He also composed a gavotte in A minor that Apel suggests is "probably the earliest example of this species preserved in the sources of keyboard literature."<sup>26</sup>

The other composer is Elizabeth-Claude Jacquet de la Guerre (1659?-1729), an influential claveciniste active at the court of Louis XIV. An early collection of suites by La Guerre has recently been discovered.<sup>27</sup> It contains four groups of pieces--in D minor, G minor, A minor, and F major. Each group includes a prelude or other introductory piece, an allemande, two courantes, sarabande, and gigue, as well as various optional pieces. The optional pieces used by La Guerre are the gavotte, canarie, chaconne, and minuet.

<sup>26</sup> Apel, History, p. 713.

<sup>27</sup> An edition of this work is being prepared by Carol Bates of Indiana University, who possesses the only known copy extant and who has kindly supplied the information concerning its contents. Later works for the harpsichord by La Guerre were published only in 1707.

Instrumental music

Undoubtedly the most influential composer of Western Europe in the late seventeenth century was Jean-Baptiste Lully (1632-1687), whose operas and ballets were the center of musical life at the court of Louis XIV. In his stage works, Lully incorporates a wealth of dances and other pieces. Because these were to become models for the music of other composers, including Fischer, they will be examined here in some detail.

Of Lully's many innovations, the one that probably affected the course of music history most dramatically is his treatment of the minuet. It is generally believed that Lully is the composer responsible for transforming the minuet from a rustic to a courtly dance. At the court of Louis XIV, where it became a kind of official dance, the minuet was choreographed in a floor pattern forming an S (or Z), for "Le Roi Soleil" ("Sun King").

The typical Lully minuet consists of two sections, the second of which is longer than the first. The first section is normally repeated; the second section may or may not be. The first section usually contains a single thematic idea that often occupies the full length of the section but is sometimes repeated. The second section, part or all of which may be repeated, most often contains two thematic ideas. At the double bar or in the middle of the second section, there is generally a tonal shift to the dominant, relative major,

or other near-related key. Thus, Lully's minuets may be represented by the following schemes and variants thereon:

```

A   :||B       :||
a   b
i   III i

```

```

A   :||B       ||
a   a b c
I   V I

```

```

A   :||B       ||
a   a b c c
I   V I

```

In addition to the above, Lully occasionally employs a tripartite minuet. An example of this may be found in the Prologue to Alceste.<sup>28</sup> This minuet may be diagrammed:

```

thematic material:   a   a   ||b   c
number of measures:  4   4   12   9

```

When the repeats indicated by [  $\%$  ] are observed, a seven-section structure results:

```

a   a   b   c   a   a   b
4   4   12  9   4   4   12

```

This may be reduced to:

```

A   B   A
20  9  20

```

<sup>28</sup> Modern edn. by Henry Prunières, Vol. II of Oeuvres Complètes de J.B. Lully (Paris: Éditions de la Revue Musicale, 1932), p. 41.

It is particularly interesting to observe that a lightening of the texture takes place in the B-section. In the first phrase, Lully omits the timpani. In the second phrase, he reduces the instrumentation further, leaving only two flutes and the bass; i.e., a trio. Here, then, is a kind of minuet and trio, a foreshadowing of the form that was to become standard in the eighteenth century. The reduction of a five-part to a three-part texture is an important element in Lully's writing that is discussed in some detail in Eppesheim's book on Lully's orchestra.<sup>29</sup>

In his choice of dances for inclusion in the stage works, Lully selects dances as diversified as the repertory itself. He uses the traditional courante and sarabande, the old canaries and passepied, the fashionable gavotte and bourrée, and others, all tailored to fit the requirements of courtly entertainment. Lully's gavottes and bourrées, like his minuets, are usually bipartite dances with repeats of the first and sometimes the second section. The last few measures are sometimes repeated as well. An element of tonal contrast, either a modulation or simply a cadence on a chord such as the dominant or submediant, is usually introduced at the double bar or at some point in the second section. In these two dances, Lully employs the characteristic dance rhythms, with the upbeats ♪♪ (or a variant) in the gavotte and ♪ (or a variant) in the bourrée. In the gavottes,

<sup>29</sup> Jürgen Eppesheim, Das Orchester des Lully (Tützing: Schneider, 1961).

phrases often begin in mid-measure, and a note-against-note texture prevails.

Lully frequently combines the rhythm of a dance with the form of the Baroque rondeau, creating, for instance, a gavotte-rondeau or a canarie-rondeau. An example of the gavotte-rondeau is found in the Prologue to Cadmus et Hermione.<sup>30</sup> In this piece, there are two basic sections, the second of which contains material from the first as well as contrasting material:

A     :||B     ||  
a     b a c a

The rondeau and the chaconne are two non-dance pieces that Lully uses extensively. In these, he favors the form of the gavotte-rondeau above, with the repeated statement of the first section and the two contrasting sections:

A A B A C A

The contrasting sections are usually, but not invariably, in keys related to that of the refrain.

Lully's chaconnes are usually composed on a ground bass that is most often four measures in length. The grounds are sometimes treated strictly, but more often they are varied by such means as transposition, modulation, and insertion of

<sup>30</sup> Modern edn. by Henry Prunières, Vol. I of Oeuvres Complètes de J.B. Lully (1930), p. 29.

extra measures. The Petit Chaconne from Alcidiane is a good example of this.<sup>31</sup>

In the wake of Lully came a new kind of suite--a suite for orchestra that included the fashionable dances of the time "in the French manner." The first of these to achieve prominence was Georg Bleyer's Lustmusik (1670), which includes bourrées, gavottes, and arias in addition to the more established pieces.

Johann Sigismund Kusser, a friend and pupil of Lully's, wrote a number of orchestral suites in the new style. The most significant of these is the Composition de musique suivant le méthode françoise contenant six Ouvertures de Theatre accompagnées de plusieurs Airs (1682). A sample suite from this collection contains an overture in the French style followed by these pieces: rondeau, courante, minuet rondeau, minuet, rondeau, bourrée, minuet, gigue a l'Angloise rondeau, minuet rondeau, and rondeau.<sup>32</sup> It is readily apparent that Kusser makes heaviest use of the most popular forms--the minuet and rondeau, separately and in combination after the manner of Lully. The order of the movements is arbitrary, and the traditional allemande and sarabande are not represented. The first and last rondeaux are of particular interest in that they have short passages for two

<sup>31</sup> Modern edn. by Henry Prunières, Vol. VIII of Oeuvres Complètes de J.B. Lully (1933), pp. 118-21.

<sup>32</sup> Suite IV in D minor, ed. Helmut Osthoff (Hannover: Nagel, 1933).

solo violins and cello. These trio passages occur alternately with tutti sections in concertato style.

In the last decade of the century, several important collections of orchestral suites were published. Rupert Ignaz Mayr's Pythagorische Schmidts-Fünklein (1692) contains the newer dances such as the minuet and gavotte as well as the four standard dances. In 1693, Philip Heinrich Erlebach, a pupil of Lully's, published six suites in the French style, and in 1695, Benedikt Anton Aufschneider published a group of six suites entitled Concors Discordia, Amori et Timori.

Two other major collections appeared in 1695. The first is Georg Muffat's Florilegium Primum, consisting of seven suites called "fasciculi" [nosegays]. Each is provided with a title.<sup>33</sup> The contents are as follows:

Eusebia:	O	Air	S	G	Ga	G	M
Sperantes Gaudia:	O	Balet	B	R	Ga	2M	
Gratitudo:	O	Balet	Air	B	G	Ga	M
Impatientia:		Symphonie	Balet	Ca	G	S	
		B	Ch				
Sollicitudo:	O	A	Air	Ga	2M	B	
Blanditiae:	O	S	B	Ch	G	M	Echo
Constantia:	Air	2 Entrée	Ga	B	2M	G	

The overtures to the suites are mostly, but not exclusively, in the French style. Of the dances, Muffat's treatment of

<sup>33</sup> Modern edn. by Heinrich Rietsch in DTÖ, 2 (1894).

the minuets in Suites V and VII is particularly significant. Here the composer has written two minuets in succession with the indication, "menuet I da capo" after the second. This indication does not appear in Suite II, which also contains two minuets back-to-back.

The other major collection of orchestral suites published in 1695 is Johann Kaspar Ferdinand Fischer's Journal du Printems. The contents of its eight suites are as follows:

I:	O	Marche	Air	Rigaudon	M	Ch			
II:	O	Plainte	G	B	trio	M			
III:	O	M	Ga	trio	Ch				
IV:	O	Entrée	R	Ga	M	Pc			
V:	O	Entrée	Ch	Traquenard	M				
VI:	O	Branle	Amener	Ga	C	S	B	M	
VII:	O	Pc	B	M					
VIII:	O	Entrée	R	Ga	M	Pc			

A preliminary survey of the music shows that Fischer generally opens each suite with a French overture, and closes it with a minuet, chaconne, or passecaille. In between, he uses a lively variety of pieces ranging from the old branle and amener pair to the more modern minuet, gavotte, entrée, and rigaudon. A characteristic element in these pieces is the presence of trios. Three dances--a bourrée (Suite II), a gavotte (Suite III), and a minuet (Suite VIII)--are followed by trios with the indication, "qui se jouë alternativement. . . ." Some of the overtures, the passecaille

in Suite IV, the chaconne in Suite I, and the plainte in Suite II, contain concertato passages in which trio and tutti are contrasted. A related technique is employed in the chaconne in Suite V, where two identical phrases appear in succession, the first marked "f" and the second marked "doux." The influence of Lully is obvious not only in the Marche and the Air des Combattans (Suite I), but also, it seems, in Fischer's use of the rondeau form in Suites IV, V, and VIII. In the first instance, it is a simple rondeau; in the second, it is a chaconne in rondeau form; in the third, it is a gavotte-rondeau. Fischer also uses the ground bass type of chaconne, however, and he occasionally uses the descending tonic to dominant pattern as a compositional basis in the chaconne and passecaille alike.

Many characteristics of Fischer's orchestral music are present also in his keyboard music, particularly the suites. These will be explored in Chapters V and VI.

## CHAPTER III

### PRECEDENTS AND PREDECESSORS: THE PRELUDE AND FUGUE

#### Early origins

The prelude and fugue as composition types used by Fischer can be traced to Italian roots in organ works by Frescobaldi and Froberger. Two types of works in particular--the multi-sectional toccata with one or more imitative sections, and the free (i.e., non-imitative) toccata followed by a fugue, canzona, or ricercar--established precedents that were followed by German composers, including Fischer, well into the eighteenth century.

Girolamo Frescobaldi (1583-1643) published eight collections of keyboard music in his lifetime, including toccatas, canzonas, ricercars, fantasies, and other works; he left sixty additional pieces in manuscript.<sup>1</sup> Especially important to the present study are works such as the toccata-ricercar pairs in the Fiori Musicali of 1635.<sup>2</sup>

The Fiori Musicali contains three organ masses, "In Domincis infra annum" (Orbis factor), "In festis duplicibus I"

<sup>1</sup> Apel, History, p. 449.

<sup>2</sup> Modern edn. by Hermann Keller (Leipzig: Peters, 1943).

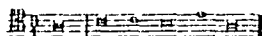
(Cunctipotens Genitor Deus), and "In Festis Beatae Mariae Virginis I" (Cum júbilo). Each mass includes toccatas, canzonas, ricercars, and settings for the Kyrie. The second and third mass each includes a ricercar that is preceded by a "toccata avanti il Ricercar"--clearly, a prelude. In each case, the toccata is in the same key as the ricercar it precedes and is substantially shorter. The toccata in the second mass (no. 30 in the Keller edition) is characterized by a note-against-note texture in parallel sixths, thirds, and tenths, supported by a sustained pedal point. Particularly interesting is the extensive linear chromaticism that acts as a complement to the following piece, the "Ricerca cromatico post il Credo." In both the toccata and the ricercar, Frescobaldi makes much use of the tones B-flat, B-natural, F-sharp, and F-natural. The ricercar subject in its first two measures is the source of this activity.

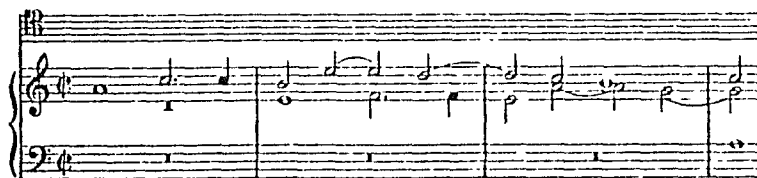
Ex. III-1. Frescobaldi, Fiori Musicali, Mass no. 2: "Ricerca cromatico post il Credo," m. 1-3 (ed. Hermann Keller, Leipzig: Peters, 1943).

This subject is the basis for the entire piece, in which there are four equal voices including the pedal.

In the third mass, the first piece of the toccata-ricercar pair (nos. 45 and 46 in the Keller edition) is a short composition in which the usual scale passages over sustained tones and imitative sections are spiced with Lombard (i.e., inverted dotted) rhythms. The "Ricercare con obbligo di cantare la quinta parte senza toccarla" contains in addition to the normal four parts, as the title indicates, a fifth part that is sung but not played. This quinta vox consists of a two-measure, six-tone melodic phrase that recurs at intervals throughout the piece. The subject on which the ricercar is constructed is the same melody (excepting the last tone) as the obbligato voice part.

Ex. III-2. Frescobaldi, Fiori Musicali, Mass no. 3: Ricercare con obbligo di cantare la quinta parte senza toccarla, m. 1-3.

Quinta parte si placet 



It should be mentioned that the Fiori Musicali's second mass contains a "Toccata per l'Elevatione" that is immediately followed by a "Ricercare con obbligo del Basso come appare." These two pieces constitute the music for the transubstantiation and are therefore unified by function. The facts that they are in different keys and that the toccata is not called

a toccata "avanti il Ricercare," however, indicate that the two pieces are not intended as a pair.

Froberger's works for the organ include twenty-four toccatas, twenty-four canzonas and capriccios, and twenty-three ricercars and fantasies. While the canzonas and capriccios are essentially variation canzonas, and the ricercars and fantasies are entirely imitative compositions, the toccatas are usually multi-sectional pieces, with internal fugati, that are important precursors to the prelude and fugue.<sup>3</sup>

In the toccatas, Froberger employs a number of different organizational schemes. The simplest is a free section followed by a fugal section with a brief return to free material at the end (T F t, as in toccata X in DTÖ, 8). Other commonly-used schemes include the alternation of free and imitative sections (T F T F, as in toccata VII in DTÖ, 8), an introductory free section with two fugati and cadential free section (T F F t, as in toccata I in DTÖ, 8), and an introductory free section with two fugati each followed by brief non-imitative passages (T F t F t, as in toccata XV in DTÖ, 21). A few of the toccatas have no fugal sections; others have three. In some of the toccatas, sections are clearly delineated by means of meter changes or double bars; in others, sectional divisions are more subtle. In a toccata with two or more fugal sections, the fugati may be based on

<sup>3</sup> Modern edn. by Guido Adler in DTÖ, 8 and 21 (1897 and 1903; rpt. 1959).

the same subject, on different subjects, or on related subjects, as in Ex. III-3.

Ex. III-3. Froberger, Toccata in G minor, m. 10-11 and 32-33 (ed. Guido Adler, DTÖ, 21, 1903; rpt. 1959).

A.



B.



In terms of harmony, Froberger's toccatas have been described as follows:

. . . the musical language is generally the one developed by Frescobaldi, but in a milder, softer dialect . . . On the whole, Froberger's harmonic style represents a mixture, or rather a juxtaposition, of early-Baroque experimental harmony and late-Baroque functional harmony.<sup>4</sup>

These early works by Frescobaldi and Froberger, briefly, are the early origins of the prelude and fugue as used by

<sup>4</sup> Apel, History, p. 553.

Fischer. The balance of this chapter will be concerned with works by Fischer's immediate predecessors and contemporaries, first in South Germany, then in Central Germany, and finally in North Germany.

### South Germany

In South Germany, where Fischer lived and worked, a number of important compositions related to the prelude and fugue were published in the sixteen-year period before the appearance of the Ariadne Musica. These include the Modulatio Organica by Johann Kaspar Kerll, the Apparatus musico-organisticus by Georg Muffat, the Ars Magna consoni et dissoni by Johann Speth, the Octi-Tonium novum organicum by Franz Xaver Murschhauser, and various pieces by Ferdinand Tobias Richter.

These works reflect an important step in the displacement of the old church modes by the new major and minor keys. This step was a system of "tones," as they have been called by Almonte C. Howell and as they shall be called here, that was in use among certain composers of organ music in the seventeenth and early eighteenth centuries.<sup>5</sup> The tones are as follows:

<sup>5</sup> Almonte C. Howell, "French Baroque Organ Music and the Eight Church Tones," Journal of the American Musicological Society, 11 (1958), 106-18.

<u>Tone</u>	<u>Key</u>
1	D minor
2	G minor
3	A minor
4	E minor
5	C major
6	F major
7	D major
8	G major

As Howell states, "The organ tones . . . are not modes conforming to the finales and dominants of plainsong, but rather are keys associated with the church tones and designed to place them at the most suitable pitch levels for the singers."<sup>6</sup> The tones, most widely used by French organ composers in the second half of the seventeenth century, are discussed in detail in Guillaume-Gabriel Nivers' theoretical treatise Dissertation sur le chant gregorien (1683). In this treatise, Nivers shows that the use of the organ tones permits the church choir to remain in its most comfortable range. He also demonstrates that the eight ecclesiastical modes may be reduced to four according to their finales, and that they may be reduced further to two according to whether the third degree above the finalis is major or minor. Modes one through four, therefore, would be essentially minor, while modes five through eight would be essentially major.<sup>7</sup>

Nivers' treatise seems to contain the most complete contemporaneous discussion of the organ tones, but it was not the first. A work by Jean Denis of 1650 called Traité

<sup>6</sup> Howell, p. 107.

<sup>7</sup> Howell, pp. 108, 118.

de l'accord de l'espinette deals with problems concerning the modes from the organist's point of view.<sup>8</sup> A table of the organ tones appears even earlier, around 1621, at the end of a manuscript containing keyboard works by John Bull (Vienna Nationalbibl. MS 17771).<sup>9</sup> Bull's contemporary and compatriot Orlando Gibbons also used the tones in his keyboard music.<sup>10</sup>

Gerald Hendrie has shown that the organ tones were used extensively in England, Italy, Spain, and the Netherlands.<sup>11</sup> In France, the system seems to have been at its peak from about 1665 to about 1700 in the works of Nivers and his followers, and in Germany, it was clearly established by the first quarter of the eighteenth century.

Johann Kaspar Kerll, whose keyboard suites were mentioned in Chapter II, published his Modulatio organica in 1686.<sup>12</sup> This work consists of eight groups of seven versets for the Magnificat--one group for each of the eight Magnificat tones. Kerll, like the other South German composers,

<sup>8</sup> Howell, p. 113.

<sup>9</sup> Geraldine Ann Field, "The Keyboard Works of Orlando Gibbons (1583-1625)," Thesis Indiana Univ. 1973, p. 136.

<sup>10</sup> See Gerald Mills Hendrie, "An Edition and Critical Study of the Keyboard Music of Orlando Gibbons (1583-1625)," Diss. Univ. of Cambridge 1961, and Hendrie's edition of Orlando Gibbons: Keyboard Music, vol. XX of Musica Britannica, 1962.

<sup>11</sup> Hendrie, "An Edition and Critical Study," pp. 143-44.

<sup>12</sup> Modern edn. by Rudolf Walter (Altötting: Cöpppenrath, ca. 1956).

follows the contemporaneous practice of making the eight Magnificat tones conform to the eight church modes or to the eight organ tones. (Details concerning the uses of the organ tones by Kerll and others will be investigated in Chapter VII.) In the Modulatio organica, as Apel points out, the first six versets of each group represent alternate versets of the Magnificat, while the seventh is a versus ultimus loco antiphonae, a verset in toccata style to be performed, presumably, in the place of the usual antiphon.<sup>13</sup> The versets range in length from five to eighteen measures; the shorter ones are usually the first and last of a tone group. The versus primus of each group begins with a chant intonation in a single voice, and continues with a setting of the melody in a simple style in which chords in one hand are pitted against scalar passages in the other. The versus primus, therefore, amounts to a prelude. The second through sixth versets, some of which have pedal parts, are mostly short fugues. The fugue at this time may be defined as an imitative piece with an exposition in which a subject and its answer, usually at the fifth, are alternately stated by four voices (occasionally more or fewer), followed by restatements of the subject and answer, sometimes with episodes. Kerll's subjects are short, and many involve a tone that is sounded several times in succession. Answers are sometimes inverted, and the order of voice entry is varied. The versus ultimus of each group is a toccata (non-fugal), generally characterized

<sup>13</sup> Apel, History, p. 562.

by sustained chords, scalar passages, and passages in parallel thirds and sixths. In summary, the overall form of each group is T F F F F F T--a group of fugues sandwiched between a prelude and a postlude.

Georg Muffat, whose Florilegium Primum was discussed in Chapter II, published his Apparatus musico-organisticus in 1690.<sup>14</sup> The work contains twelve multi-sectional toccatas as well as other kinds of pieces. In the preface to the collection, Muffat states that, "Although I know that something like this was printed seventy years ago, at the time of Frescobaldi, it seems to me that the significant difference in my style justifies the publication of a new work . . . a style that is the result of the experience I have acquired in my contacts with the outstanding organists in Germany, Italy, and France, and which is hitherto not known."<sup>15</sup> The toccatas are fairly lengthy works; most are 100 to 150 measures long. They are clearly divided into sections--usually four or five--by means of double bars or indications of tempo change, or both. Some sections are in free toccata style, while others are fugal. Muffat's arrangement of these sections is arbitrary; he uses the schemes T T T F (as in toccata quarta), T T F T (toccata quinta), T F T T F (toccata sexta), and others. The fugal sections are usually longer than the free sections. In a piece that contains two fugati, the second is generally in a triple or compound meter;

<sup>14</sup> Modern edn. by Rudolf Walter (Altötting: Coppenrath, ca. 1957).

<sup>15</sup> Georg Muffat, Apparatus musico-organisticus, ed. Walter, p. 3. Trans. in Apel, History, p. 580.

however, the two fugato subjects are not as a rule thematically related. Muffat's fugal writing shows considerable variety in terms of the length and type of subject, type of answer, order of voice entry, and the use of elements such as counter-subjects, stretto, and inversion. Two particularly striking features of the piece are the liberal use of ornaments--an obvious indication of French influence--and, in the free sections, the frequent use of the pedal, signified by the abbreviations Pedale, Ped., P.s. (Pedale solum), and P.m. (Pedale ad manuale).

The Augsburg organist Johann Speth (1664-after 1719) published his Ars Magna consoni et dissoni in 1693.<sup>16</sup> This collection includes ten toccatas, eight sets of versets for the Magnificat, and three sets of variations. The toccatas, each of which is subtitled a "Musicalisches Blumen Feld," vary in form. Most, however, have an internal fugue that is placed between two free toccata sections (T F T). The closing toccata is often the shortest of the three sections, giving it the character of a postlude. Pedal points, chains of suspensions, and other elements of the "durezza e ligature" style occur regularly. The fugues are three- or four-voice compositions based on relatively short subjects. Answers occur most often at the fourth. Speth's Magnificat versets resemble Kerll's in a number of ways. Like Kerll, Speth composed seven versets for each of the eight tones. The second through sixth versets are fugal; the final versets are in

<sup>16</sup> Johann Speth, Ars Magna consoni et dissoni (Augsburg: Kroniger and Göbels, 1693). (Photocopy at Indiana Univ. Music Library.)

free toccata style, with pedal points, rapid scale passages, and passages in parallel thirds or sixths. Speth's opening versets differ from Kerll's, however, in that they are freely composed preludes that do not begin with the chant melodies. The fugues, as Apel shows, are mostly based on invented subjects.<sup>17</sup> They vary in length from about eight to about twenty-four measures, and answers occur at both the fourth and the fifth.

The Octi-Tonium novum organicum by Franz Xaver Murschhauser (1663-1738) appeared in 1696.<sup>18</sup> (Another collection, the two-part Prototypon Longo-Breve organicum of 1703 and 1707, will be discussed in Chapter VII.) It contains nine sets of short pieces--one for each of seven psalm tones, one for the quinti toni regularis (on F, in accordance with the regular modal system), and one for the quinti toni irregularis (on C, in accordance with the system of organ tones). In terms of form, Murschhauser's pieces closely resemble the versets of Kerll and Speth: for each tonus, there are a prelude and a postlude in free toccata style, with five short fugues between them. The praembula and finales are from five to thirty-five measures long. Some are based on a single stylistic element, such as dotted rhythms or note-against-note texture in parallel sixths, while others include a number of techniques that are characteristic of the toccata. Among the fugue types represented

<sup>17</sup> Apel, History, p. 582.

<sup>18</sup> Modern edn. by Rudolf Walter (Altötting: Copenrath, ca. 1961).

are the fugues based on a subject containing reiterated tones, (e.g., quinti toni irregularis, fuga tertia), the perpetuum mobile (e.g., quinti toni irregularis, fuga secunda), and the chromatic fugue (e.g., septimi toni, fuga tertia). The fugues within a single tonus are not related to one another by any element except mode. The shorter fugues, as short as five measures, consist only of an exposition of a short subject followed by a conclusion. The longer ones of about two dozen measures have room for occasional excursions to near-related tonal regions or for episodic material.

Ferdinand Tobias Richter, whose keyboard suites are discussed briefly in Chapter II, wrote a number of works related to the prelude and fugue type. Three of his suites begin with movements that are in style if not in name preludes and fugues. In addition, he composed a free toccata followed by ten fugal versets, possible for the Magnificat.<sup>19</sup> A suite in D minor (no. 1 in the Botstiber edition) begins with two movements--the first free, the second fugal--called "toccatina" and "capriccio." Another D minor suite (no. 2 in Botstiber) begins with an untitled movement that consists of a free prelude-like section followed by a shorter fugal section. The suite in F major (no. 3 in Botstiber) begins with an untitled movement that is really a prelude; it is followed by a fugal movement entitled simply "Adagio." In these suites, the preludes are characterized by recitative-like passages accompanied by sustained chords, imitation

<sup>19</sup> Modern edn. by Hugo Botstiber in DTÖ, 27 (1906), pp. 56-59.

between the hands, and some reiterated -chord activity. The fugues vary considerably in length and organization. Those in the first D minor suite and the F major suite are forty-six and thirty-three measures in length, respectively, and are quite highly developed, while the remaining one is long enough for only a four-measure exposition and a five-measure episode-conclusion. The fugue in the F major suite closes with a short section in free toccata style. Richter's other work, the toccata with versets, has many of the same features. Most of the versets are quite short (between six and twenty-one measures in length) and are therefore limited to a fugue exposition and a short episode-conclusion. An interesting feature of the versets is that some of them are paired--nos. 2 and 3, and 4 and 5, for example. These pairs share a common fugue subject; in the first, the subject is in duple meter, and in the second, it is arranged in triple.

### Central Germany

In Central Germany, as in North Germany, there were individuals who exerted powerful influences as composers and organists--powerful enough to have been felt in the south, where Fischer was active. These include Johann Pachelbel, Friedrich Wilhelm Zachow, and Johann Krieger.

Of Pachelbel's many works for the organ, the most important to the present chapter are pieces such as those numbered 25 and 26 in the Seiffert edition--the prelude and fugue in E minor and the toccata and fugue in B-flat

major.<sup>20</sup> The preaeludium and toccata are preludes both in function and style. Each is fourteen measures long--approximately half the length of the fugue it precedes--and is characterized by rapid passage work against sustained chords, chains of suspensions, imitative activity, and trills. In all respects, these pieces resemble the short preludes of Pachelbel's that are not associated with fugues. The two fugues have subjects one and two measures long, and answers are at the fourth. They are four-voice fugues with varying order of voice entry. Subjects are nearly omnipresent, and there is little episodic material. Also of interest among Pachelbel's works are the eight sets of fugues on the tones of the Magnificat.<sup>21</sup> Each set, one per tone, contains between seven and twenty-three imitative pieces ranging from regular four-part fugues to simple two-part inventions (with the answer at the octave). The fugues usually have answers at the fifth and are long enough to permit episodes and some development of the subjects. Unlike the collections of Magnificat versets by the South German composers discussed earlier, Pachelbel's work does not include pieces in free (non-imitative) style.

Friedrich Wilhelm Zachow (1663-1712), the celebrated organist and teacher of Handel, composed five pairs of preludes and fugues, in addition to two fugal pieces and

<sup>20</sup> Modern edn. by Max Seiffert in DTB, 4 Jg., 1 Bd. (1903), pp. 29-31.

<sup>21</sup> Modern edn. by Hugo Botstiber and Max Seiffert in DTÖ, 17 (1901; rpt. 1859).

a non-imitative capriccio, that are extant.<sup>22</sup> The preludes show a variety of compositional techniques; a particularly interesting one is the repeated broken-chord technique that is used also by Zachow's contemporary, Johann Kuhnau, and by J.S. Bach.

Ex. III-4. Zachow, Prelude and Fugue in F major, m. 1-3 (ed. Max Seiffert, DDT, 21/22, ca. 1905).



The fugues, which are approximately twice as long as the preludes, are three- and four-voice compositions of exceptional harmonic clarity and contrapuntal skill.

Johann Krieger (1651-1735) is well-known for his collection of keyboard works of 1699 called the Anmuthige Clavier-Übung.<sup>23</sup> It contains a variety of pieces in the following order:

- |                        |                                  |
|------------------------|----------------------------------|
| 1. Prelude in E major  | 11. Fugue in C major theme 1     |
| 2. Ricercar in E major | 12. Fugue in C major theme 2     |
| 3. Ricercar in F major | 13. Fugue in C major theme 3     |
| 4. Prelude in F major  | 14. Fugue in C major theme 4     |
| 5. Prelude in G major  | 15. Fugue in C major on 4 themes |
| 6. Fugue in G major    | 16. Prelude in C major           |
| 7. Ricercar in A major |                                  |
| 8. Ricercar in B major |                                  |
| 9. Prelude in A major  |                                  |
| 10. Prelude in B major |                                  |

(continued on page 54)

<sup>22</sup> Modern edn. by Max Seiffert in DDT, 21/22 (ca. 1905).

<sup>23</sup> Modern edn. by Max Seiffert in DTB, 18 (1917).

- |                         |                              |
|-------------------------|------------------------------|
| 17. Ricercar in G minor | 22. Toccata in D major       |
| 18. Prelude in G minor  | 23. Prelude in C major       |
| 19. Fugue in D minor    | 24. Chaconne in G minor      |
| 20. Fantasia in D minor | 25. Pedal toccata in C major |
| 21. Prelude in A major  |                              |

At first glance, the collection appears to be a random assortment of diverse compositions. When an attempt is made to sort them according to key, however, eight distinct prelude and fugue combinations emerge--nos. 1 and 2, 4 and 3, 5 and 6, 9 and 7, 10 and 8, 16 and the group 11-15, 18 and 17, and 20 and 19. In view of the proximity of the prelude and fugue(s) of each set to one another in the volume, it seems entirely plausible that the composer could have intended them to be performed in those groupings. Seiffert confirms this possibility.<sup>24</sup> In addition, the lengthy pedal toccata (no. 25) contains a free section of over ninety measures followed by a forty-measure fugue. Krieger's preludes are generally short pieces that are each based on a single thematic idea; this idea is often treated in inversion, diminution, and imitation. The fugues are most often based on two-measure-long sustained subjects that are first stated by four voices in the order ATBS, and they frequently involve inversion. Inversion is prominent also in the ricercars. The five fugues that are numbered 11-15 form a cycle in which each of four subjects is first treated in an individual fugue and then combined with the other subjects in a "Fuga á 4 themati."

<sup>24</sup> Johann Krieger, Anmuthige Clavier-Übung, ed. Seiffert, p. L (foreword).

Apel points out that each of these fugues concludes with a brief section in free style, and asserts that this kind of "postlude is an indication that the fugue (but not the ricer-car) was not yet firmly established at the time, and needed a final, external confirmation."<sup>25</sup>

### North Germany

Of the North German composers to be considered here, Franz Tunder (1614-1667) was the first to write pieces of the prelude and fugue type. Extant are four preludes that contain internal fugati and one five-and-one-half-measure prelude fragment.<sup>26</sup> Each of the complete preludes consists of three sections--a free toccata section, a fugal section, and a closing free section (T F T). The opening sections are nineteen to twenty-four measures long, the fugati are thirty to seventy measures long, and the closing sections are eight or nine measures long. It is apparent, therefore, that the fugati are the central portions of the pieces in terms of weight as well as placement, while the postludes are little more than appendages to the fugues. The latter observation, incidently, supports the above-cited statement of Apel's concerning the relatively insecure position of the fugue in the seventeenth century. The four pieces are essentially alike in style as well as structure. The pedal participates

<sup>25</sup> Apel, History, p. 664.

<sup>26</sup> Modern edn. by Klaus Beckermann (Wiesbaden: Breitkopf und Härtel, 1974).

as an equal voice in the fugati, and it is active in the free sections as well. Three of the four preludes are in minor with distinct Dorian implications.

Matthias Weckmann (1619 [1621?]-1674), a friend of Froberger's and a pupil of Scheidemann's, composed a fantasia, a fugue, a prelude, six toccatas, and five canzonas for the organ.<sup>27</sup> Except for the canzonas, which are entirely imitative, most of the pieces are divisible into free and imitative sections. The fantasia consists of two fugati with a short, free postlude that is mostly in parallel sixths over a sustained pedal. The subject of the second fugato is derived from that of the first and is in triple meter. This piece, along with much of Weckmann's other keyboard music, shows two of the characteristic elements of North German organ music--an active pedal part and reiterated-tone fugue subjects. The next piece, the fugue, is similarly constructed; it consists of three fugal sections, the subjects of which are melodically related, plus a short postlude in free style. The prelude is in three sections, with a free toccata section followed by two fugues sharing a common subject root. The toccatas vary in organization. They may be in free toccata style throughout, with no internal fugal activity, or they may incorporate fugati in schemes such as T F T (e.g., no. 10 in the Seiffert edition). Where two or more fugal sections occur in a single piece, the second is invariably

<sup>27</sup> Modern edn. by Max Seiffert, Organum, 4, No. 3 (Lippstadt: Kistner und Siegel, n.d.).

an adaptation of the first in triple or compound meter. Fugues with the perpetuum mobile subjects so beloved by North German organ composers may be found also (e.g., no. 3 in Seiffert).

Jan Adam Reincken (1623-1722), whose reputation as an organist was such that Fischer could not have been unaware of him, composed a multi-sectional toccata and a lengthy fugue for the organ.<sup>28</sup> The toccata is a 154-measure piece consisting of five sections; the first, third, and fifth sections are free, while the second and fourth are fugal. The fugal sections are somewhat longer than the free sections. The free sections include many written-out trills, a great deal of melodic activity in arpeggios and broken thirds, dramatic contrasts between rapid scale or arpeggio fragments and unexpected rests, and extensive use of exact melodic repetition. The latter characteristic is found also in the fugal sections. The subject of the second fugato (section four), which is in the Lydian mode, illustrates this point.

Ex. III-5. Reincken, Toccata, m. 98-99 (ed. Willi Apel, n.p.: American Institute of Musicology, 1967).



<sup>28</sup> Modern edn. by Willi Apel, Corpus of Early Keyboard Music, 16 (n.p.: American Institute of Musicology, 1967).

The subjects of the two fugati are essentially unrelated to one another, although the first is in common time and the second is in a compound meter, as is customary. In general, the piece has a harmonic rhythm that is quite slow, as a result of Reincken's practice of weaving elaborate figurations on a single chord. Reincken's independent fugue is stylistically similar to the fugal sections in his toccata. It is distinguished, however, by a perpetuum mobile subject featuring a fifteen-fold repetition of a single tone. Reincken's fugal procedures are discussed in his Composition Regeln of 1670. In this treatise, the composer states rules concerning the forming of tonal answers, the treatment of the subject and countersubject (double counterpoint), the scale degrees on which cadences should occur, and the uses of stretto.<sup>29</sup>

Dietrich Buxtehude (ca. 1637-1707), Tunder's famous pupil, composed twenty-six pieces that consist of various combinations of free and fugal sections.<sup>30</sup> Some are called preludes and fugues, others are called toccatas and fugues or simply toccatas; the differences in titles, however, have little to do with distinctions in form or style. The pieces are in continuous sections, unbroken by devices such as double bars. Buxtehude's forms range from the simple prelude and fugue (T F) of the prelude and fugue in F major (no. 16 in the Hedar edition) to the more complex three-fugato

<sup>29</sup> Modern edn. by Hermann Gehrman, in Werken von Jan Pieterszn Sweelinck, 12 (Leipzig: Breitkopf und Härtel, 1901).

<sup>30</sup> Modern edn. by Josef Hedar (Copenhagen: Hansen, 1952).

form (T F T F T F T) of the prelude and fugue in G minor (no. 25 in Hedar). The most common forms, however, are the fugato between two free sections (T F T, as in Hedar no. 11), its five-section extension (T F T F T, as in Hedar no. 10), and the two fugati between toccata sections (T F F T, as in Hedar no. 4). Where there are two fugal sections in a single piece, the subject of the second is usually derived from that of the first. In terms of style, these pieces have been aptly summarized as follows:

Passage work of great brilliance, dramatic pedal solos, breath-taking rests, obstinate ostinatos, boldly traced fugue subjects, massive chords, and sustained pedal points as bases for lively motivic play or for gently flowing sicilianos are some of the multifarious ideas that come and go, carried forward by a magnificent élan and embedded in a harmonic framework that is as firm as it is elastic.<sup>31</sup>

The treatment of the pedal is a particularly distinctive feature of these compositions. Not only is the pedal treated as a voice equal to those in the manuals, complete with melodic ornamentation, it is given prominent solo passages at the beginnings of the toccatas and elsewhere. In the fugue sections, many different types of subjects are found. Reiterated-tone subjects, perpetuum mobile subjects, chromatic subjects, and subjects based on octaves are among those used. In addition, there is a type that appears regularly consisting of alternating ascending and descending intervals. Apel calls them "pedal subjects" because they are designed so

<sup>31</sup> Apel, History, p. 613.

that they can be executed with alternate feet.<sup>32</sup>

Ex. III-6. Buxtehude, Prelude, Fugue and Chaconne in C major, m. 36-37 (ed. Josef Hedar, Copenhagen: Hansen, 1952).



This type of activity, incidentally, is not restricted to the fugati; it is a prominent characteristic of the free sections as well.

The last composer to be considered here is Nicolaus Bruhns (1665-97), four of whose organ compositions are extant. Of these organ works, three are essentially preludes and fugues, while the fourth is a choral fantasy.<sup>33</sup> The first piece is a prelude and fugue proper, the second is a four-section toccata with alternating free and fugal sections (T F T F), and the third is a three-section toccata with a middle fugato (T F T). The free sections are characterized by the use of reiterated chords (up to eight times in succession), echoes, an active pedal part, and the "harpeggio" style used later in J.S. Bach's Prelude in B-flat major from the Well-Tempered Clavier, I. One of the fugati features

<sup>32</sup> Ibid.

<sup>33</sup> Modern edn. by Fritz Stein (Frankfurt: Peters, n.d.).

a reiterated-tone subject, another a chromatic subject. All have four voices with answers at the lower fifth. In the first toccata, the second fugato subject is a variant of the first.

CHAPTER IV

LES PIÈCES DE CLAVESSIN (MUSICALISCHES BLUMEN-BÜSCHLEIN)

Contents and organization

Fischer's first book of keyboard music, a collection of suites, appeared in 1696 with the title, Les Pièces de Clavessin. The title page, translated from the French, is as follows:

The  
Pieces for Harpsichord  
composed  
by  
Jean Gaspar Fischer<sup>1</sup>  
Music director to His Most Serene Highness  
the Prince  
Louis Margrave of Baden, etc.  
and Lieutenant General to His Imperial Majesty  
Opus II

---

Schlackenwerth  
by the author  
1696

In 1698, the same work was published in Augsburg as the Musicalisches Blumen-Büschlein. The German title page,

<sup>1</sup> Spelling as in the original.

in translation, reads:

Musical  
Flower-Bouquet  
or  
Newly Arranged  
Keyboard Work  
consisting of  
different manners of preludes, allemandes,  
courantes, sarabandes, bourrées, gavottes, minuets,  
chaconnes, etc.  
composed and designed for the music lover's  
special uses and delights  
by  
Johann Caspar Ferdinand Fischer,  
Music Director  
to His Illustrious Highness, Margrave Ludwig of Baden  
Opus II

---

Augsburg  
Published by the author with Lorenz Kroniger and Gottlieb  
Göbels and sons.]

The Augsburg edition is dedicated to Francisca Sybilla Augusta. The dedication, in translation, reads as follows:

To the Illustrious Princess  
and Lady  
Francisca, Sybilla  
Augusta  
Margravine of Baden and Hochberg; Landgravine of  
Sausenberg; Countess of Sponheim and Eberstein;  
Lady of Röteln, Badenweiler, Lahr, and Mahlberg;  
Born Dutchess of Sachsen-Engern and Westphalen; etc., etc.

For my Gracious Princess  
and Lady, etc.

A lengthier dedication begins on the following page.  
Its text is translated here in full.

Illustrious Princess, Gracious Princess,  
and Lady, etc., etc.

When I endeavored, in the lovely springtime just before the campaign three years ago, to prove my true and by any measure most obedient devotion to Your Illustrious Highness and your beloved husband by offering a so-called Musical Journal du Printemps [sic], Your Highness, as a mighty Mars, graciously permitted me to appear before Your Graces with the sound of trumpets and violins.

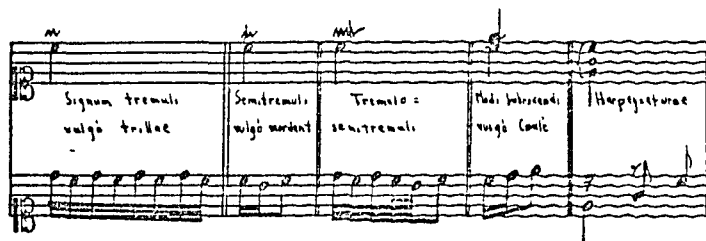
Whereas, although it is not now springtime, You, Illustrious Princess, most Gracious Lady, etc., by giving joyful birth to an Illustrious Prince, have brought a sun into your Princely House who, no less than the natural sun in the firmament, will lengthen the days of the rising year and increase his influence upon us and will grow from day to day and add to his powers in such a way that the Princely Parents, despite the oncoming of age, will breathe the air of a perfect spring.

I have been prompted by my profound and everlasting debt and obligation to your Princely Grace to wait upon you, most humbly and in most obedient submission, with an expression of my faithful and assiduous birthday congratulations and also New Year wishes. I do not dare, however, to disquiet your Princely Chambers with the sound of trumpets and violins, lest I thereby inflict an injury upon the tender ear of the newborn sun who is growing with the New Year's sun. I therefore present, in token of my most obedient congratulation and New Year's wish for countless years of ever-increasing illumination to your Princely House and Your Highness' blessed health, in deepest reverence, some slightly quieter music, arranged for solo clavichord or [other keyboard] instrument. These pieces I humbly present to your Princely Chamber, with your gracious permission, as a bouquet gathered from diverse musical flowers, knowing that Your Princely Grace, as a skillful Minerva, will know how to select, and from the many choose the best. I live humbly in the fervent hope that this little musical flower work, which in truth I have plucked and gathered from your own garden--that is to say, from the gracious generosity that has enabled me to learn the complete art of music--will bring down the nourishing dew of renewed favors, especially through the continued rise of the newborn sun in the fruitful garden. I beg to commend myself humbly and most obediently to Your Illustrious Highness' continuing grace and favor.

Your Illustrious Highness'  
most humble, true, and obedient servant  
Johann Caspar Ferdinand Fischer

Following the dedication, there is a table in which ornaments and other signs are explained, in Latin. The page, in translation, appears in the following format:

There occur frequently in the following little work of mine, certain hitherto unknown symbols, which, lest they repeatedly detain the doubtful music-lover, I here preface and explain.



C Sign of ordinary time [tempo]. C Faster time [tempo], commonly called Alla Breve, with this observation, however, that bourrées should be played in faster motion [tempo] than gavottes and arias with the [same] signature.

||: % symbol of repetition. ∩ symbol of conclusion.

The "hitherto unknown symbols" ("adhuc ignota signa") to which Fischer refers in the first sentence are, of course, unknown only in previous music of Fischer's. There is certainly ample precedent for the ornamentation symbols in French harpsichord music, and some precedent even in German works.

The collection contains eight suites that vary widely in content and organization. The contents are as follows:

Dm: P A C S Ga M  
 FM: P Ballet M R Ca Passepied  
 Am: P Pc B M  
 CM: P Branle Amener Ga C B M  
 Em: P Aria 8 variations  
 DM: P A C S G B M  
 Gm: P Plainte R Ga M Trio  
 GM: P Ch

Only two of the suites, the first and sixth, represent the traditional keyboard suite with its "core" group of dances and less important additional pieces. In organization, these two suites bear resemblances to suites of Louis Couperin, Lebègue, La Guerre, and Kuhnau. Suites II, III, IV, and VII, on the other hand, reflect the influence of the contemporaneous orchestral suite in their diversity of contents, unregimented arrangement of components, and preponderance of the more "modern" dances. In the remaining suites, the fifth and eighth, Fischer departs from suite conventions altogether. Suite V consists of a prelude, aria and variations after the fashion of Biber, while Suite VIII contains only a prelude and a lengthy chaconne.

The eight suites include a total of twenty different dance types and other pieces. Following the precedent of the orchestral suites, Fischer relies heavily on the most popular forms--the minuet, bourrée, gavotte, rondeau, chaconne, and passecaïlle. He also displays his familiarity with many others, however, such as the canarie and passepied, and the less well known branle and amener.

While the composer's arrangement of pieces within a suite is generally arbitrary, he does use certain components in a more or less regular manner. When a bourrée is used, for example, it always precedes a minuet. The minuet itself, with a single exception, is used as the final piece of the suite; this is its customary position both in French keyboard suites and in the works of Lully. The allemande, courante, and sarabande in Suite I and the allemande, courante, sarabande, and gigue in Suite VI follow the traditional order. In Suite IV, however, there is a "loose" courante that appears toward the end of the suite, sandwiched between a gavotte and a bourrée.

Fischer uses no doubles, which are a regular feature of earlier keyboard suites. The absence of doubles is particularly reminiscent of the music of Lully, who, as Böttger points out, is "ein Feind dieser ,doubles'."<sup>2</sup> Lully is not the only composer who avoids doubles, however; they appear only infrequently in the orchestral suites discussed in Chapter II.

An important earmark of Fischer's writing is the internal unification of suites by means of melodic motives. In all probability, Fischer learned this technique from the music of Froberger, where it is used extensively; it is not used in the music of the French composers. The thematic

<sup>2</sup> Friedrich Böttger, Die "Comédie-Ballet" von Molière-Lully (Berlin: Doktordruck--Graphisches Institut Paul Funk, ca. 1930), p. 179.

relationship is usually confined to the opening measures of the pieces. In the suites by Froberger and other German composers, the dances that are traditionally unified in this way are the allemande and courante. Fischer follows this practice in Suites I and VI, where these two dances appear.

In the first suite, the allemande and courante are related not only by the melody but by the bass line as well.

Ex. IV-1A. MB I, Allemande, m. 1-3.



Ex. IV-1B. MB I, Courante, m. 1-4.

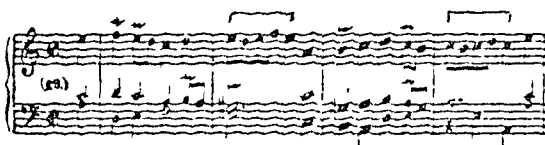


Fischer extends this practice to pieces other than the allemande and courante. In the same suite, he draws a thematic relationship between the gavotte and minuet. In Suite II, the ballet, minuet, and rondeau share a melodic motive. In Suite III, a neighbor-group figure (melodic turn) serves as a subtle unifying device among the passecaille, bourrée, and minuet (ex. IV-2).

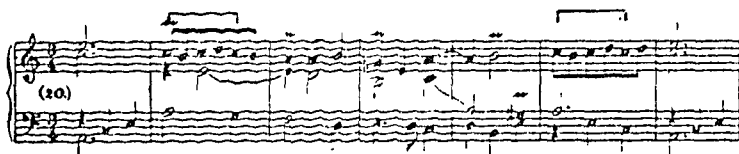
Ex. IV-2A. MB III, Passecaille, m. 9-13.



Ex. IV-2B. MB III, Bourrée, m. 1-4.

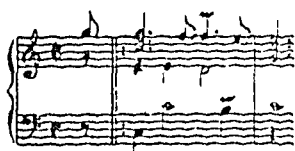


Ex. IV-2C. MB III, Minuet, m. 1-6.



A more complicated illustration of Fischer's technique may be found in Suite IV, where the branle and bourrée are linked by one common linear motion, and the amener, gavotte, and minuet by another.

Ex. IV-3A. MB IV, Branle, m. 1.



Ex. IV-3B. MB IV, Bourrée, m. 1.



Ex. IV-4A. MB IV, Amener, m. 1-6.



Ex. IV-4B. MB IV, Gavotte, m. 1-4.



Ex. IV-4C. MB IV, Minuet, m. 1-7.



A similar use of two linear motions may be found in Suite VII, in the prelude, plainte, minuet, and trio, and in the rondeau and gavotte.

The preludes

Each suite begins with a prelude. Fischer's preludes belong to two basic types--the measured toccata-like prelude in the style of Froberger, and the reiterated-chord prelude of the kind written earlier by Ferdinand Tobias Richter and later by J.S. Bach.

The first type of prelude appears in Suites I, III, IV, V, VII, and VIII. These preludes, which average twenty measures in length, at first glance seem to be truncated versions of Froberger's preludes for the organ. They consist largely of scale and arpeggio figuration, contain significant amounts of imitation and sequence, and have a certain improvisatory quality. The tirata, a rapid scale passage, is frequently used. These techniques are illustrated in Example IV-5.

Ex. IV-5. MB VIII, Prelude, m. 1-8.

A characteristic feature that helps to confirm Fischer's use of Froberger's preludes as models is pedal point. Fischer uses pedal point regularly, though sparsely, particularly at

the beginnings of the preludes. Some of these pedal tones are moderately long. This suggests that Fischer may have wanted to compose the preludes in such a way as to make them suitable for performance as separate pieces on the organ.

The second prelude type is found in Suite II. (The first measure of the prelude to Suite VII shows the same technique.) This type consists not of passage work, but of full chords, each of which is struck two to five times in succession.

Ex. IV-6. MB II, Prelude, m. 1-7.

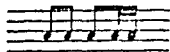


A precedent for this technique may be found in a toccatina by Richter.

Ex IV-7. Richter, Suite in D minor, Toccata, m. 24-29 (ed. Hugo Botstiber, DTÖ, 27, 1906; rpt. 1959.



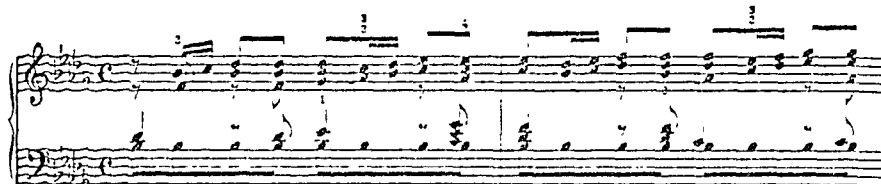
It is interesting to note the rhythmic similarity between the Fischer preludes and the Richter piece. The prominent rhythmic motive



is used again in the prelude to Fischer's seventh suite.

This kind of writing is used later by J.S. Bach in the B-flat minor prelude of the Well-Tempered Clavier, I.

Ex. IV-8. J.S. Bach, Das Wohltemperierte Klavier, I, Prelude XXII in B-flat minor, m. 1-2. (ed. Otto von Irmer, 1950; rev. ed. Munich: Henle, 1974).



There remains one prelude that is different from the others--the prelude to Suite VI. It is based primarily on chords divided in this manner:

Ex. IV-9. MB VI, Prelude, m. 4.



This technique is used rather extensively by Pachelbel, and it is likely, considering the reputation of the Nuremberg

organist, that Fischer would have been acquainted with his works.

Ex. IV-10. Pachelbel, Toccata in C minor, m. 28  
(ed. Karl Matthaei, Kassel: Bärenreiter, ca. 1931).



Fischer's prelude, in turn, may have served as a model for J.S. Bach's B-flat major prelude in the Well-Tempered Clavier, I. In the first place, Bach uses passages similar to Fischer's in style, contour, and harmony.

Ex. IV-11A. MB VI, Prelude, m. 7.



Ex. IV-11B. Bach, Das Wohltemperierte Klavier, I, Prelude XXI in B-flat major, m. 10.



In the second place, Bach follows Fischer's example in concluding the prelude with a contrasting section. In each case, rapid scale passages and full chords in dotted rhythms are prominent.

In the prelude to Suite VIII, there is a passage of special interest. This passage, from measures 13 to 24, consists of chords notated in the conventional vertical manner, but with the direction that they are to be performed "Harpeggiando per tutto con discrezione e senza riposar." Similar passages, but without the verbal direction, may be found in the prelude to Suite VI, and it is entirely possible that the same manner of performance was intended there. This distinctive kind of arpeggiation should not be confused with the lute-inspired style brisé that Fischer, like Froberger, uses from time to time especially in highly stylized dances such as the courante, in which horizontally-written tones in different registers have the double function of melody and harmony.

The historical roots of this passage may also be distinguished from those of the style brisé, as they are Italian rather than French. Arpeggiation of this kind may be found in toccatas by Alessandro Scarlatti (1660-1725), and even earlier in works by Bernardo Pasquini (1637-1710) and Martino Pesenti (ca. 1600-1647). It is likely, however, that Fischer came to know this style not through direct contact with the Italian music, but rather through the music of Alessandro Poglietti, whose Rossignolo collection is discussed in Chapter II. Poglietti, who may have been born and educated in Italy, held an influential position as organist of the court chapel of Emperor Leopold I in Vienna. It is in his "Toccatà del 7

Tuono" from the New Haven MS. (Yale University School of Music E.B. 1688) that this arpeggio style is used for the first time in Germany.

It is possible, then, to trace this style from the Italian masters to Poglietti to Fischer and ultimately to J.S. Bach, who uses it in the Chromatic Fantasy.

### The dances

All of the dance pieces, with a single exception, have in common a basic formal scheme. They are bipartite, usually with the fundamental structure

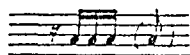
A      ¶B      ¶

This is, of course, a standard form that is found in dance music throughout the seventeenth century. The principal variable in this form is the repetition of the second section. Fischer's B-sections, like Froberger's but unlike Lully's, are almost always repeated.

In regard to the relative lengths of the two sections, Fischer follows no single pattern. His dances are often symmetrical, with an equal number of measures in each section. He also uses asymmetrical arrangements, however, such as 8+16 or 14+18 measures. Fischer uses only infrequently the near-symmetrical relationships used by Froberger and preferred by Lully--8+9 measures, for example. In conformity with the usual practice in dance composition, Fischer makes his B-sections as long as or longer than the A-sections--never shorter.

Fischer's use of the traditional dances does not differ greatly from that of his immediate predecessors. The two

allemandes each consist of two sections of equal length (8+8 and 6+6 measures). Each section begins with an eighth-note upbeat and closes with a first or second ending. The dances are in common time. The allemande in Suite VI is imitative in nature and is characterized by the rhythmic motive



This rhythm, as well as a melodic figure, ties the allemande to the prelude that precedes it.

The courantes are in  $\frac{3}{2}$  time, with the characteristic eighth-note upbeat to each section. The sections are symmetrical only in the courante in Suite IV (7+7 measures). In Suites I and VI, the sections are near-symmetrical (7+8 and 6+7 measures, respectively). Fischer employs an element of tonal contrast in each of these dances, but in different ways. In Suite I, a modulation to the relative major takes place at the double bar; the return to tonic occurs near the end of the dance. In Suite IV, a modulation to the dominant occurs at the end of the first section; the second section is in the tonic. The courante in Suite VI contains no actual modulation, but a region of the dominant is touched upon at the double bar. The courantes in Suites I and VI, as previously indicated, are thematically related to the allemandes that precede them.

The sarabandes in Suites I and VI are both in  $\frac{3}{4}$ , and they show the regularity of structure reserved by many composers for this stately dance. The earlier sarabande consists of 8+16 measures, the later of 8+8. Fischer employs the

characteristic sarabande rhythm, with the accent on the second beat. This rhythm is used less consistently in the sarabande of the first suite than in that of the sixth, however.

The collection includes only one gigue, the one in Suite VI. It is in  $\frac{3}{4}$  and consists of two sections of twenty-four measures each. It is imitative, with a fugue-like exposition in each section. In the B-section, the subject, which is nearly omnipresent, is presented in the dominant.

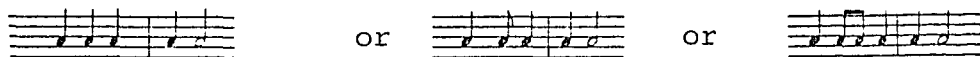
Of the more "modern" dances that appear in the collection, the most important is the minuet. Fischer uses a minuet in every suite except the fifth and eighth, which include no dances at all. This practice clearly reflects the influence of Lully.

According to Paul Nettl, the minuet was the "queen of all the dances of this period . . . , the successor of the 'Courante,' which in its turn was originally derived from the 'Branle de Poitou.'"<sup>3</sup> Vestiges of the branle de Poitou, or branle à mener (amener), may be found in two minuets in the Blumen-Büschlein. These minuets, in the third and fourth suites, are characterized by six-measure phrases and, hence, sections consisting of multiples of six measures ([12x2]+24 in Suite III, and [12x2]+[12x2] in Suite IV). It should be added that six-measure phrases exclusively appear only in

<sup>3</sup> Paul Nettl, The Story of Dance Music (New York: Philosophical Library, 1947), p. 164.

Suite IV, while in Suite III, both six-measure and four-measure phrases are used.

Fischer uses another type of minuet in Suites I, II, and VI. Here, the first section has eight measures and the second sixteen. An important feature of all these minuets is a rhythmic motive in which the accent falls on the second beat in the second (or third) measure:



Most interesting of all is the minuet in the seventh suite, "qui se jouë alternativement avec le Trio." It has five-measure phrases and bears a remarkable similarity to a minuet from Lully's Alceste.

Ex. IV-12A. MB VII, Minuet, m. 1-10.



Ex. IV-12B. Lully, *Alceste*, Scène sixième et dernière, Menuet, m. 1-10 (ed. Henry Prunières, Paris: Editions de la Revue Musicale, 1932).

The image displays a musical score for a Minuet by Lully. The score is divided into two systems. The first system is titled "MENUET" and includes a section for "Violons" (Violins) and a section for "Un peu vite" (Piano). The second system continues the music and includes a section for "moins f à la reprise" (Piano). The score consists of four staves: two for the Violins and two for the Piano. The music is in 3/4 time and features a rhythmic motive that is highlighted in the text below. The score includes various musical notations such as notes, rests, and dynamic markings.

The rhythmic motive cited in connection with the minuets in Suites I, II, and VI is also present here.

The trio, unlike the minuet, has primarily square four-measure phrases with frequent coupling of the upper two voices. As in the minuet, however, the last measure of some of its phrases includes a neighbor-group figure (melodic turn) or a group of passing tones acting as a melodic bridge. The minuet and the trio, like all Fischer's minuets, are in  $\frac{3}{4}$ .

It is possible that this minuet and trio may be the first such combination to occur in keyboard music. The most immediate precedent for this practice is probably the trio writing in works by Lully of the kind mentioned in Chapter II. In Fischer's own Journal du Printems, of course, he first applies the trio principle to orchestral music, but there the trio-tutti contrasts are of the concertato type rather than the sectional type.

It is also possible, although less likely, that Fischer's writing of a minuet and trio has its roots in a dance tradition that prevailed at the French court from the time of Henry III to the time of Louis XIV. Sachs describes a "form of branle . . . in which after one or two rounds one couple left the chain, danced briefly together, and took up their position in the rear . . . ." <sup>4</sup> (It would be well to recall, at this point, the origin of the minuet as a branle.) The idea that this group-solo couple-group choreography Sachs describes may be reflected in terms of musical texture by tutti-trio-tutti, or minuet-trio-minuet, is an intriguing one that is presented by Eric Blom. <sup>5</sup>

The gavotte appears three times in the collection, in Suites I, IV, and VII. The gavottes have four principal elements in common. First, they are in  $\text{♩}$ . Second, they have an upbeat the value of two quarter-notes (either  $\text{♪♪}$

<sup>4</sup> Curt Sachs, World History of the Dance, trans. Bessie Schönberg (New York: Norton, 1937), p. 384.

<sup>5</sup> Eric Blom, "The Minuet-Trio," Music and Letters, 22 (1941), 179.

or  $\downarrow \uparrow$  at the beginning of each section. Third, the phrases generally commence in mid-measure. Finally, there is a modulation from I to ii or from i to III in the middle of the second section, and a return to tonic at the end of the dance. The music comes to rest on the dominant chord, without modulation, precisely at the double bar.

The first gavotte differs from the others in that there is a petite reprise; i.e., the last six measures are repeated by means of [  $\times$  ]. The dance consists, therefore, of 4+10 measures without repeats, and of 8+26 measures with all repeats. The gavotte in Suite IV, on the other hand, is regular in structure, with two sections of eight measures apiece. The upper two of its three voices move largely in parallel thirds, and a note-against-note style prevails (see ex. IV-4B).

Most of these characteristics--the time signature, the upbeats, the tonal scheme, the phrase structure, and the note-against-note texture--appear in gavottes of Lully's. The gavottes in Act V of Cadmus et Hermione, the huitième entrée in Le Mariage Forcé, and the deuxième entrée of Alcidiane are only three of many examples of this similarity.

In certain ways, Fischer's gavottes also resemble gavottes by some of the clavecin composers. In the suites of Lebègue, for example, they often consist of two eight-measure sections, have the usual  $\downarrow \uparrow$  upbeats, and arrive on the dominant chord at the double bar. It is possible that Fischer was also familiar with the well-known gavotte by Hardel, in which most of the same features are found.



Ex. IV-13. MB IV, Bourrée, m. 1-4.

The bourrée in Suite VI has symmetrical sections in which Fischer carries the principle of thematic derivation to the extreme. Here, the second section is little more than a restatement of the first at the interval of a fifth, demonstrating the importance of the I-V relationship.

In style and structure, Fischer's bourrées clearly reflect the influence of Lully. The only significant difference between the two is that Fischer usually repeats the second section as well as the first, while Lully does not. The bourrée at the conclusion of Le Mariage Forcé is a typical illustration of this influence.

The non-repetition of the B-section is also an element in the bourrées of Lebègue. In these, the characteristic upbeats are used, and sections tend to be square, generally consisting of eight measures apiece.

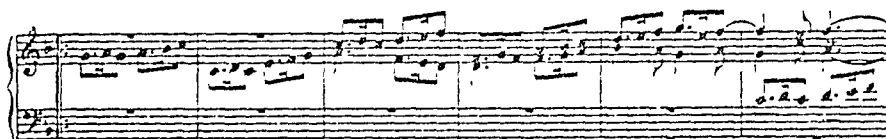
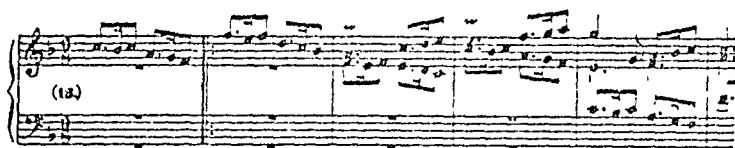
Three dances that occur less frequently in seventeenth-century keyboard music than do the dances discussed previously may be found in Suite II. These are the ballet, the canarie, and the passepied.

The ballet (balletto), according to Apel, has certain features in common with the early allemande--the  $\frac{4}{4}$  meter,

the bipartite form, and the near-homophonic style.<sup>6</sup> It is not surprising, therefore, that Fischer places it in the position normally occupied by the allemande, immediately following the prelude. Fischer's ballet is in two symmetrical sections, with an eighth-note upbeat to each that is also reminiscent of the allemande. The thin texture, often with only two voices, contrasts sharply with the chordal prelude. The dance is marked "presto"--an unusual detail--and contains dotted rhythms throughout.

The canarie is a dance characterized by a lively dotted rhythm, usually in  $\frac{6}{8}$  or  $\frac{3}{8}$ , that is said to have originated among the natives of the Canary Islands. Fischer treats it as a fugue, with an exposition in the first section and an exposition of the subject in inversion at the fifth in the second section.

Ex. IV-14. MB II, Canaries [sic], m. 1-5 and 17-22.



The ballet and canarie are both dances that are used extensively by Lully. Lully writes his canaries in  $\frac{3}{4}$  as

<sup>6</sup> Willi Apel, "Balletto," in Harvard Dictionary of Music, 2nd. ed. (Cambridge, Mass.: Belknap Press of Harvard Univ. Press, 1969), p. 77.

well as  $\frac{3}{8}$ , however, and he favors a note-against-note texture over an imitative one. Closer in style to Fischer's canarie are the canaries of Lebègue. Like Fischer's, they are fugal, with the second section thematically derived from the first. Lebègue's canaries contain no use of inversion, however, and even more unlike Fischer's, they are in  $\frac{3}{2}$ . The ballet and canarie appear in the Florilegium I, but Muffat's treatment of them is essentially like Lully's.

The passepied provides a stronger case for the influence of Lully upon Fischer, for although this dance does not appear in any of the major clavecin compositions before Fischer's, Lully does employ its spirited rhythm in his operas and ballets. Probably the only other important example of the passepied appears in the Ecorcheville collection of seventeenth-century orchestral suites, and it bears no particular resemblance to Fischer's. Fischer's passepied, which closes the second suite, moves in even eighth-notes with only occasional syncopation near cadence points. It is in  $\frac{3}{8}$  meter. It consists of two sections of eight and sixteen measures, with a single short upbeat to each.

In the fourth suite, Fischer uses two dances for which there is no precedent in works either by Lully or by the clavecin composers. His use of these dances--the branle and amener (branle à mener)--is particularly interesting in that the dances are treated as a unit.

The first dance, the branle, is in itself really two dances. Following the customary practice, Fischer divides the dance into two parts--the branle simple, in duple meter,

and the branle gay, in triple. Its structure is as follows:

	simple		gay
	A	B	C <sub>3</sub>
	(C)		(4)
tonal region	I	V	I
number of measures	12	12	16

The branle simple is characterized by six-measure phrases.

Six-measure phrases are also found in the amener, a melody-dominated dance that moves primarily in even quarter-notes. Much of its activity, particularly in the upper voices, is in parallel thirds and sixths. The form is not the usual bipartite one that Fischer uses in all his other dances; rather, it may be represented by the diagram

A B A B B

Each section is twelve measures long.

The practice of linking different types of branle (the amener is one such type) is reported in the Orchésographie and later sources. Nettl describes dance suites in which different branles "followed each other according to definite rules." First, there were a double branle (or common branle) and a simple branle, both of which were danced by older people. The next dance was a gay branle, which was danced by young couples. Finally, there was the Branle de Bourgogne (also called Branle de Champagne), apparently a very lively dance indeed, which was performed by adolescents.<sup>7</sup>

<sup>7</sup> Nettl, p. 106.

It is not surprising that this practice found its way into the orchestral suite and later into keyboard music. The arrangement branle simple-branle gay-amener, which Fischer employs, is used earlier in some of the suites in the Ecorch- eville collection. It cannot be determined, of course, whether Fischer was acquainted with any of these works. Other ameners, though without preceding branles, may be found in Biber's Mensa Sonora, and in a Balletto à 6 by Poglietti.<sup>8</sup> These ameners, like Fischer's, have the characteristic twelve- measure sections.

#### The other pieces

The fifth suite is not a suite of dances at all; rather, it is an aria and variations preceded by a prelude. This arrangement--prelude, aria, and variations--has an important precedent in the violin sonatas of Biber, where it is a regular feature. Biber's typical scheme consists of a prelude written specifically in the violin idiom, a bipartite aria with each section repeated, and several variations on a ground bass.

It is unlikely that Fischer would have been ignorant of Biber's music, and it is hardly surprising that there are significant similarities in their methods. Fischer's prelude to Suite V resembles Biber's preludes in that each is written

<sup>8</sup> Modern edn. of the Mensa Sonora by Erich Schenk in DTÖ, 96 (1960). Modern edn. of the Balletto à 6 by Paul Nettl in DTÖ, 56 (1921; rpt. 1960), pp. 62-68).

in the idiom of a particular instrument, although in Fischer's case, of course, the instrument is the harpsichord. Fischer's aria is like Biber's also in terms of structure.

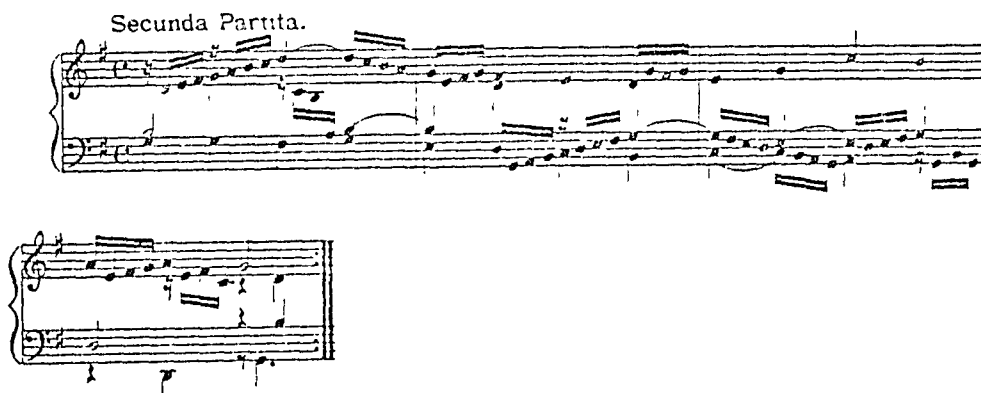
In regard to variation technique, however, there is some disparity between Fischer and Biber. While Biber's variations are of the ground bass type, Fischer's are based upon a melody and a bass line, both of which appear in each variation, either unchanged or in figuration. For this kind of writing, Fischer's model is most probably Froberger. Froberger's Mäyerin variations, in which this technique is used, was a well-known piece that could not have escaped Fischer's attention.

Ex. IV-15. Froberger, Auff die Mäyerin, prima partita, m. 1-4; secunda partita, m. 1-4; terza partita, m. 1-4 (ed. Guido Adler, DTÖ, 13, 1899; rpt. 1959).

A. Prima partita

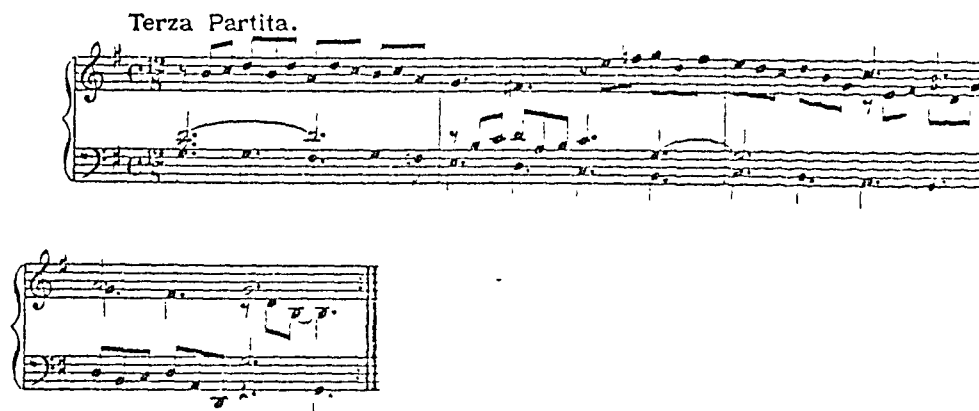


B. Secunda partita



## C. Terza partita

Terza Partita.

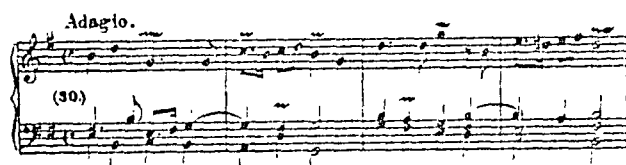


The image shows the first four measures of the Terza Partita. The title "Terza Partita." is centered above the first staff. The music is written for piano in G major and 3/4 time. The first staff is the treble clef and the second is the bass clef. The first measure starts with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Ex. IV-16. MB V, Aria, m. 1-4; variatio 1, m. 1-4;  
variatio 2, m. 1-4.

## A. Aria

Adagio.



The image shows the first four measures of the Aria. The tempo marking "Adagio." is centered above the first staff. The music is written for piano in G major and 3/4 time. The first staff is the treble clef and the second is the bass clef. The first measure starts with a treble clef and a key signature of one sharp (F#). The music is characterized by a slow, flowing melody in the right hand and a simple bass line in the left hand.

## B. Variatio 1



The image shows the first four measures of the first variation. The music is written for piano in G major and 3/4 time. The first staff is the treble clef and the second is the bass clef. The first measure starts with a treble clef and a key signature of one sharp (F#). The music is more rhythmic and complex than the original Aria, featuring sixteenth-note patterns in the right hand.

## C. Variatio 2



The image shows the first four measures of the second variation. The music is written for piano in G major and 3/4 time. The first staff is the treble clef and the second is the bass clef. The first measure starts with a treble clef and a key signature of one sharp (F#). The music is highly rhythmic and complex, featuring rapid sixteenth-note passages in both hands.

The aria is in E minor, with some tonal ambiguity between the tonic and the relative major. It consists of two sections of four and eight measures, and is written primarily in four voices. All of the variations follow the same form as the aria, although in variations IV and VIII there are first and second endings to the A-section. In each variation except the last, either the aria melody or the bass appears essentially unaltered, while the other is woven into an embellished line. Fischer's figuration technique, with its abundance of scale fragments, imitative passages, and sequences, is like Froberger's. In variations V and VI, Fischer uses triplets; in variation VII, he uses arpeggiation. The last variation differs from the others in that the melody and the bass are given approximately equal treatment. In both, the line appears with only slight embellishment by means of reiterated tones.

The rondeau, although one of the most popular forms of the time, appears only twice in the collection, in Suites II and VII. The first of these rondeaux follows the conventional pattern and may be diagrammed

	A	B	A	C		A
tonal region	I	V	I	vi	I	-
number of measures	4	4	4	8		4

In terms of style, however, the piece is a gavotte, since it possesses the characteristic elements of the gavotte that have been described. This is, then, a gavotte-rondeau in the

manner of Lully. Fischer's plan differs from Lully's only in the non-repetition of the first refrain.

The rondeau in Suite VII has the same form as that in Suite II, with the C section longer than the others:

	A	B	A	C	A
tonal region	i	III	i	v	i
number of measures	8	8	8	10	8

The piece is in  $\frac{3}{4}$  and moves primarily in quarter- and eighth-notes. These factors, in addition to the sedate and melody-dominated nature of the piece, seem to indicate that the dance model for this rondeau is the sarabande. The piece is entirely written out, unlike the earlier rondeau, where the last refrain is indicated by means of [  $\mathcal{R}$  ].

Rondeau form also appears in the passecaille in Suite III. In this piece, Fischer combines the French rondeau-type passecaille with the type of passecaille that is based on a stepwise descent through the fourth, outlining the harmonic motion from I to V. The basic structure is

	A	B	A	C	A	D	A
tonal region	i	III	i [iv]	i	-	v	i
number of measures	8	12	8	8	8	12	8

The refrain is written only once; the repetition is indicated by [  $\mathcal{R}$  ]. The indications "2. pars" and "3. pars" appear at the beginning of the B- and C-sections, respectively.

The descending pattern A-G-F-E appears clearly only in the refrain, in the bass.

Ex. IV-17. MB III, Passecaille, m. 1-4.

In the contrasting sections, its appearance is infrequent and obscured. This fact leads to the conclusion that the rondeau structure, rather than the ground bass, is the principal organizational element of the piece.

Both types of passecaille are used earlier in the clavecin suites of Chambonnières, Louis Couperin, and others of their school, but the rondeau type prevails. In their passecailles, Fischer found precedent for his own.

The single chaconne in the Blumen-Büschlein is the lengthy piece that constitutes, with a prelude, the whole of Suite VIII. It is based on the harmonic progression I-V-vi-(I $\frac{6}{4}$ )-V-I, which remains more or less intact throughout the four sections of the piece. Sections are delineated by means of a key change or a double bar. In addition to the harmonic progression, which moves in a basic harmonic rhythm of  $\underline{d}$  in  $\frac{3}{4}$  meter, a descending stepwise motion from the tonic to the dominant is present throughout much of the piece. This conforms with the harmonic progression; one tone is used per measure.

Ex. IV-18. MB VIII, Chaconne, m. 1-7.

The first section, measures 1-41, is in G major. Both the progression and the descending I to V motion are omnipresent and treated strictly. This motion remains in the bass in all except four measures, where it appears briefly in the uppermost voice. The second section, measures 41-80, is in the parallel minor. This section, which is written in a distinct keyboard idiom, is highly chromatic and has more than the usual number of embellishment.

Ex. IV-19. MB VIII, Chaconne, m. 65-67.

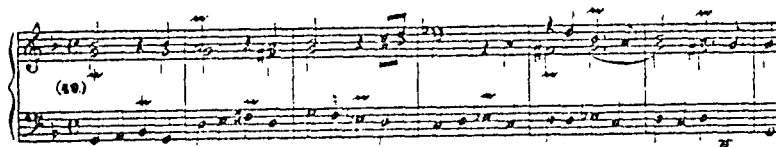


At the beginning of the third section, measures 81-105, there is a return to G major, which remains in force through the rest of the piece. In this section, both the harmonic progression and the descending pattern are treated freely. The final section, measures 106-122, resembles the first in its clarity of structure and relative simplicity of harmonic language.

In terms of organization and style, the chaconne as a whole reflects the influence of Lully, in both the nature and the length (four measures) of its harmonic scheme. Fischer's chaconne writing is also linked to Lully's by its coupling of a harmonic progression with a descending linear motion or other ground-type melodic pattern, and by its loose treatment of the basic progression in section III.

Fischer uses the *plainte*, another non-dance piece, in the seventh suite. Precedents for this form include, among others, the laments of Froberger and the *plaintes* and *tombeaux* of the clavecin composers. This piece is in two sections of sixteen and thirty-one measures, each ending on an octave. Important musical elements include the "walking bass" in steady quarter-notes and the frequent pairing of the two upper voices in a predominantly three-voice texture. It is interesting to note that Nef regards Fischer's writing for a solo trio in the *plainte* that appears in the Journal du Printemps as an expression of resignation.<sup>9</sup> The most prominent feature of the *plainte*, however, is the use of rests to break up the melodic line.

Ex. IV-20. MB VII, *Plainte*, m. 1-6.



It is possible that Fischer intended this as a kind of musical sobbing, of the type used in J.S. Bach's B-flat major Capriccio (BWV 992). If this is true, it is the sole programmatic element in the collection.

<sup>9</sup> Karl Nef, Geschichte der Sinfonie und Suite (Leipzig: Breitkopf und Härtel, 1921), p. 85.

The Musicalisches Blumen-Büschlein, in short, reflects Fischer's preference for the most popular forms of his time--the minuet, bourrée, gavotte, rondeau, chaconne, and passe-caille--as well as his awareness of the standard suite movements and others such as the canarie, passepied, branle, and amener. Fischer's treatment of the more "modern" dances shows the influence of stage works by Lully and harpsichord pieces by Chambonnières, Louis Couperin, Lebègue, and other French composers, while his treatment of the "core" dances--the allemande, courante, sarabande, and gigue--is in line with the conventional seventeenth-century practice. The preludes include the measured, toccata-like prelude in the style of Froberger, the prelude based on reiterated chords of the type written earlier by Ferdinand Tobias Richter and later by Johann Sebastian Bach, and the prelude in the "divided-hands" style used earlier by Pachelbel and later by Bach. The internal unification of pieces by means of common melodic motives is a technique learned, no doubt, from the music of Froberger, as are the variation techniques that Fischer uses in the fifth group of pieces. Accordingly, the collection is shaped by a variety of influences, and at least part of its originality lies in this synthesis of disparate elements.

## CHAPTER V

### MUSICALISCHER PARNASSUS

#### Contents and organization

The Musicalischer Parnassus, Fischer's other collection of dance music for the keyboard, contains nine suites. Although each is named for one of the nine Muses, none of them is in fact a musical depiction either of its patron Muse or of the art she symbolizes. The title page of the first printed edition is translated as follows:

Musical Parnassus  
or a completely new keyboard work bearing the names of the  
IX Muses  
consisting, accordingly, of IX suites, and  
arranged for the clavier  
for the most Illustrious Princess  
Elisabeth Augusta Francisca  
born Margravine of Baden-Baden, etc., etc.  
To his most Gracious Princess,  
a learned and favorably disposed  
patron of music,  
composed and presented in great delight  
by your Illustrious Highness' obedient servant,  
Johann Caspar Ferdinand Fischer, the Margrave of Baden-Baden's  
music director,  
and published by Johann Christian Leopold, art publisher in Augsburg  
with the privilege of the most Gracious Holy Roman Emperor.

No date appears on the work. The Gerber Neues Historisch-Biographisches Lexikon der Tonkünstler (1812), however, lists

1738 as the date of publication.<sup>1</sup> Von Werra believes that Gerber's date is probably taken from the publisher's catalogue, and other scholars tend to regard the date as correct.<sup>2</sup> A stylistic examination of the collection does not provide any reason to doubt the accuracy of the date; indeed, the analysis to follow shows that the work is certainly a product of the composer's mature years.

The contents of the collection are indicated in the following table:

Clio:	P	harpegiato	A	C	S	Balet	anglois	M	G
Calliope:	O	Balet	anglois	G	B	2M			
Melpomene:	P	A	Passepiéd	R	Ch	G	G	2M	
Thalia:	Toccatina	A	2M	Balet	G				
Erato:	P	A	Ch	Ga	G				
Euterpe:	P	A	Air	anglois	B	M	Ch		
Terpsichore:	Tastada	A	Rigaudon	R	Ga	G	2M		
Polymnia:	Harpeggio	A	2M	Marche	Combattement				
	Air des Triomphans								
Uranie:	Toccatina	A	C	S	Ga	G	Rigaudon	d	
	2M	Passacaglia							

<sup>1</sup> Ernst Ludwig Gerber, Neues Historisch-Biographisches Lexikon der Tonkünstler, ed. Othmar Wessely (1812; rpt. Graz: Akademische Druck- und Verlagsanstalt, 1966), I, col. 135.

<sup>2</sup> Von Werra, foreword to Fischer, Sämtliche Werke, p. xi. The date 1738 is given in Sietz and is repeated in Apel, History.

A cursory survey of the table brings to light some basic similarities and differences between Fischer's two collections of keyboard suites. Like the Blumen-Büschlein suites, the suites in the Parnassus collection begin with an introductory movement and proceed with a wide variety of dance and non-dance pieces. Three of the suites conclude with minuets, as do over half of the suites in the earlier collection; Suite VI, like Suite VIII in the Blumen-Büschlein volume, ends with a lengthy chaconne. The two collections are alike, furthermore, in that the number of pieces in each suite is not fixed.

Many of the forms of the Parnassus appear also in the Blumen-Büschlein--the allemande, courante, sarabande, gigue, minuet, bourrée, gavotte, rondeau, chaconne, ballet, and passe-pied. Some of these--the gavotte in Suite I and the bourrée in Suite VI, for example--do not differ greatly in conception from similar dances in the earlier volume.

Other pieces, however, appear in the Parnassus for the first time in Fischer's keyboard works. These include the introductory movements toccata, toccatina, tastada, and overture; the dances rigaudon, air anglois, and ballet anglois; the passacaglia (not the rondeau type of passecaïlle of Fischer's earlier years); and the marche, combattement, and air des Triomphans.

The preludes

While Fischer applies the term "Praeludium" to all the introductory pieces in the 1696 volume, in the Parnassus suites he uses different titles to distinguish among types of first movements. The term "Praeludium" here is applied only to the first movements of Suites III, V, and VI. Suites I and VIII begin with pieces called, respectively, "Praeludium harpegiato" and "Harpeggio." The second suite commences with an "Ouverture" in the French style. Suite IV begins with a "Toccatina," Suite VII with a "Tastada," and Suite IX with a "Toccatata."

The three pieces designated "Praeludium" have in common an organ-like idiom characterized by pedal points, imitation, and chains of suspensions.

Ex. V-1. MP III, Praeludium.



These preludes are all in common time; they vary in length from twelve to fifteen measures.

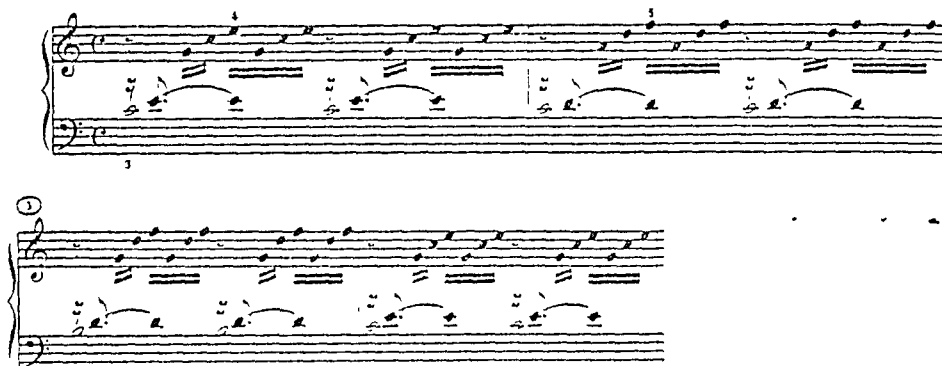
The "Praeludium harpeggiato" and "Harpeggio" that begin Suites I and VIII constitute a second type of prelude. This type consists of arpeggiated chords that are generally sounded three times in succession. The meter is  $C\frac{3}{4}$  (the variant of  $\frac{3}{4}$  explained in Chapter II), and the rhythm is static. The harmonic rhythm that by and large conforms to the bar line and the unchanging contour of the germinal motive are important features of these preludes.

Ex. V-2. MP I, Praeludium harpeggiato, m. 1-4.

The image displays two systems of musical notation for the first four measures of the Praeludium harpeggiato. The notation is in C major, 3/4 time, and consists of two systems of grand staff notation. The first system shows measures 1-4, and the second system shows measures 5-8. The music features a static harmonic rhythm with arpeggiated chords.

The prelude excerpted in Ex. V-2 bears a remarkable resemblance to J.S. Bach's well-known C major prelude from the Well-Tempered Clavier, I (and the Anna Magdalena Bach notebook). Common elements include not only the similarities in key and opening harmonic progression, but also the static rhythm, harmonic rhythm of one measure, and unvarying melodic contour that are found in both preludes.

Ex. V-3. Bach, Das Wohltempierte Klavier, I,  
Prelude I in C major, m. 1-4.



It should be noted that the Bach prelude was published first in 1722, sixteen years before the Fischer prelude is said to have appeared. It is possible, therefore, that Bach may have exerted as much of an influence upon Fischer as Fischer exerted upon Bach.

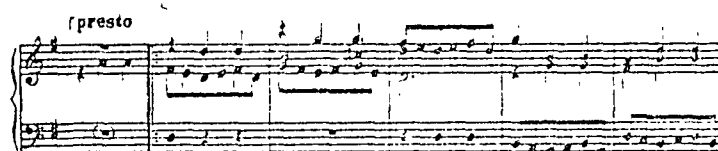
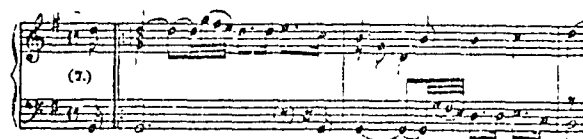
Fischer's prelude may also be compared with Bach's Prelude in B-flat major from the Well-Tempered Clavier, I in terms of texture. This similarity, however, is attributable to both composers' use of an established Baroque keyboard idiom.

Ex. V-4. Bach, Das Wohltempierte Klavier, I,  
Prelude XXI in B-flat major, m. 1.

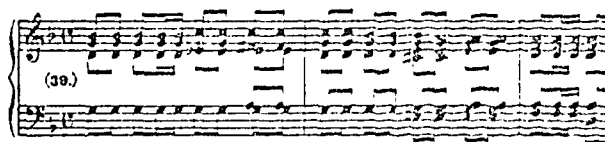


The overture that opens Suite II may be compared with some of Handel's orchestral overtures: the first section is characterized by dotted rhythms and rapid descending figures of three conjunct tones, and the second section, marked "Presto," has a highly imitative texture and a lively, continuous melodic line.

Ex. V-5. MP II, Overture, m. 1-2 and 11-16.



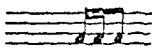
The last prelude type, represented in Suites IV, VII, and IX, is in the reiterated-chord style discussed in connection with the Blumen-Büschlein suites.

Ex. V-6. MP VII, *Tastada*, m. 1-2.

It is interesting to observe that these three pieces, which are in the same style and nearly equal in length, are given three etymologically related but different titles--"toccatina," "toccata," and "tastada." That these preludes are not all called, for example, "toccatina," suggests that Fischer deliberately sought varied titles for the sake of their variety rather than for any stylistic reason.

### The dances

In two of the dances in this collection, Fischer applies varied names to a single form. These are the balet (ballet) anglois and the air anglois, both offshoots of the English "country dance." The ballet anglois in Suite I and the air anglois in Suite VI are in  $\frac{4}{8}$  and consist of two sections of eight and sixteen measures. The ballet anglois in Suite II is in common time and consists of two sections of four and eight measures. All three pieces are in the major mode, and all arrive on the dominant at the double bar. They move basically in even eighth- and sixteenth notes, and phrases begin on the first beat of the measure. Characteristic features of these dances are the rhythmic motive



and a lively, disjunct melodic line.

Ex. V-7. MP VI, Air anglois, m. 1-8.

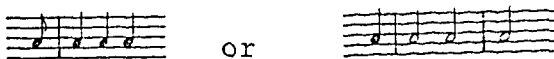


The ballet anglois in Suite I is the only one of the three pieces in which quarter-notes break the momentum of the composition. They are emphasized by the vertical sign,



indicating *detaché*.<sup>3</sup>

The same sign appears in only one other type of piece in the collection--the rigaudon. The rigaudon, originally a seventeenth-century dance of southeastern France, was, according to Mattheson, "a gay dance in even beat, performed at festivities and in grotesque ballets."<sup>4</sup> Characteristic elements of the dance are a four-section form in which the A- and B-sections are melodically and rhythmically related, as are the C- and D-sections, and an initial rhythm



Fischer uses the rigaudon in the first suite of his Journal du Printems. In this much earlier work, however,

<sup>3</sup> Johannes Wolf, Handbuch der Notationskunde (Leipzig: Breitkopf und Härtel, 1919), II, p. 285.

<sup>4</sup> Quoted in Nettl, p. 173.

Fischer's treatment of the rigaudon--it is simply a lively dance in  $\frac{2}{2}$  consisting of two sections, not four, and lacking the characteristic rhythmic motive--is atypical and not traditional. It differs in these respects from the later rigaudon for the keyboard.

Between the Journal du Printemps and the Musicalischer Parnassus, a number of works were published in which the regaudon leans toward its more conventional style. In Muffat's Florilegium II of 1698, there are two rigaudons, each of which has the four-part form and the traditional rhythmic figure.<sup>5</sup> The harpsichord suite in D major by Böhm (no. 2 in the Wolgast edition), ca. 1700, contains a bipartite rigaudon followed by a bipartite trio, each of which begins with the characteristic rigaudon rhythm.<sup>6</sup> Together they form what may be regarded as a four-part rigaudon. Johann Josef Fux, in his Concentus Musico-Instrumentalis of 1701 and his keyboard suites of 1733, writes rigaudons that are in effect compressed versions of the traditional form.<sup>7</sup> In these, the A-sections generally consist of two phrases that correspond to the A- and B-sections of the traditional dance, and the B-sections consist of two phrases that correspond to the C- and D-sections of the regular form. The traditional rhythmic motive appears in the first section.

<sup>5</sup> Modern edn. by Heinrich Rietsch, in DTÖ, 4 (1895; rpt. 1959).

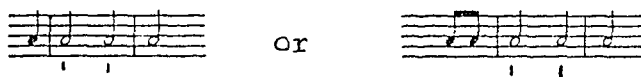
<sup>6</sup> Modern edn. by Johannes and Gesa Wolgast (Wiesbaden: Breitkopf und Härtel, ca. 1952).

<sup>7</sup> Modern edn. of the Concentus Musico-Instrumentalis by Heinrich Rietsch, in DTÖ, 47 (1916). Modern edn. of the keyboard works by Erich Schenk, in DTÖ, 85 (1947).

It is clear, then, that Fischer had ample precedent in using the conventional structure of the rigaudon in the Parnassus suites. In both Suite VII and Suite IX, Fischer uses the scheme

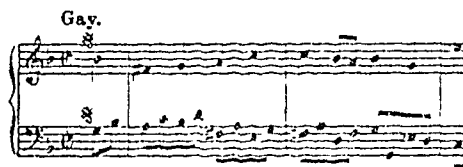
	A	♯B	♯C	♯D	
tonal region	i	III	i	-	
number of measures	8	16	8	8	

In the A- and B-sections, the rhythmic figure



appears with the *detaché* signs over the half-notes. The C- and D-sections, on the other hand, are marked "Gay," and they are characterized by a melody in faster note values and an accompaniment in broken diads:

Ex. V-8. MP VII, Rigaudon, m. 27-28.

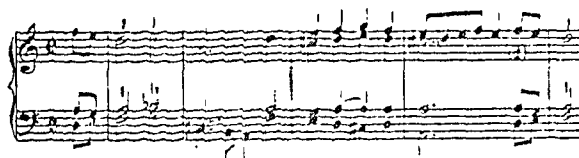


The last two sections may even be considered a kind of trio, as their light, two voice texture contrasts subtly with the three-voice texture of the A- and B-sections.

In Suite IX, the rigaudon is followed by a double-- the only double in Fischer's entire output. It actually "doubles" only the first two sections of the rigaudon. The

double's upper two voices are essentially the same as the upper voices in the rigaudon proper. The bass, however, is in a broken-diad style (two tones in alteration)--an obvious reference to the latter two sections of the main dance.

Ex. V-9. MP IX, Rigaudon Double, m. 1-4.



### The other pieces

The last two suites in the collection contain several non-dance pieces for which there is little or no precedent in the Blumen-Büschlein volume. Three of these are the marche, combattement, and air des Triomphants that appear as a group in Suite VIII.

In the marche, Fischer creates a military spirit by means of trumpet-like fourths and fifths, triad outlining, and four-measure phrases.

Ex. V-10. MP VIII, Marche, m. 1-5.



The phrase organization of the piece, however, is suspiciously gavotte-like: phrases begin in mid-measure with two quarter-notes.

It is not surprising, in view of the military triumphs of the Margrave Ludwig, that Fischer wrote music depicting martial events. While the Blumen-Büschlein does not contain pieces of this type, the Journal du Printems does contain a marche and an air des Combattans. It is interesting to observe that the marche for harpsichord does not differ in style from the composer's earlier marche for trumpets and strings.

Ex. V-11. Fischer, Le Journal du Printems, Suite I, Marche, m. 1-6 (ed. Ernst von Werra, DDT, 10, ca. 1902).

The combattement, on the other hand, is written in a fairly specific keyboard idiom. Much of the activity consists of arpeggios that are passed between the hands in imitation.

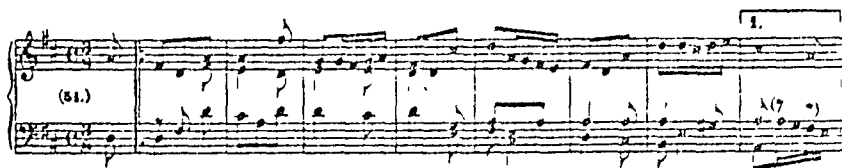
Ex. V-12. MP VIII, Combattement, m. 1-4.

This kind of writing is meant, no doubt, to suggest the echo of trumpet calls and the opposition of forces.

The air des Combattans in the Journal du Printems also features arpeggios and imitation. The most rapid activity, however, consists of scales rather than arpeggios; moreover, much of the texture is chordal. This suggests that the piece is as clearly conceived for strings as the Parnassus combat piece is for the harpsichord.

Ex. V-13. Fischer, Le Journal du Printems, Suite I, Air des Combattans, m. 22-26.

The air des Triomphans, like the two pieces that precede it, depicts the call of military trumpets by means of triad outlining and simple, clear-cut rhythms.

Ex. V-14. MP VIII, Air des Triomphans, m. 1-8.

The piece has a lively, disjunct melody, a homophonic texture, and square, four-measure phrases.

This group of battle pieces is clearly inspired by similar compositions in the works of Lully. In the seventh and eighth entrées of Alcidiane, for example, there is an extensive battle sequence that includes these and other pieces: Un combat et siège crotisque, Marche italienne, L'exercice des mousquetaires, Marche françoise, La charge, La retraite, L'attaque du fort, Le combat, and La victoire.

Fischer closes the Musicalischer Parnassus with a lengthy passacaglia. This is not a conventional passacaglia in which a single harmonic progression or melodic line serves as the foundation for the entire piece. Rather, it is a highly inventive adaptation of the form, in which seven different four-measure progressions, some connected to a ground bass, act as the compositional basis at different times. Each four-measure progression is repeated literally or varied to form an eight-measure unit.

The passacaglia is in D minor, with sections in the "triad" keys of F major and A minor. (Fischer's use of I-III-V (or v)-I as an overall form-creating procedure may also be found in the two rondeaux and some dances.) The first eighty

measures of the piece are in the tonic. In this section, Fischer uses four different harmonic progressions. These are not used in a consecutive fashion, such as A B C D A B C D, but in an irregular order. Each statement, however, is strictly eight measures in length. Measures 81 through 144 constitute a second, more unified section. This section is in F major, and each eight-measure unit has the same harmonic and linear foundation. Measures 145 through 176 are in A minor. In this section, as in the preceding one, all the eight-measure units share a common compositional basis.

Ex. V-15. MB IV, Passacaglia, m. 145-152.



The tonic returns in the last and shortest section, measures 177-185. This section is precisely long enough to accommodate the final eight-measure unit containing two statements of the final harmonic and linear pattern.

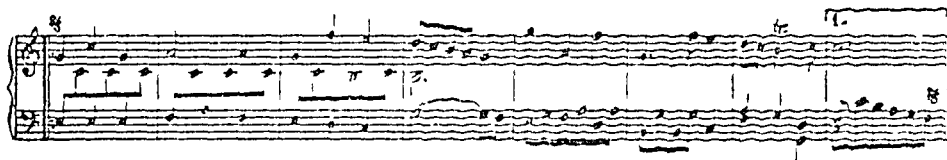
From Blumen-Büschlein to Parnassus

The sophisticated form of the passacaglia is one of several clues to the number of years separating the Parnassus suites from those of the Blumen-Büschlein. That the Parnassus suites were composed significantly later than the 1696

collection may also be demonstrated by examining some of the dances.

The Parnassus minuets, first of all, suggest a relatively late date of composition. They are characterized by a classical grace and simplicity that are not present in Fischer's earlier minuets, and they demonstrate the homophonic texture to which Sietz refers when he suggests that "Die später gelegentlich starker hervortretende Neigung zu mehr homophonen Haltung entspricht der geschichtlichen Entwicklung . . . ." <sup>8</sup> Some of these minuets have a broken-chord accompaniment that includes what has come to be known as the Alberti bass.

Ex. V-16. MP I, Minuet, m. 10-17.



The gigues in the Blumen-Büschlein suites generally contain little more than imitative statements of a short melodic unit with one statement in each voice in each of two sections. In the Parnassus, however, the gigues are not monomotivic.

<sup>8</sup> Sietz, col. 287.

Ex. V-17. MP I, Gigue, m. 1-17.

Throughout the collection, there are textural as well as formal elements that do not appear in the Blumen-Büschlein. Among these is the frequently-used technique of writing melodies and accompaniments in broken diads.

Ex. V-18. MP VII, Minuet II, m. 1-4.

Fischer often uses this technique in the second of two minuets. When the second minuet is in two voices, the broken diads suggest a third voice; e.g., the first two tones in the bass in ex. V-18 would be perceived as a simultaneous rather than a successive phenomenon.

This collection is also set apart from the earlier one by its varied sonorities and progressions, particularly those involving seventh chords.

Ex. V-19. MP I, Sarabande, m. 9-16.



The sarabande in ex. V-19 is written in the time signature of  $C_4^3$ . Fischer's use of signs like this is arbitrary. In Suites I, III, IV, VIII, and IX, for example, the first minuet is in  $C_4^3$  and the second in  $4^3$ , while in Suite VII, both minuets are in  $C_4^3$ . It is interesting that Fischer does not use meter signs of this type in the Blumen-Büschlein, especially since they are used earlier by Froberger.

A number of elements that distinguish the Parnassus from the Blumen-Büschlein may be attributed to the fact that it reflects somewhat less French influence than does the earlier volume. The most obvious evidence of this is in the area of ornamentation. While the pages of the Blumen-Büschlein are liberally sprinkled with mordants and inverted mordants in the manner of the clavecinists, the Parnassus has only a few carefully-placed trills. Further indication of the waning French influence is a greater use of some of the standard suite movements. The Blumen-Büschlein and the Parnassus each have two courantes and two sarabandes; the Blumen-Büschlein, however, has only two allemandes and one gigue,

while in the Parnassus, all but one suite contains an allemande and all but two contain a gigue. Certain French elements remain, particularly the Lully-like battle pieces in Suite VIII and the two rondeaux, but there is no doubt that there are fewer such elements here than in the earlier suites.

It is possible to speculate that the decline of French influence in Fischer's suites may be accounted for at least in part by political events. The Blumen-Büschlein was composed in the most glorious days of Louis XIV, while in the early part of the eighteenth century, the Germans and English were allied against the French in the War of the Spanish Succession. After more than thirteen years of hostility between the Germans and the French, it would not be surprising if a German composer were to follow the French style less freely than before.

During these years, a number of important harpsichord works by French composers--notably Gaspard Le Roux, Jean Philippe Rameau, and Francois Couperin--became known. These works have very little in common with Fischer's Parnassus. Works of contemporaneous German composers, however, particularly Fux, Bach, and Handel, resemble Fischer's late works in many ways. There is no documentation to support the idea that Fischer was influenced by any of these composers. It must be pointed out, however, that there is little or no documentation to support the idea that Bach was influenced by Fischer, yet this is widely believed to be true. The latter case rests entirely on strong musical evidence that will

be presented in the next chapter. The former case, unfortunately, cannot rest on musical evidence, as similarities between pieces in the Parnassus and earlier pieces by Bach and others are relatively few and relatively limited. What may be said, however, is that the maturity and skill of Fischer's compositional procedures in the Parnassus suggest that he may have had as models some of the best German composers of his time.

This second collection of keyboard suites, then, resembles the first in its synthesis of elements from diverse sources. There are some genres here that do not appear in the earlier volume. Particularly important among these are the marche, combattement, and air des Triomphants that reflect the influence of Lully, the rigaudon in its traditional form as used by Georg Muffat, the air anglois and ballet anglois, and the passacaglia. In addition, there is a wider variety of prelude types in the Parnassus than may be found in the Blumen-Büschlein, including the French overture, the free prelude, and the "harpeggio" prelude. The basic structure of the dances does not differ from that observed in the Blumen-Büschlein; however, the elements of form and texture discussed in this chapter suggest a later date of composition.

## CHAPTER VI

### THE ARIADNE MUSICA NEO-ORGANOEDUM

#### Contents and organization

The only work of Fischer's that has received any serious scholarly attention to date is the Ariadne Musica Neo-Organoedum, first published, according to Walther's Lexikon (1732), in 1702.<sup>1</sup> The sole extant source, however, is the 1715 publication by the Leopold firm of Augsburg. Walther calls the work Fischer's Opus 4, but no opus number appears on the print.

The Latin title page, in translation, reads as follows:

By Johann Kaspar Ferdinand Fischer,  
formerly Music Director  
to the Most Serene Prince Ludwig, Margrave of Baden,<sup>2</sup>  
the Ariadne Musica  
for Beginning Organists [Neo-Organoedum]  
leading out of a difficult labyrinth  
through Twenty Preludes and the same number  
of Fugues, and Five Ricercars  
on the same number of ecclesiastical  
songs for the sacred times of the year,  
a supremely excellent Work  
most highly commended for quality and  
utility to both masters and pupils  
of Augsburg, for sale by Joseph Frid. Leopold  
in the year 1715.

<sup>1</sup> Johann Gottfried Walther, Musikalisches Lexikon oder musikalische Bibliothek, ed. Richard Schaal (1732; facsim. Kassel: Bärenreiter, 1953), p. 246.

<sup>2</sup> Margrave Ludwig had died in 1707.

The work is dedicated to the abbot Raimond Wilfert II of Tepl, whose musical accomplishments and possible relationship with the Margrave's court were discussed in Chapter I. It is interesting to note that the abbot is not mentioned by name in the dedication; he is referred to, rather, as "His Very Reverend, Illustrious, and Magnificent Lordship . . . of Tepl."

The dedication is translated as follows:

Most Reverend, Illustrious, and Magnificent Lord!

I present "Ariadne," not the mythological figure sung in the poets' verses but another, and such that what in the first had only the appearance of truth will in this one appear truth itself. The first Ariadne brought undying fame to Theseus by tying a string to the threshold of the Cretan labyrinth and guiding him back to safety while he emulated the courage of Hercules by slaying the Minotaur in the labyrinth. This "Beginning Organists" [Neo-Organoedum], with its string of Preludes and Fugues, will gently guide the student who stands on the threshold of the labyrinth in fear of the risk of serious errors, will teach him to walk along the paths of difficulties, and will slay the Minotaur of errors, bringing him safely to the secure acquisition of a reputation. But this new Ariadne desires not to be deserted, as the other Ariadne was by Theseus, but to be fostered by organists, thereby insinuating herself into Your Very Reverend, Famous, and Magnificent Lordship's embrace as much as is possible through refinement of words and feelings. She uses this address not just because she knows that here all efforts of talent are encouraged and granted hearing, but because she remembers with what gracious favor she was treated, although unworthy, while she increased her skill in the presence of the Reverend, Illustrious, and Magnificent Lordship. Enheartened by this and desirous of presenting herself entirely for His devout worship, she knocks upon the gates of thanks to be admitted, and along with herself desires to bring to His Very Reverent, Illustrious, and Magnificent Lordship and the entire famous Canon of Tepl as many prayers of the world as she has keys, as many fond feelings as she has notes, as many happy events for both men's needs as she has rests and breathing places, and as

many happy passing years as she has high points. And while this little spirit begs for this, I sign myself and remain

The very humble servant  
of Your Very Reverend, Illustrious, and  
Magnificent Lordship,  
J.C.F. Fischer

The twenty pairs of preludes and fugues, each in a different key, are arranged in an ascending chromatic order beginning with C major. The minor pairs precede the major ones except for C minor, which is placed at the end of the cycle. All major and minor keys are represented except E-flat minor, F-sharp major, G-sharp minor, B-flat minor, and C-sharp major, all of which have five or more sharps or flats in their key signatures. (The only key included that has such a signature is B major.) In addition to the major and minor keys, E Phrygian is represented. At the time, the key signatures did not necessarily reflect the keys actually used; therefore, in seven of the nine minor preludes and fugues, the lowered sixth degree of the scale is indicated not in the signature, but in the context of the music. In the A-flat major prelude and fugue, similarly, the D-flat is indicated not in the signature, but in the music itself.

In short, the organization of the cycle may be outlined:

1. Prelude and fugue in C major
2. Prelude and fugue in C# minor
3. Prelude and fugue in D minor (no flat in signature)
4. Prelude and fugue in D major
5. Prelude and fugue in E<sup>b</sup> major
6. Prelude and fugue in E Phrygian
7. Prelude and fugue in E minor (two sharps in signature)
8. Prelude and fugue in E major

9. Prelude and fugue in F minor (three flats in signature)
10. Prelude and fugue in F major
11. Prelude and fugue in F# minor (four sharps in signature)
12. Prelude and fugue in G minor (one flat in signature)
13. Prelude and fugue in G major
14. Prelude and fugue in A<sup>b</sup> major (three flats in signature)
15. Prelude and fugue in A minor
16. Prelude and fugue in A major
17. Prelude and fugue in B<sup>b</sup> major
18. Prelude and fugue in B minor (three sharps in signature)
19. Prelude and fugue in B major
20. Prelude and fugue in C minor (two flats in signature)

Following the preludes and fugues, the ricercars are introduced by the composer's announcement, "I have here appended to my little work five ricercars on the same number of ecclesiastical songs for the sacred times of the year." There is one ricercar for each of the four basic parts of the liturgical year, plus one for Lent, as follows: Advent, Christmas, Lent, Easter, and Pentecost. Each ricercar is based on the first phrase of a German hymn tune. These pieces are neither involved in the key cycle nor related to the preludes and fugues in any other way.

#### The question of temperament

The cycle of preludes and fugues presents two fundamental and related questions:

1. Does Fischer intend the key cycle as a demonstration of equal temperament?
2. If not, what is the purpose of the key cycle?

To answer these questions, it must first be established that the mean-tone temperament, in which organs were customarily

tuned during the seventeenth century and beyond, would have been inadequate for the demands of the Ariadne cycle. In the mean-tone system, based on flattening the fifths and maintaining "true" (Pythagorean) major thirds, the black keys of the instrument were tuned as C-sharp, E-flat, F-sharp, G-sharp, and B-flat. This system permitted pieces in keys of up to three sharps or two flats to be played with acceptable intonation. In keys such as E-flat major or E major, however, enharmonic tones such as A-flat or D-sharp would produce the so-called "wolf tones"--tones about forty cents (nearly 1/5 tone) out of tune. In the Ariadne, Fischer uses keys requiring as many as five sharps or four flats; furthermore, he does not avoid particular tones that would produce "wolves" in the mean-tone system. It is clear, therefore, that the Ariadne could not have been played in mean-tone temperament.

The problem of "wolf tones" was circumvented on many Baroque organs by the introduction of divided keys. Using one of these organs, an organist could choose between the front half of a key, which would sound one pipe (G-sharp, for example), and the back half, which would sound its enharmonic counterpart (A-flat). Is this, then, the solution to the Ariadne problem? It is not, because organs with divided keys generally had only one or two--E-flat/D-sharp and A-flat/G-sharp, while Fischer's music requires many additional tones such as A-sharp, E-sharp, and D-flat.

If the conventional mean-tone tuning, even with divided keys, could not meet the demands of the Ariadne, did Fischer turn to equal temperament, in which the octave is divided into

twelve intervals of approximately equal size?<sup>3</sup> That is unlikely for a number of reasons. The first and most compelling is that if Fischer were using equal temperament he would have no cause to exclude the keys with the most complex key signatures, as he did.<sup>4</sup>

Second, it may be observed that Fischer's lengthy and detailed dedication mentions notes, rests, phrase climaxes, keys, and the difficulties of organ playing, but indicates nothing about tuning or temperament.<sup>5</sup> It seems doubtful that the composer would have neglected to mention such an important element had it been a consideration of his.

Third, composers of the late Baroque generally did not regard equal temperament with favor. Kuhnau, according to J. Murray Barbour, advocated equal temperament on stringed

<sup>3</sup> Llewelyn S. Lloyd and Hugh Boyle, in Intervals, Scales and Temperaments (New York: St. Martin's Press, 1963), pp. 145-46, make a distinction between cyclic temperament, in which the octave is divided into an exact number of equal parts, and equal temperament, in which the octave is divided into parts that are approximately equal.

<sup>4</sup> Even had Fischer used all the major and minor keys, there would still be no certainty that equal temperament was intended. J. Murray Barbour suggests, for example, that Bach would have called his cycle of forty-eight preludes and fugues "Das Gleichschwebende Clavier" if equal temperament had been what he had in mind. (See J. Murray Barbour, Tuning and Temperament: A Historical Survey, East Lansing: Michigan State College Press, 1953.) Of course, the clavichord or harpsichord could be quickly and easily re-tuned between pieces, unlike the organ.

<sup>5</sup> The word "labyrinth," as used not only by Fischer but also by Bach (Kleines harmonisches labyrinth), Johann David Heinichen (Harmonisches labyrinth), and Friedrich Suppig (Labyrinthus Musicus), refers to a succession of keys and not to aspects of tuning.

keyboard instruments on which the sound died quickly, but on a particular dulcimer (the Pantalonisches Cimbäl) on which the strings vibrated for some time, he found it necessary to re-tune when changing from sharp to flat keys.<sup>6</sup> Barbour also points out Telemann's stated preference for mean-tone tuning.<sup>7</sup> The ordres of Francois Couperin could each be played in mean-tone temperament, and the keyboard pieces of Rameau, despite that composer's support for equal temperament in his theoretical treatises, could be executed in mean-tone as well.<sup>8</sup>

In all probability, the solution to the problem is a compromise tuning, such as the systems of Andreas Werckmeister or Gottfried Silbermann. Werckmeister (1645-1706) outlined three different "correct" temperaments. In the first (and most recommended), the Pythagorean comma is divided equally among the four fifths C-G, G-D, D-A, and B-F#. In the second, five fifths are lowered by one-quarter comma, while one fifth is raised by one-quarter comma. In the third, five fifths are lowered by one-third comma, while two fifths are raised by one-third comma. More nearly satisfactory, however, was the system of Silbermann (1683-1753), who altered both the fifths and the thirds (lowering the former and raising the latter), with the result that "the wider (tempered) thirds made the tempered diesis less than half the size of a true diesis [about 1/5 tone], so the wolves howled much less, and the more keys [than mean-tone tuning permitted] could be used with little

<sup>6</sup> J. Murray Barbour, "Bach and The Art of Temperament," The Musical Quarterly, 33 (1947), 74.

<sup>7</sup> Barbour, "Bach," pp. 75-76.

<sup>8</sup> Barbour, "Bach," pp. 74-75, 78.

effect. Only the remote keys remained impossible."<sup>9</sup> (Emphasis added.) Since Fischer omitted only the remote keys (e.g., E-flat minor, F-sharp major, G-sharp minor, B-flat minor, and C-sharp major) from his cycle, it seems likely that it was a tuning such as this that he was using.

If the key cycle was not intended as a demonstration of equal temperament, then what was its purpose? The dedication and the very title of the work--the Ariadne Musica Neo-Organoadum--indicate irrefutably that this is a didactic work, designed to teach the "beginning organist" to overcome the "minotaur of errors" and thereby to "acquire [a good] reputation]" by playing masterfully in many keys.

The composition of key cycles was not at all unusual in Fischer's time. In fact, such cycles were written in Germany even before 1650. Before examining the music of the Ariadne cycle, it may be instructive to consider some of its predecessors and contemporaries in this area.

#### Key cycles: predecessors and contemporaries

The earliest German key cycle for the keyboard relevant to this study is the Ricercar Tablatura of 1624 by Johann Ulrich Steigleder (1593-1635), organist at Stuttgart.<sup>10</sup> According to Apel, it is in this collection "for the first time [that] the traditional modal designations (primi toni, secundi toni, etc.) are replaced by modern key designations."<sup>11</sup>

<sup>9</sup> Lloyd and Boyle, p, 56.

<sup>10</sup> Modern edn. by Willi Apel, et al. (n.p.: American Institute of Musicology, 1969).

<sup>11</sup> Apel, foreword to Steigleder, Ricercar Tablatura, p. xii.

There are twelve fairly lengthy ricercars, six on D, E, F, G, A, and C, and another six on the same tonal centers. The titles, "Ricercar in D," "Ricercar in E," etc. indicate the tonal centers only, not the modes, and an examination of the music supports the impression that to Steigleder, mode was not a pressing consideration. In the first ricercar in D, for example, the Dorian mode prevails, while in the second ricercar in D, most B's are flatted to make D minor the prevalent mode. In the other pieces, similar waverings between the old modes and the new major and minor keys may be found.

In 1682, the Dresden court organist Johann Heinrich Kittel (1652-1682) published his Tablatura 12 Praeambulorum und einem Capriccio von eben 12 Variationen; durch alle Claves und Tonos, auff Clavichordien und Spineten zu gebrauchen.

The work contains twelve preludes as follows: Cm, CM, Dm, DM, E, F, Gm, GM, Am, AM, B<sup>b</sup>, and B.<sup>12</sup> Erich H. Muller asserts that this collection is the first cycle of pieces, excepting suites, to proceed through twelve different keys, and he claims that "Die Linie der Entwicklung führt von Kittel ein reichliches Menschenalter später to J.K.F. Fischer. . ." <sup>13</sup>

In Chapter II, there is a discussion of a volume of keyboard suites attributed to Pachelbel, only three of which have been authenticated. The remaining seventeen, which are of doubtful authorship, constitute a cycle of seventeen different keys arranged as follows: Cm, CM, Dm, DM, Em, EM,

<sup>12</sup> The modes of the preludes on E, F, B-flat, and B are not specified.

<sup>13</sup> Erich H. Muller, "Eine Tablatur des Dresdner Hoforganisten Kittel," Zeitschrift für Musikwissenschaft, 13 (1930-31), 101.

FM, Gm, GM, Am, AM, B<sup>b</sup>M, Bm, C#m, E<sup>b</sup>M, F#m, and A<sup>b</sup>M. It is clear, therefore, that the composer first proceeds in an ascending order through the most usual keys of his time, minor before major, as Fischer does in his collection. This composer, however, places the less common keys together at the end, also in an ascending order.

Another cycle of suites mentioned in Chapter II is the Neues Clavier Übung (1689/1692) by Johann Kuhnau. The first part of this work consists of seven suites in the major keys C, D, E, F, G, A, and B-flat; the second part contains seven suites in the minor keys c, d, e, f, g, a, and b. It is interesting to note that many of the suites begin with preludes consisting of a short free section followed by a longer fugal section, thereby approaching the prelude and fugue format.

Gottfried Kirchoff, the Halle organist who was born in the same year as Bach and died in the same year as Fischer, is known to have composed a work called L'A.B.C. Musical, Praeludia und Fugen aus allen Tönen. Gerber's Lexikon lists Witvogel of Amsterdam as the publisher, but the date of the work is not known and the work itself is no longer extant.<sup>14</sup>

Clearly, then, key cycles were in the air. In 1702, the same year in which the Ariadne Musica first appeared, Johann Philipp Treiber (a professor of law in Jena) published his Sonderbare Invention, eine einzige Arie aus allen Tönen und Accorden auch jeglichen Tacten und Mesuren zu componieren. It was followed, two years later, by a ground bass method book, Der accurate Organist in Generalbasse . . ., in which two

<sup>14</sup>Walter Serauky, "Gottfried Kirchoff," MGG, VII, cols. 940-41.

chorale tunes are treated in a succession of keys.<sup>15</sup>

In 1711, Johann David Heinichen's ground bass method, Neu erfundene und gründliche anweisung . . . zu vollkommener erlernung des general basses, presented, for the first time, the "circle of fifths."<sup>16</sup> The circle constitutes the basis for a "harmonic labyrinth" in which, as Wilhelm Dupont points out, all but four keys are used.<sup>17</sup>

The 1719 ground bass method by Johann Mattheson, called Exemplarische Organisten-probe in Artikel vom Generalbass, contains pieces in each of the twenty-four major and minor keys.<sup>18</sup> Their order is arbitrary, rather than based on chromatic progression, fifths, or any other scheme.

1722, the year of the first volume of the Well-Tempered Clavier, is a natural and obvious point at which to conclude this brief survey of German key cycles. In the same year as Bach's first set of twenty-four preludes and fugues there appeared another, less monumental, cycle. This is a fantasy by the Hamburg organist Friedrich Suppig entitled Labyrinthus Musicus, which proceeds through the twenty-four major and minor keys.<sup>19</sup>

<sup>15</sup> Wilhelm Dupont, Geschichte der musicalischen Temperatur (Kassel: Bärenreiter, 1935), p. 85.

<sup>16</sup> Johann David Heinichen, Neu erfundene und gründliche anweisung . . . zu vollkommener erlernung des general basses (Hamburg: Schillers, 1711). (Microcard at Indiana Univ. Music Library).

<sup>17</sup> Dupont, p. 86.

<sup>18</sup> Johann Mattheson, Exemplarische Organisten-probe in Artikel vom Generalbass (Hamburg: Schiller und Kissner, 1719). (Microcard at Indiana Univ. Music Library).

<sup>19</sup> Dupont, p. 86.

### The preludes

The Ariadne preludes, as well as the fugues, are short pieces that, in their brevity and compactness, reflect the influence of the South German collections discussed in Chapter V--Kerll's Modulatio Organica, Murschhauser's Octi-Tonium, and the versets of Speth's Ars Magna consoni et dissoni, in particular. In comparing the Ariadne preludes with those of the Well-Tempered Clavier, Hermann Keller observes; "Although the technique, form, and scope of the preludes . . . are modest, we see that in some of the preludes Fischer has already given up the old-style type of prelude, made up of scale passages and broken harmonies, and written expressive arioso-type little preludes complete in themselves."<sup>20</sup>

The preludes are fairly short--they vary in length from seven to twenty-five measures, most being somewhere in the middle of this spectrum--with a usual range of three to three-and-one-half octaves. They may be grouped into four basic categories--the imitative, arioso, toccata, and free prelude types, all of which are well suited to performance on the organ. The reiterated-chord, French overture, and "harpeggio" types of prelude that Fischer uses in his suites are absent in this collection, no doubt because they are more compatible with the harpsichord idiom than with that of the organ.

<sup>20</sup> Hermann Keller, The Well-Tempered Clavier by Johann Sebastian Bach, trans. Leigh Gardine (New York: Norton, 1976), p. 27.

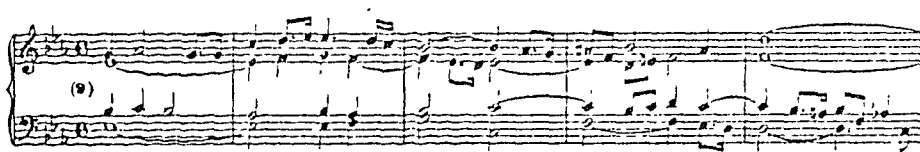
Exactly half the preludes--ten out of twenty--belong to the imitative type. One of these, no. VI, is a loosely-structured double fugue in which two subjects are simultaneously unfolded. The other nine, nos. I, III, VII, VIII, X, XIII, XVI, XVII, and XIX, are inventions. In these, a subject stated in the first voice is answered in a second at the octave; in addition, there is usually a third voice that enters at the octave or fifth, or, less often, at a different interval. These two or three voices are treated contrapuntally over a pedal point that is not normally a part of the imitative fabric.

Ex. VI-1. AM Prelude VII in E minor, m. 1-3.



Five preludes, nos. II, V, IX, XIV, and XVIII, may be included in the arioso type. In these pieces, the most prominent musical element is the melody, which overshadows other elements such as texture and rhythm. There is a definite lyrical quality.

Ex. VI-2. AM Prelude V in E-flat major, m. 1-5.



Of the remaining preludes, five are measured toccatas in the style of Froberger. These are distinguished by the scale and arpeggio figuration, imitation, and sequential passages discussed in connection with the Blumen-Büschlein preludes.

Typical of these is the G minor prelude, reproduced here in full.

Ex. VI-3. AM Prelude XII in G minor.

The key of G minor is in effect throughout the prelude.

The overall harmonic scheme may be represented:

	i	iv	V	i
	(i pedal-----)		(V pedal)	
meas./beat	1/1	2/4	6/4	7/3

The only chromatic chord of significance is the Neapolitan sixth on the fourth beat of measure 5, which leads to the dominant.

Melodic activity, predominantly in sixteenth-notes, is basically stepwise or in skips of major and minor thirds. Its

overall direction forms an ascending and descending line that spans a minor sixth, as follows:

$g' - d'' - e^{b''} - d'' - c'' - g' (-b^{b'} - g)$   
 meas./beat    1/2    2/1    3/3    4/3    4/4    6/1    7/2    7/3

Important elements in the texture include imitation, suspensions, and the pairing of upper voices.

Preludes IX and XX may be called simply free preludes. These resemble the type of prelude to which Fischer gives the title "Praeludium" (as distinguished from "toccata," "harpeggio," "ouverture," and the like) in his later Parnassus volume.

Ex. VI-4. AM Prelude XX in C minor, m. 1-6.



Most of the Ariadne preludes are based on a single theme composed of one or two motives, as illustrated below.

Ex. VI-5. AM Prelude I in C major, m. 1-5.

This thematic material is generally treated according to the conventional late Baroque keyboard idiom. Most preludes contain elements such as imitation, sequence, suspension, and inversion; some have passages based on scales and/or arpeggios, and some feature the pairing of voices in parallel thirds or sixths. In certain preludes, a stationary pedal point provides an effective contrast to an active voice; in others, a note-against-note texture prevails. The composer works within a framework of conventional meters. Eighteen of the preludes are in common time, while the remaining two, nos. XIII and XVI, are in  $C\frac{3}{4}$  and  $C\frac{6}{4}$ , the regularly-used variants of  $\frac{3}{4}$  and  $\frac{6}{4}$  explained in Chapter II.

Just as Fischer's thematic development is necessarily limited by the brevity of the preludes, so is the harmonic structure. Thirteen of the twenty preludes remain entirely in the tonic key. Short-lived modulations occur in only three--modulation to the dominant in preludes XIII and XVI, and modulation to the relative major in prelude XI. In the remaining four preludes, nos. XIV, XV, XVII, and XVIII, Fischer creates brief moments of tonal ambiguity without accomplishing actual modulations. His usual procedure here is to touch upon the V, vi, or III chord at a cadence point and then immediately to re-assert the tonic.

In exactly half of the preludes, there is a separate pedal part. Other preludes, however, have pedal points that are to be played on the manuals. In preludes I, XV, XVIII, and XIX, these are indicated by the words, "Pedal vel Manual," while in preludes VIII, IX, and XI, they are

left for the player to interpret. These pedal points are sometimes shifted from the lowest voice to a higher one, and they are sometimes replaced with a moving part for a few measures. In only three preludes, nos. II, V, and XIV, is there no pedal at all.

The stylistic elements discussed above are commonly-used ones that reflect Fischer's basic approach to the preludes. There are a number of other compositional techniques, however, that should be mentioned for their musical interest and/or historical implications even though the composer uses them only once or twice in the collection. In the sixth prelude, for example (the double fugue), a reiterated-tone motive as part of one subject constitutes a primary unifying factor of the piece. This technique, which Fischer uses extensively in his fugues, clearly reflects the influence of the reiterated-tone fugue subjects used by the seventeenth-century North German composers discussed in Chapter III. Another element derived from the North German organ school is the "pedal subject" melody type, also discussed in Chapter III. Passages like this, which are written in such a manner that they could be played with alternating feet, occur in preludes X and XV.

In two preludes, nos. IX and XX, Fischer uses the "durezza e ligature" texture that is associated primarily with Frescobaldi. With its chains of tied notes and suspensions, it seems to exploit the organ idiom more than most of the other preludes. Another interesting use of texture occurs in prelude XV, where the composer accomplishes a musical

"layering" or "thickening" by beginning with two voices and then adding a third, a fourth, and finally a fifth voice to the texture as the piece proceeds.

In certain preludes, Fischer makes effective use of temporal elements--rhythm and tempo. In prelude XIV, for example, a prominent rhythmic motive acts as a central element in unifying the piece.

Ex. VI-6. AM Prelude XIV in A-flat major, m. 1-3.



In Prelude III, Fischer employs scattered points of rhythmic conflict to add variety to the prevailing triplet activity.

Ex. VI-7. AM Prelude III, in D minor, m. 1-2.



Finally, we may observe the abrupt tempo contrasts in prelude XV. In this prelude, the only one in which there is any tempo indication at all, the predominant "presto" is broken by an "adagio" in the fourth measure, and resumed in the fifth. The "adagio" functions as a transition from the end of the tonic pedal (measure 4) to the beginning of the dominant

pedal (measure 6). There is another shift to "adagio" at the concluding cadence.

Ex VI-8. AM Prelude XV in A minor, m. 1-7.

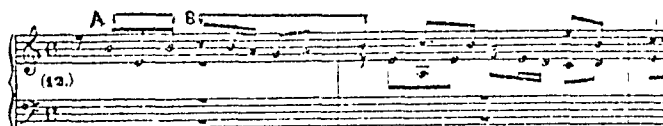
### The fugues

Fischer's fugues are short, four-voice pieces in which the subjects are the sole sources of thematic material. Episodes and link passages (bridges) seldom occur, and when they do occur, they are rarely continued for more than one measure. In the seventeenth fugue of the Ariadne, for example, there is a one-measure link passage between the second and third voice entrances, a one-measure episode immediately following the exposition, and an episode-fragment of less than half a measure's duration two bars later. Except for these two-and-a-half measures, the subject is present throughout the fugue. In fugues such as nos. XIV and XX, Fischer goes even farther; the former contains no link passages or episodes whatsoever, while the latter contains only the briefest link passage (three eighth-notes). The fugues range in length

from seven to fifty measures, but nearly three-quarters of them are eleven to eighteen measures long.

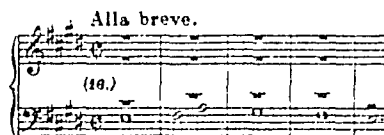
Fischer's subjects are usually one to two-and-one-half measures long and are often composed of two distinct motives.

Ex. VI-9. AM Fugue VI in E Phrygian, m. 1-2.

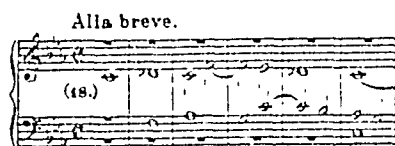


Four of the fugues--nos. VIII, IX, X, and XII--have longer subjects of four to six measures. In the first two of these, Fischer uses subjects of the *ricercar* type, which Apel describes as "slow and lacking rhythmic as well as melodic individuality."<sup>21</sup> However harsh this judgment may seem, it is perfectly true that in these two fugues Fischer does use long note values in an "alla breve" meter instead of his usual short note values in  $\frac{4}{4}$ ; furthermore, his subjects begin and end on the same tones.

Ex. VI-10A. AM Fugue VIII in E major, m. 1-4



<sup>21</sup> Apel, "Ricercar," in Harvard Dictionary, p. 732.

Ex. VI-10B. AM Fugue IX in F minor, m. 1-6.

In his use of these subjects, which are five and six measures long, respectively, Fischer does not follow the practice recommended by Giovanni Maria Bononcini (Il Musico pratico, 1673) and Rameau (Traité d'harmonie, 1722) of beginning the answer in the fourth measure.<sup>22</sup> In fugue VIII, the subject stands alone until its completion; in fugue IX, its answer begins in the second measure.

All of the subjects begin on the scale degrees 1 or 5, in accordance with the rules codified by Guillaume Gabriel Nivers (Traité de la composition musicale, 1667).<sup>23</sup> Only about half of them, however, end on the first or fifth scale degrees, the practice that Rameau considers preferable.<sup>24</sup> In most of the other fugues, the subject ends on the third degree of the scale--not a radical departure from contemporary practice by any means. Fischer always ends his subjects on the first beat of the measure or on the third beat of a 4 measure, as Rameau recommends, and he most often begins

<sup>22</sup> Alfred Mann, The Study of Fugue (New Brunswick: Rutgers Univ. Press, 1958), p. 51.

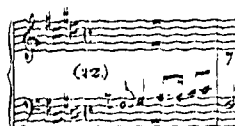
<sup>23</sup> Imogene Horsley, Fugue: History and Practice (New York: The Free Press, 1966), pp. 88-89.

<sup>24</sup> Horsley, p. 90.

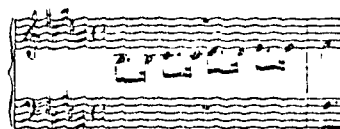
them on the downbeat or on the second half of the first beat.<sup>25</sup>

Fischer's subjects are more like Kerll's and Speth's than Bach's in that they neither modulate nor contain any significant chromaticism. They invariably outline the tonic triad (as in Fugue XI); embellish a simple linear design such as 1-5 (Fugue XIX) or 5-4-3 (fugue I); outline a harmonic progression such as I-IV-V-I (fugue XIII); or a combination of these.

Ex. VI-11A. AM Fugue XI in F-sharp minor, m. 1.



Ex. VI-11B. AM Fugue XIX in B major, m. 1.



Ex. VI-11C. AM Fugue XIII in G major, m. 1-2.



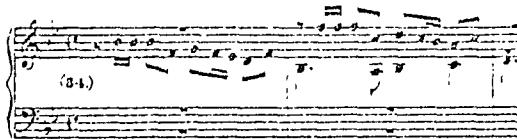
<sup>25</sup> Mann, p. 51.

Two fugues, nos. IV and XX, feature the reiterated-tone subjects of the North German organ school discussed in Chapter III. Two other fugues, nos. I and XV, have modified reiterated-tone subjects, in which a single tone is sounded only three times in succession. The subject of fugue VI is unusual because it is not freely invented; rather, it is based on the chorale, "Aus Tiefer Not schrei ich zu dir" (also used twice by Bach in the Clavier Übung, Part III). This fugue is the one in the Phrygian mode, and it is not surprising that the composer chose to place a chorale--a conservative basis for an organ piece--on the skeleton of an older, more conservative mode.

In forming his answers, Fischer usually follows the established rules as stated by Nivers and Rameau. Subjects beginning on the first scale degree (1) are answered by the fifth (5). Subjects beginning with 5-8 are answered by 1-5; those beginning with 1-5 are answered by 5-8. Similarly, 5-1 is answered by 8-5, and 8-5 is answered by 5-1. The skip 5-3 is answered by 8-7, and 5-6 is answered by 1-3. All of these answers are "regular," and all are of the type that has come to be known as "tonal" because the first interval is adjusted in order to keep the combined subject and answer within the compass of an octave, thereby preserving the integrity of the scale. After the initial (adjusted) interval, most of Fischer's answers follow the intervals of the subject exactly; this is in line with the accepted practice.

Eight fugues have answers that are "real"; i.e., all intervals correspond precisely to the intervals of the subject.<sup>26</sup> Three of these--nos. VIII, XIII, and XIV--may be considered "regular," because the subject either does not involve the fifth scale degree at all or else touches it only briefly on a weak beat, and therefore the problem of exceeding the octave does not arise. Other fugues have "real" answers that are "irregular." Fugues XVII and XVIII, for example, fall into the category of fuga irregularis as described by Friedrich Wilhelm Marpurg (Abhandlung von der Fuge, 1753-54) because they have exact answers where tonally adjusted answers would be expected.<sup>27</sup>

Ex. VI-12. AM Fugue XVII in B-flat major, m. 1-2



In fugue VI, the exact ("real") answer is used to place the answer on the subdominant instead of the dominant, another practice that was generally regarded as "irregular."

Fischer employs countersubjects in over a third of the fugues. In most cases, the countersubjects are derived in

<sup>26</sup> Fugue XVIII is included in this group, since only the last interval of its answer is altered.

<sup>27</sup> Horsley, p. 123.

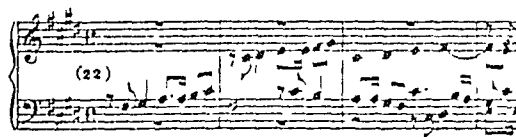
whole or in part from the subjects, as in the following example, where the countersubject is derived from the fourth through eighth tones of the subject.

Ex. VI-13. AM Fugue XII in G minor, m. 1-7.



One fugue, no. XI, has a countersubject that is really the inversion of the subject at the fifth.

Ex. VI-14. AM Fugue XI in F-sharp minor, m. 1-3.



Fischer usually states the countersubject with the subject throughout the fugue, but sometimes he abandons it after the exposition.

Many of Fischer's fugue expositions are "regular," with four voices stating the subject and answer, on the tonic and dominant, in alternation. In five fugues, however, Fischer uses the order subject-answer-answer-subject, and in three others, he uses the order subject-answer-subject-subject or subject-subject-answer-answer. These fugues belong in the

category of fuga irregularis, along with the two fugues (nos. II and VI) in which the answer occurs on the subdominant.

The order of voice entry differs; however, in all fugues except one, it is "regular" in that the subject and answer are stated by adjacent voices. The order SATB occurs five times; ASTB four times; TABS three times; ATBS twice; and ASBT, TASB, TBSA, and BTAS once each. In fugue XV, Fischer uses the less acceptable TSBA. (The double fugue, to be discussed shortly, has been excluded from this tally.)

Most of the fugue expositons in the Ariadne are conventional in that they contain one statement of the subject by each of four voices. There are a few exceptions, however. In fugue XVIII, the entrance of the fourth voice is delayed until the last few measures--after the other voices have had two or three statements of the subject. This may be represented by the diagram AST . . . B. In fugue XI, the entrance of the last voice is delayed until an extra statement of the subject in the tenor has begun. This exposition may be represented by TABTS.

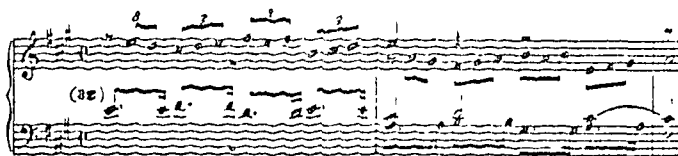
Seven of the fugue expositions are marked by the overlapping of subjects, a procedure that was generally frowned upon by theorists of the late seventeenth and early eighteenth centuries. One reason for this disapproval, stated by Bononcini (Musico pratico) is that the overlapping of subjects does not permit the listener to become adequately acquainted with the subject before it is obscured in a highly contrapuntal fabric. Another reason, stated by Angelo Berardi

(Documenti armonici, 1681), is that overlapping entrances of the subject and answer contribute to an effective conclusion of a fugue and should be reserved for this purpose.<sup>28</sup>

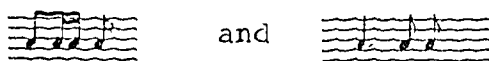
In other respects, however, Fischer's use of stretto follows the theorists' dicta. It frequently occurs past the exposition, and always occurs at the octave, fourth, or fifth. Fischer's stretto is often at the distance of one-half measure, which was regarded as ideal, but other acceptable distances are used as well.

Fischer frequently employs distinctive rhythmic motives in the fugues, as in the preludes. Fugues XV and XVII are particularly good examples of this. In fugue VII, the use of triplets is an important unifying element; in fugue XIX, a lively dotted rhythm prevails; and in fugue XVI, a prominent rhythmic conflict has structural significance that will be discussed shortly.

Ex. VI-15. AM Fugue XVI in A major, m. 1-2.



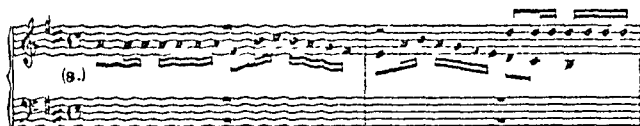
Two fugues, nos. IV and XX, have subjects whose opening rhythms



<sup>28</sup> Mann, pp. 43-46.

are reminiscent of canzonas by Frescobaldi, Froberger, and, of course, earlier composers.

Ex. VI-16A. AM Fugue IV in D major, m. 1-2.



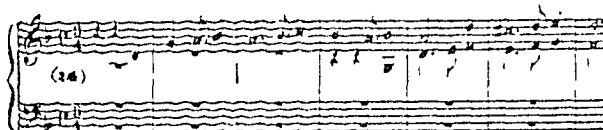
Ex. VI-16B. AM Fugue XX in C minor, m. 1-2.



Finally, there are two fugues, nos. X and XII, in which Fischer abandons his customary  $\frac{4}{4}$  meter for a  $\frac{3}{4}$  (C4) in which dance-inspired dotted rhythms prevail.

Ex. VI-17. AM Fugue XII in G minor, m. 1-6.

Fuga.



In terms of harmony, the Ariadne fugues are as conservative as the preludes, perhaps even more so. Nearly half the fugues are firmly rooted in the tonic throughout; of the others, all but two pass through regions of near-related

keys or touch upon a chord such as V, vi, or III without actually modulating. True modulations occur only in fugues I and III, where the overall harmonic structure is I-V-I. Fischer maintains the old practice of closing the minor fugues with a major chord--a practice that Bach abandons in seventeen of the twenty-four minor fugues in the Well-Tempered Clavier.<sup>29</sup>

Of all the Ariadne fugues, two must be singled out for special discussion. They are the Phrygian fugue (no. VI) and the double fugue (no. XVI).

The fugue in E Phrygian, reproduced in ex. VI-18, is an eight-measure-long, four-voice fugue with a predominantly two- and three-voice texture; the four voices are sounded together almost exclusively in the last two measures, and even there only the two inner voices are active. There is no modulation.

Ex. VI-18. AM Fugue VI in E Phrygian.

<sup>29</sup> Keller, p. 37.

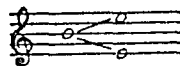
The subject, one measure in length, is composed of two motives. The first consists of the ascending and descending fifths in the first half measure; the second consists of the contrasting conjunct motive from the third beat of the first measure to the first beat of the second. The overall melodic direction of the subject is 5-6-5. (The tonic, touched upon briefly on the weak second beat, only establishes the tonal center.) The answer is on the subdominant and is intervallically exact. The 5-1 skip in the subject is answered, therefore, by 8-4--an "irregular" procedure, as is noted earlier in this chapter. The overall direction of the answer is 5-6-5. Between the second and third voice entries in measure 3, there is a link passage (bridge) that facilitates the transition from iv to i.

The subject and answer are stated alternately by the voices in the order SATB, but in the bass entrance, the tone C is inflected to a C-sharp and its value is doubled. In the last two measures, there is one additional statement of both subject and answer in full, plus another partial statement of the subject. These involve two instances of stretto at the octave, at the distance of one-half and one-quarter measure. In the last full statement of the subject (measure 7, tenor), the chromatic inflection G-sharp acts as a preparation for the G-sharp in the concluding major chord on the tonic.

The fugue as a whole, therefore, is really an extended exposition. Fischer uses very little melodic material that is not derived from the subject and answer: there is no

episode, and even the link passage in measure 3 is based on an inversion of the second motive of the subject (beats 1 and 2 in the alto, beats 3 and 4 in the soprano). Only the first half of measure 5 cannot be traced directly to the subject.

Melodically, the fugue moves in a direction from the dominant to the tonic on the fifth below and the fifth above, outlining the octave of the mode.

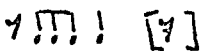



Fischer establishes the dominant tone in measures 1 and 2; he moves toward the outer tonic tones beginning with the bass and soprano statements of the answer in measures 5 and 6, reaching them in measure 7, where they are held as tonic pedal tones for the last two measures of the fugue.

The double fugue in A major (no. XVI) is partially shown in ex. VI-15. As the example shows, the two subjects begin simultaneously--a feature that helps to restrict the composition to its eleven-measure length. The subjects are set apart from one another rhythmically (as well as melodically), a practice recommended by Marpurg, as one moves in dotted-eighth- and sixteenth-notes, the other in triplets.<sup>30</sup> The initial statements of the subjects by each of the four voices are treated with relative freedom. The subject in dotted

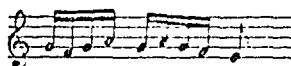
<sup>30</sup> Friedrich Wilhelm Marpurg, Abhandlung von der Fuge (1753-54), excerpts trans. in Mann, p. 191.



rhythm is presented first in the tenor on V, then in the bass on I, and then in the alto on I. The soprano entrance, which is on V, is delayed until measure 8. The other subject, in triplets, appears first in the soprano on V, then in the alto on I. Following a second statement of the subject in the soprano, on vi, the tenor enters on IV. The bass entrance, on V, is delayed until the ninth measure. Thus, what the double fugue amounts to is an extended exposition with two subjects. At least one of the subjects is present at all times. When statements of both subjects are begun simultaneously, their initial tones, more often than not, are an octave apart.

The double fugue is like many of the other Ariadne fugues in that it is related to the preceding prelude by means other than simply the key. Here the relationship is a subtle rhythmic one: the triplets of one fugue subject recall the compound meter of the prelude. Rhythmic relationships between pairs of preludes and fugues are also found in the C major and G minor pieces. In the C major set, the  opening of the prelude may be compared with the  opening of the fugue. There is also a direct melodic relationship in this pair of pieces, as the motive

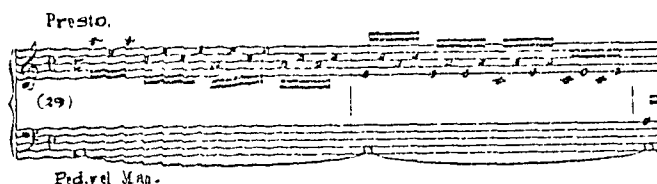


in the prelude is reflected in the motive

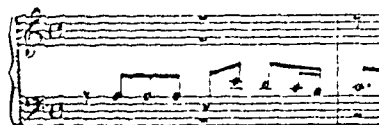


in the fugue. In the A minor prelude and fugue, Fischer relates the pieces by means of their opening rhythms  and , as well as by the principle of triad outlining.

Ex. VI-19A. AM Prelude XV in A minor, m. 1-2.



Ex. VI-19B. AM Fugue XV in A minor, m. 1.



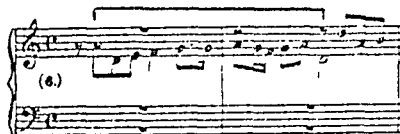
A similar example of prelude-fugue unification by means of triad outlining may be found in the F-sharp minor set.

Fischer's favorite means of connecting a fugue to its companion prelude--found in about a third of the pieces in the Ariadne Musica--is the use of a common theme structure. In the D minor prelude and fugue, for example (no. III), the basic melodic material of each piece is organized around the perfect fifth.

Ex. VI-20A. AM Prelude III, in D minor, m. 1.



Ex. VI-20B. AM Fugue III in D minor, m. 1-2.



In the G minor prelude and fugue, similarly (no. XII), the interval of the perfect fourth has fundamental motivic significance.

Ex. VI-21A. AM Prelude XII in G minor, m. 1.



Ex. VI-21B. AM Fugue XII in G minor, m. 1-3.

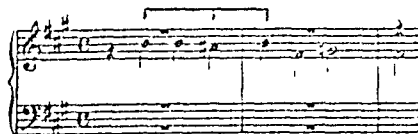


A related technique, found in the eighteenth pair of pieces, is the use of identical or similar melodic patterns at the very beginning of a prelude and fugue.

Ex. VI-22A. AM Prelude XVIII in B minor, m. 1.



Ex. VI-22B. AM Fugue XVIII in B minor, m. 1-2.



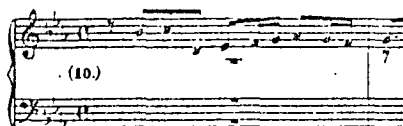
### Bach, Handel, and the Ariadne Musica

Of the little scholarly attention that Fischer's music has so far received, most has been concentrated upon the Ariadne Musica in its relationship to the Well-Tempered Clavier and a few other Baroque compositions. There are indeed striking similarities between pieces in the Ariadne and pieces in the WTC, not to mention other works by Bach and Handel. Many have been pointed out by Max Seiffert, Reinhard Oppel, Richard Hohenemser, Willi Apel, and others; a few more have been discovered by the present writer. Unfortunately, in their eagerness to pursue the subject as far as possible, scholars

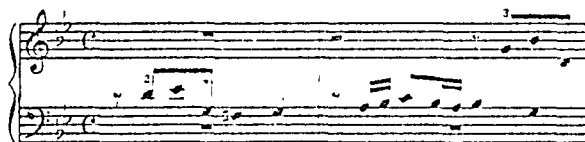
have occasionally attempted to draw relationships between pieces that in fact share nothing more than common stylistic elements of their period. These uncertain "similarities" have been excluded from this study, which will deal only with relationships that seem, beyond reasonable doubt, to be direct. Needless to say, Fischer's simple fugues, which are often little more than fugue expositions, cannot be compared with the expanded and elaborate fugues of Bach. The comparisons here involve not their treatment of thematic material, but only the thematic material itself; e.g., the fugue subjects.

Many of the similarities between Fischer's fugue subjects and those by Bach are due to their clarification of tonality through tensions away from and resolutions to the tones of the triad, accomplished by melodic and rhythmic means. In particular, there are four instances of remarkable similarity between the fugue subjects in the Ariadne and in the Well-Tempered Clavier. The first may be found in Fischer's E-flat major fugue and Bach's G minor fugue from volume I.

Ex. VI-23A. AM Fugue V in E-flat major, m. 1.



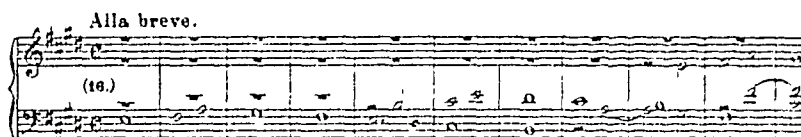
Ex. VI-23B. J.S. Bach, Das Wohltemperierte Klavier, I, Fugue XVI in G minor, m. 1-2.



Admittedly, the keys of the fugues differ, as do certain details. Bach makes his subject more interesting than Fischer's by the use of a greater variety of note values and by the addition of the eighth rest. In terms of basic melodic and rhythmic structure, nevertheless, the two subjects are very much alike.

In the remaining three examples, the pieces being compared are in the same keys. Fischer's E major fugue and Bach's E major fugue from volume II have in common not only the key, precise pitches of the fugue subjects, and opening rhythmic pattern, but the order and pitch levels of the voice entrances as well.

Ex. VI-24A. AM Fugue VIII in E major, m. 1-10.

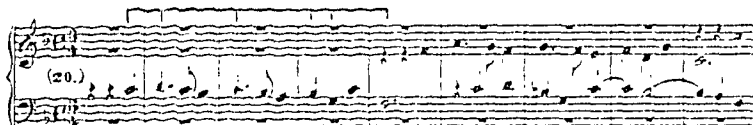


Ex. VI-24B. J.S. Bach, Das Wohltempierte Klavier, II, Fugue IX in E major, m. 1-4.



The F major fugues, Fischer's and Bach's from volume I, may be compared on the bases of key, meter, pitches of the first five beats, opening anacruses, and overall melodic structure of the subject. The answers correspond similarly.

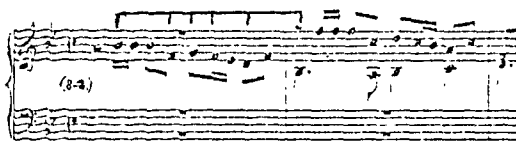
Ex. VI-25A. AM Fugue V in F major, m. 1-9.



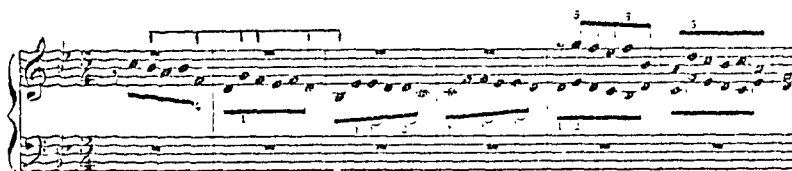
Ex. VI-25B. J.S. Bach, Das Wohltempierte Klavier, I, Fugue XI in F major, m. 1-8.

A more subtle relationship exists between Fischer's B-flat major fugue and the fugue in the same key from Bach's second volume. Here the similarity is limited to the basic melodic structure of the subject (only half the subject, in Bach's case) and the order in which the voices enter.

Ex. VI-26A. AM Fugue XVII in B-flat major, m. 1-2.



Ex. VI-26B. J.S. Bach, Das Wohltempierte Klavier, II, Fugue XXI in B-flat major, m. 1-6.



It is interesting to observe that in ex. VI-26, Bach uses the "regular," tonally adjusted answer (8-5 answered by 5-1), while Fischer uses the "irregular," intervallically exact one (8-5 answered by 5-2).

If we turn now from the Well-Tempered Clavier to other works by Bach, we find an even closer melodic resemblance involving Fischer's B-flat major fugue (ex. VI-26A). The opening passage of the third movement of the Brandenburg Concerto no. 5 differs from the Fischer fugue subject in terms of key, meter, rhythm, and two details of melody, but the fundamental structure of the melody is clearly the same.

Ex. VI-27. J.S. Bach, Brandenburg Concerto no. 5, third movement, Allegro, m. 1-4 (ed. Heinrich Bessler, Kassel: Bärenreiter, 1969).

There are two Bach fugue subjects that share important characteristics with a subject of Fischer's. The sixth Ariadne prelude is actually a double fugue whose construction is similar to that of the A major fugue discussed earlier. One of its subjects, the one that begins in the tenor voice, may be compared with the subject of Bach's fugue in the G minor sonata for unaccompanied violin (BWV 1001).<sup>31</sup>

Ex. VI-28A. AM Prelude VI in E Phrygian, m. 1.

Ex. VI-28B. J.S. Bach, Sonata in G minor for Solo Violin, m. 1 (1805; facsim. Los Angeles: Early Music Laboratory, Bulletin 7, 1971).

<sup>31</sup> Later arranged for the lute (BWV 1000) and the organ (BWV 539).

What the Fischer and Bach subjects have in common are the melodic and rhythmic patterns of most of the first measure, excepting one interval (the minor versus major second in the sixteenth-notes).

In view of the foregoing examples, it seems hardly questionable that Bach was familiar with Fischer's music and was influenced by it. It is unfortunate that there is no primary documentation that would establish the extent of this familiarity. Forkel, however, reports that

The most renowned composers of [Bach's] day were Froberger, Fischer, Johann Caspar Kerl [sic], Pachelbel, Buxtehude, Bruhns, and Böhm. Johann Christoph [Bach's eldest brother and guardian] possessed a book containing several pieces by these masters, and Bach begged earnestly for it, but without effect. Refusal increasing his determination, he laid his plans to get the book without his brother's knowledge . . . . As he was not allowed a candle, he could only copy it on moonlight [sic] nights, and it was six months before he finished his heavy task.<sup>32</sup>

This event would have occurred sometime between 1695, when Bach was orphaned, and 1700, when he left Ohrdruf at the age of fifteen.

Ernst von Werra points to further evidence suggesting that Fischer's music was valued in the Bach family, namely, two volumes in the family's possession that contained pieces by Fischer.<sup>33</sup> The first is the Leipzig Stadtbibl.

<sup>32</sup> Johann Nikolaus Forkel, Johann Sebastian Bach: His Life, Art and Work, trans. with notes and appendices Charles Sanford Terry (1802; annotated rpt. New York: Vienna House, 1974), pp. 10-11.

<sup>33</sup> Von Werra, in foreword to Fischer, Sämtliche Werke, p. vii.

MS. III.8.4., known as the Andreas Bach-Buch (1754).<sup>34</sup> It includes the prelude and chaconne from the eighth suite of Fischer's Blumen-Büschlein, as well as pieces by J.S. Bach, Buxtehude, Kuhnau, Böhm, Telemann, Reincken, and others. The second collection, mentioned in the Gerber Lexikon, is no longer extant.<sup>35</sup>

Von Werra is no doubt correct when he asserts that Fischer's works must have been known by other composers of his time since they were included in so many collections that date from the first half of the eighteenth century.<sup>36</sup> The situation is probably best summarized by Max Seiffert, who sets forth the opinion that

Unsern Altklassikern Bach und Handel wird das Werk Fischer's nicht unbekannt gewesen sein. Die musikalische Luft, die hierin weht, haben sie in vollen Zügen eingeatmet; diese Beobachtung kann Jeder machen, der nur oberflächlich die Hauptwerke jener Beiden Meister kennt. Es ist deshalb kein Zufall, wenn wir bei den Einen oder Andern auf Tonsätze stossen, deren Stimmung keimhaft schon von Fischer vorgebildet ist.<sup>37</sup>

The relationship between Fischer and Handel poses the same problems as does that between Fischer and Bach. As Hohenemser confirms, it is generally agreed that Handel knew and

<sup>34</sup> Andreas Bach-Buch (1754), Leipzig Musikbibl. der Stadt MS III.8.4. (Photocopy at Indiana Univ. Music Library).

<sup>35</sup> Gerber, I, 208.

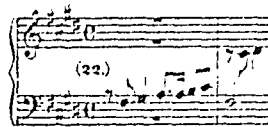
<sup>36</sup> Von Werra, in foreword to Fischer, Sämtliche Werke, p. vii.

<sup>37</sup> Max Seiffert, Geschichte der Klaviermusik (1899; rpt. Hildesheim: Olms, 1966), p. 229.

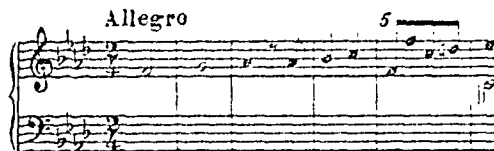
was influenced by Fischer's music, but there is no evidence beyond stylistic similarities to support this belief.<sup>38</sup> Some of these similarities may be explored here.

Fischer's fugue in F-sharp minor and Handel's fugue from the F minor suite have subjects that share certain melodic and rhythmic features.

Ex. VI-29A. AM Fugue XI in F-sharp minor, m. 1.



Ex. VI-29B. Handel, Suite in F minor, second movement, Allegro, m. 1-5 (ed. Rudolf Steglich, Kassel: Bärenreiter, 1955).



The first part of Handel's subject corresponds exactly to Fischer's subject in terms of melody. As for the rhythm, the treatment of all but the first two tones is similar. It is also interesting that the same subject appears in the first verset of Johann Speth's "Magnificat Primi Toni,"

<sup>38</sup> Richard Hohenemser, "J.K.F. Fischer als Klavier- und Orgelkomponist," Monatshefte für Musikgeschichte, 34 (1902), p. 186.

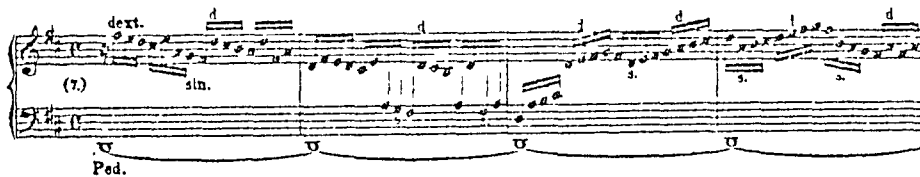
from his Ars Magna consoni et dissoni, nine years before the publication of the Ariadne.

Ex. VI-30. Speth, Ars Magna consoni et dissoni  
Magnificat Primi Toni, verset 2,  
m. 1-2 (Augsburg: Kroniger und  
Göbels, 1693). (Photocopy at Indiana  
Univ. Music Library.)



The second example of a Fischer-Handel resemblance is somewhat less straightforward, involving general stylistic elements as much as direct thematic similarity. In the D major Ariadne prelude (no. IV) and the prelude to Handel's E major suite, there are similarities of melodic contour and rhythm, and in addition, both pieces consist largely of rapid, toccata-like scale and arpeggio passages that are played against sustained tones or chords.

Ex. VI-31A. AM Prelude IV in D major, m. 1-4.



Ex. VI-31B. Handel, Suite in E major, Prelude, m. 1-4.

Here, too, there is evidence of a possible line from Speth to Fischer to Handel. The first toccata in the Ars Magna begins in the following manner:

Ex. VI-32. Speth, Ars Magna consoni et dissoni, Toccata prima, m. 1-4 (ed. Gregor Klaus, Mainz: Schott, 1954).

One similarity between Fischer and Handel that may or may not be coincidental is the use of the motive

This motive constitutes one subject of the double fugue that is prelude VI of the Ariadne; it is also, of course, a well-known feature of Handel's Hornpipe from the Water Music Suite (1717). The repeated tone is a common stylistic element of the time, but its use in combination with the melodic pattern makes the fragment distinctive.

### The ricercars

The ricercar section with which Fischer closes the Ariadne Musica consists of the following pieces:

1. Ave Maria Klare [du lichter Morgenstern]  
(Ricerca pro Tempore Adventus)
2. Der Tag den ist so freudenreich (Ricerca pro Festis Natalitys)
3. Da Jesu an dem Creütze stund (Ricerca pro Tempore Quadragesimae)
4. Crist ist erstanden (Ricerca pro Festis Paschalibus)
5. Kom Heiliger Geist mit deiner genad (Ricerca pro Festis Pentecostalibus)

Each ricercar has as its subject the first phrase of a German Catholic hymn tune. These melodies must have been well known to the composer, as they appeared in collections of sacred songs throughout the seventeenth century.<sup>39</sup> Fischer's versions of the incipits differ very little from the versions preserved in the hymn collections; nevertheless, the few changes that he does make should be mentioned.

<sup>39</sup> See Wilhelm Bäunker, Das Katholische Deutsche Kirchenlied, 4 vols. (Hildesheim: Georg Olms, 1962).

At the beginning of the second *ricercar*, Fischer doubles the value of the first note of the hymn. This practice was not an unusual one, as Hohenemser points out, and while it could not be done in a vocal composition for fear of shifting the accent of the music to an unaccented syllable of the text, it could be done permissibly in an instrumental piece.<sup>40</sup> The original rhythm does appear in the second statement of the subject and frequently thereafter, however, which suggests that Fischer was not unaware of the original version.

Hohenemser maintains that there is a similar doubling of the first note in the third *ricercar*.<sup>41</sup> An examination of the sources indicates, however, that Fischer's rhythm is in accordance with that found in at least one contemporaneous hymn collection.<sup>42</sup> The only disagreement between Fischer's version and the original tune is the addition of a passing tone.

Ex. VI-33. AM Ricercar: Da Jesu an dem Creütze stund. m. 1-5.



<sup>40</sup> Hohenemser, p. 186.

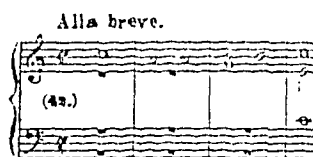
<sup>41</sup> Ibid.

<sup>42</sup> Bäumker, I, 445.

In the fourth ricercar, Fischer alters the first interval of the hymn from the standard whole tone to a semitone. This has been interpreted as an early attempt to "modernize" the old church song.<sup>43</sup>

Fischer's ricercars are longer than his fugues, averaging about fifty-five measures. They may be compared with the ricercar-like fugues of the *Ariadne*, nos. VIII and IX, in terms of their slow note values (ricercars I, III, IV, and V) and their subjects that begin and end on the same tones (ricercars I, II, III, and IV).

Ex. VI-34. AM Ricercar: Ave Maria Klare, m. 1-3.

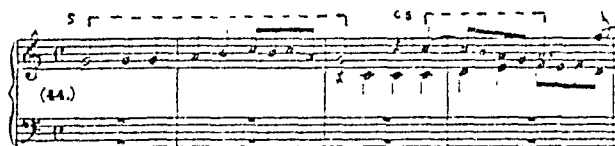


Only the canzona-like second ricercar has the quarter-note as the basic note value; it is in  $\frac{4}{4}$ , while the other ricercars are in  $\frac{2}{2}$  and  $\frac{3}{4}$ .

In addition to the subject, each ricercar has a counter-subject, usually about half the length of the subject, that is as important to the structure of the piece as the subject itself.

<sup>43</sup> Hohenemser, pp. 185-86.

Ex. VI-35. AM Ricercar: Der Tag der ist so  
freüdenreich, m. 1-4.



Either singly or in combination, the subject and counter-subject are present at all times. There is no contrasting musical material. To achieve variety, the composer occasionally modifies the subject or countersubject by means of inversion, fragmentation, or the altering of selected tones.

The subjects are presented in strict fugal expositions. In the first three ricercars, the voices enter in the order SATB, with the soprano and tenor statements on the tonic and the alto and bass statements on the dominant. The exposition section of the fourth ricercar may be represented by  $\begin{matrix} ASTB \\ iviv \end{matrix}$  and that of the fifth ricercar by  $\begin{matrix} ASTB \\ IVVI \end{matrix}$ .

None of the ricercars has a key signature containing sharps or flats. The first two are clearly in C major; however, the third is actually in E minor with some Phrygian implications, the fourth is in D minor with Dorian implications, and the fifth is in F major. The tonal structure of the ricercars is fairly conservative. Three of them, nos. I, II, and V, remain rooted in the tonic. In no. IV, the tonic-centeredness is broken by a dozen measures in the dominant key near the middle of the piece. Only in the third ricercar is there some tonal ambiguity, caused by cadences on chords in near-related keys.

We have seen, therefore, that the *ricercars* provide an interesting contrast to the main body of the Ariadne. In terms of genre, liturgical purpose, the use of a pre-existing melody, and tonal elements, they represent a deliberate return to an older compositional style.

In summary, the primary significance of the Ariadne collection is twofold. First, it was the earliest important cycle of preludes and fugues to include most of the major and minor keys and to be arranged chromatically. Second, it was a source of thematic material for Bach. Fischer's key cycle, which was not intended as a demonstration of equal temperament, had as its predecessors less complete cycles by Steigleder, Kittel, Kuhnau and others, in addition to the anonymous cycle of suites once thought to be Pachelbel's.

Fischer's preludes and fugues strongly reflect the influence of South German organ works such as Kerll's Modulatio Organica, Murschhauser's Octi-Tonium Novum Organicum, and Speth's Ars Magna consoni et dissoni in terms of form and compositional procedures. Fischer's pieces are limited in both thematic development and harmonic structure by their brevity; nevertheless, they are major representatives of the South German keyboard school of which Fischer was a part.

## CHAPTER VII

### BLUMEN-STRAUSS

#### Contents and organization

Fischer's last organ work is a set of eight groups of pieces called the Blumen-Strauss. Its title page is translated as follows:<sup>1</sup>

Flower Bouquet,  
gathered from the most charming  
garden of musical art  
of the most famous  
Mr. Johann Kaspar Ferdinand Fischer,  
widely praised music director  
to His Illustrious Highness  
the Margrave of Baden,  
and divided into eight Tonos ecclesiasticos [ecclesiastical modes]  
or church tones,  
An excellent work to be highly  
recommended for its artistry and usefulness,  
available  
through Johann Christian Leopold,  
copper engraver and art publisher  
in Augsburg.  
With the grace and privilege  
of the Holy Roman  
Emperor.

After the title page, there is an introduction that is translated below.

<sup>1</sup> This page does not appear in von Werra's edition.

To the Lover of the Noble Art of Music.

With the springtime at last those flowers are blossoming forth that have long lain all but wilted. It has been deemed worth the effort to bring to light for general use these hitherto scattered flowers that have now been gathered into a bouquet and rescued from the darkness of oblivion for the increased renown of the far-famed composer. The manner in which these preludes and fugues are to be treated has been omitted, inasmuch as it has already been noted in other works of this famed composer. However, it has been found necessary to indicate a price for these and subsequently specified pieces, since it has been learned that these works have hitherto frequently been sold either below cost or else at too high a price. May it therefore please the music lover to avail himself of this flower bouquet both for delight and for utility. To those who feel the pleasure it gives a promise is hereby given that with God's help even greater fruits from this flowering shall be imparted.

The collection contains eight groups of pieces, each consisting of a prelude, six short fugues, and a finale. The eight groups are not arranged according to the conventional eight ecclesiastical modes, as the title page might lead one to believe; rather, they are based on the organ tones discussed in Chapter III.

No date appears on the work itself, but it must have been composed before 1732, when it is listed (presumably for sale) in a catalogue put out by J.J. Lotter's music publishing firm in Augsburg.<sup>2</sup> It is possible to speculate, moreover, that it was composed much earlier than that year.

First of all, the reference to "flowers . . . long lain all but wilted . . . rescued from the darkness of oblivion . . ."

<sup>2</sup> Von Werra, Foreword to Fischer, Sämtliche Werke p. xi.

suggests that the pieces were composed long before they were published. However, that "the manner in which these preludes and fugues are to be treated has been omitted, inasmuch as it has already been noted in other works . . ." suggests that the collection was published no earlier than 1696, when the Musicalisches Blumen-Büschlein's table of key signatures, ornaments and other signs appeared. (It is not known, of course, whether the lost 1702 edition of the Ariadne Musica included a similar table. If it did, the Blumen-Strauss introduction could be referring to that. It could also be referring to another, unknown, work.)

Second, the pieces in the Blumen-Strauss are, as will be demonstrated later in this chapter, stylistically similar to the pieces in the Ariadne Musica; if they were not composed before the Ariadne, they certainly were not composed long after. Thus, it seems possible that the Blumen-Strauss pieces were composed between 1696 and about 1702.

The remaining question is whether the Blumen-Strauss was composed before or after the Ariadne. If the Blumen-Strauss pieces were composed as a unit, it is logical to suppose that Fischer would have written his cycle based on the major and minor keys after, not before, his cycle based on the organ tones. It is likely, however, that the pieces were composed at different times ("hitherto scattered flowers that have now been gathered into a bouquet . . ." [italics added]), perhaps for church use. Therefore, whether the Blumen-Strauss pieces were composed before or after the Ariadne Musica cannot be determined, and the speculative date of composition must remain, "between 1696 and ca. 1702."

French and German influences

In his use of the organ tones, Fischer was clearly influenced by Guillaume Gabriel Nivers and his followers, Lebègue, Gigault, Raison, Boyvin, Jullien, and Chaumont. Nivers' first collection of organ pieces, the Livre d'Orgue contenant cent pièces de tous les tons de l'Eglise (1665), is a good demonstration of the organ tones.<sup>3</sup> It contains ten groups of pieces, each consisting of a prelude followed by a number of imitative and free (non-imitative) compositions. The first eight sets correspond precisely to the eight organ tones. It is interesting to observe that Nivers entitles the prelude in G minor, "Prelude du 2 ton ou du 1 transposé," thus underlining the scale relationship between the two tones. Similarly, the F major prelude is called, "Prelude du 6 ou du 5 transposé." The pieces in the fourth set are not clearly in E minor; rather, they reflect the ambiguity surrounding the fourth tone that is manifest in nearly all the organ works of the time. In this volume, the fourth tone pieces have the tonal center A and the finalis E; in other collections, the fourth tone pieces may be in E minor, E Phrygian, or a combination of tonality and modality that Robert Wienpahl would call "monal."<sup>4</sup> The ninth and tenth

<sup>3</sup> Guillaume Gabriel Nivers, Livre d'Orgue contenant cent pièces de tous les tons de l'Eglise (Paris: Ballard, 1665). (Microfilm at Indiana Univ. Music Library.)

<sup>4</sup> Robert W. Wienpahl, "Modality, Monality and Tonality in the Sixteenth and Seventeenth Centuries," Music and Letters, 52 (1971), 407-17, and 53 (1972), 61-62.

groups of pieces are "du 1 [ton] transposé en C" and "du 1 [ton] transposé en E." Nivers' third collection of pieces, the Livre d'Orgue des huit tons de l'Eglise (1675, not 1657 as Apel states<sup>5</sup>), is arranged in essentially the same manner.<sup>6</sup> There are eight groups of thirteen pieces, each commencing with a prelude. The seventh tone is not represented here, however, and between the pieces on the first tone and those on the second, there is a group of pieces "du I [ton] en E"; that is, in E minor.

Similar in organization are a number of other French organ collections of the time. Prominent among them are Lebègue's Les Pièces d'Orgues (1676),<sup>7</sup> Nicolas Gigault's Livre de musique pour l'orgue (1685),<sup>8</sup> André Raison's first Livre d'orgue (1687),<sup>9</sup> Jacques Boyvin's Premier Livre d'Orgue (1689),<sup>10</sup> Gilles Jullien's Premier Livre d'Orgue (1690),<sup>11</sup> and Lambert Chaumont's Pièces d'orgue sur les huit tons (1695).<sup>12</sup>

<sup>5</sup> Apel, History, p. 725.

<sup>6</sup> Modern edn. by Norbert Dufourcq (Paris: Heugel, 1958).

<sup>7</sup> Modern edn. by Alexandre Guilmant, Archives des Maitres de l'Orgue des XVI<sup>e</sup>. XVII<sup>e</sup>. et XVIII<sup>e</sup>. Siècles, IX (Paris: Durand, 1909).

<sup>8</sup> Modern edn. by Guilmant, Archives, IV (1902).

<sup>9</sup> Modern edn. by Guilmant, Archives, II (ca. 1897).

<sup>10</sup> Modern edn. by Jean Bonfils (Paris: Les éditions Ouvrières, 1969).

<sup>11</sup> Modern edn. by Norbert Dufourcq (Paris: Heugel, 1952).

<sup>12</sup> Modern edn. by Jean Ferrard (Paris: Heugel, n.d.).

Most of these French collections have in common not only the use of the organ tones, but also the types of pieces and compositional techniques employed. In general, each group of pieces begins with a prelude that establishes the tone. Following the prelude, there are a number of pieces--usually six to twelve, many of which are characteristically French. These include the fugue, fugue grave, fugue renversée (a fugue with the answer in inversion), duo (a two-part imitative piece), and trio (a three-part imitative piece). They also include pieces such as the récit (a solo piece" featuring one voice in a particular registration), dialogue (a piece featuring the alternation of contrasting registrations), echo, and grand jeu or plein-jeu (a piece for the full organ, often occurring at the end of a set). Occasionally, another prelude may conclude a set of pieces, or a "deuxième prelude" may appear immediately after the opening prelude. Many of the pieces, especially those by Lebègue and Gigault, have a distinctly secular character and are closely related to such dances as the allemande, gigue, gavotte, bourrée, and canarie. Any number of parts from two to five may be used.

It is evident, therefore, that the influence of these French composers upon Fischer's Blumen-Strauss is limited to their use of the organ tones. In terms of genre, form, and style, the Blumen-Strauss reflects the influence of various South German organ works, among them the collections by Kerll, Georg Muffat, Speth, and Murschhauser discussed in Chapter V. Most of these are sets of preludes and short fugal versets, sometimes with postludes, in strict four-part style.

An important, though fairly early, South German collection is the Harmonia Organica by the Nuremberg organist Johann Erasmus Kindermann (1645).<sup>13</sup> It begins with six preludes, one for each pair of modes according to the system of Glareanus (the eight traditional church modes plus the two Aeolian and two Ionian modes). The "Praeludium 1. et 2. Toni" is on D, the "Praeludium 3. et 4. Toni" on E, and so forth. Following these pieces are six more preludes based on the same modes transposed down a perfect fifth, and two more preludes on modes 11-12 and 7-8 transposed up a major second. Kindermann's practice of pairing and transposing these modes reflects the influence of North Italian composers such as Giovanni Gabrieli (ca. 1557-1612). All these preludes are free compositions averaging eighteen measures in length, with such features as scales and arpeggios, suspensions, and passages in parallel thirds.

This part of the volume is a good illustration of the fact that the ecclesiastical modes held fast in Germany as late as the middle of the seventeenth century. Not only does Kindermann use the traditional modes, he maintains some of their characteristics as well. The third prelude, for example (on tones 5 and 6), is distinctly in F Lydian, not major, and the fourth prelude (on tones 7 and 8) includes both major and Mixolydian elements.

The last part of the Harmonia Organica is a set of six versets for the eighth Magnificat tone, on G. The first

<sup>13</sup> Modern edn. by Rudolf Walter (Altötting: Cöpppenrath, ca. 1966).

verset is a prelude in which the Magnificat melody is treated imitatively; the second features the melody in long notes in the uppermost voice (discant); the third is a fugue; the fourth is an echo; the fifth features the Magnificat tune in long notes in the bass; and the sixth is a full, chordal postlude.

By the 1680s and 90s, the system of organ tones had reached South Germany, although, as an examination of representative works indicates, some uncertainties remained as to its use. Kerll's Modulatio Organica (1686), Georg Muffat's Apparatus musico-organisticus (1690), Murschhauser's Octi-Tonium novum organicum (1696) and Prototypon Longo-breve organicum (1703/1707), all but the last of which are discussed in Chapter V, illustrate this point.<sup>14</sup>

The Modulatio organica consists of eight groups of seven pieces, of which nos. I, II, III, IV, VI, and VIII correspond to the organ tones. The fifth group has the tonal center F and the finalis A, while the seventh group is not in D major but in D minor. Exactly the same arrangement of scale bases and tonal centers may be found in the Octi-Tonium, where, in addition to the "quinti toni regularis," as Murschhauser calls the fifth group of pieces on F and A, there is a group of pieces in C major, the fifth organ tone, called "quinti toni irregularis." In Georg Muffat's Apparatus, seven of the first eight pieces correspond to the organ tones. The exception here is the seventh piece, which is in C major instead of D

<sup>14</sup> Modern edn. of the Prototypon by Rudolf Walter (Altötting: Coppenrath, ca. 1969).

major and could therefore indicate either a misunderstanding of the system of tones or a simple transposition. The ninth through twelfth pieces are in E minor, D major, C minor, and B-flat major.

Of Murschhauser's later collection, the Prototypon, Apel writes that "Confusion and uncertainty in the concept of keys reaches its absolute zenith here. Each cycle consists of free settings and fugues, in a varied, often illogical order."<sup>15</sup> It is true that in this work the tonal system is less clear than in the German works discussed previously, but at the same time, it is probably not as illogical as it seems to Apel, who does not consider that the work is partly based on the organ tones. The first volume of the Prototypon (1703) contains pieces in what the composer calls the "frequentiores toni": the first (D minor), second (G minor), third (E minor), and seventh (G major). The second volume (1707) contains pieces in modes numbered 8 (G major), 10 (A minor), 11 (C major), and 12 (F major). These groups of pieces can be sorted into two categories: those in the organ tones (modes numbered 1, 2, and 8), and those in the church modes (modes numbered 3, 7, 8, 10, and 11). Murschhauser's twelfth mode can be explained as a transposition (F instead of C), a common practice in his time. What cannot be readily explained, however, is his omission of pieces in other modes.

<sup>15</sup> Apel, History, p. 588.

Of the major South German composers of this generation, only Speth uses the organ tones as they are used by his French contemporaries. The Ars Magna consoni et dissoni (1693) contains two large groups of pieces based on the tones: ten toccatas, of which the first eight are arranged exactly according to Nivers' system, and eight sets of versets for the Magnificat that are similarly organized.

By the 1720s and 30s, the organ tones were not only recognized in Southern Germany, they were understood and standardized. Three important works of those years, Gottlieb Muffat's Zwölf Toccaten und 72 Versetl für Orgel und Klavier (1726), Fischer's Blumen-Strauss, and Karlmann Kolb's Certamen Aonium (1733), are good examples of this. Gottlieb Muffat's collection contains twelve sets of short pieces, each consisting of a toccata and six fugues.<sup>16</sup> The first eight groups correspond exactly to the organ tones; the last four groups are in C minor, A major, E minor, and B-flat major. Kolb's volume contains eight groups of pieces that conform to the eight organ tones.<sup>17</sup> Each group consists of a prelude, three fugal versets, and a "cadentia," or postlude, in free style.

The Blumen-Strauss clearly belongs among these compositions. First, it shares with them the use of the organ tones, and second, it follows the standard South German scheme, "toccata-group of fugues (-toccata)." Fischer's use of this

<sup>16</sup> Modern edn. by Guido Adler, in *DTÖ*, 63 (1922).

<sup>17</sup> Modern edn. by Rudolf Walter (Altötting: Coppenrath, ca. 1959).

organizational scheme, as well as his use of many of the compositional techniques discussed in Chapter V, places him among the South German composers of his generation and establishes his indebtedness to those of the previous generation.

### The preludes

Each set of pieces commences with a "praeludium" of either the "toccata" or the "free prelude" type. The "toccata" type, represented by the preludes of the first six sets, is characterized by such elements as scale and arpeggio passages, active imitation, and passages in parallel thirds, sixths, and tenths. The "free preludes" that appear at the beginning of the last two groups, on the other hand, have a prevailing homophonic (chordal) texture with the "durezza e ligature" style of held tones and suspensions. All the preludes have the typical South German pedal point that is restricted to the lowest voice. In four preludes, there is a separate pedal part, while in the other four, the pedal point can be executed by the left hand.

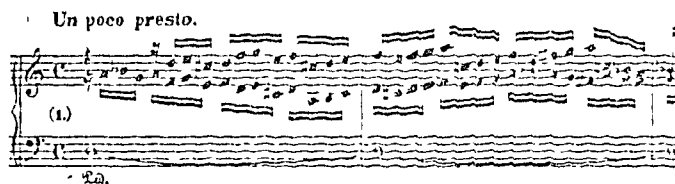
The first prelude is unlike the others in that it has a clear-cut formal and harmonic structure:

	A	B	A	B	A	
	i-----		III-----	V-----	i	
meas.	1	6	13	19	31	37

The sections are delineated by contrasts in tempo and texture. The first and last A-sections are marked "Un poco presto";

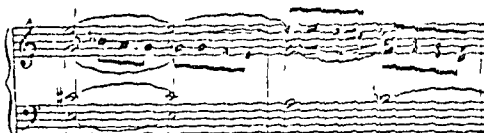
this indication seems to have been unintentionally omitted by the composer and/or publisher at the beginning of the middle A-section. These A-sections have a note-against-note texture including a great deal of activity in parallel thirds, sixths, and tenths. The interplay between two voices in parallel and contrary motion and the extensive melodic figuration, with neighbor groups, escape tones, leaning tones, etc., are shown in ex. VII-1.

Ex. VII-1. BS I, Prelude, m. 1-2.



The B-sections are both marked "Adagio," and in these sections a predominantly four-voice texture is marked by suspensions and imitation.

Ex. VII-2. BS I, Prelude, m. 8-9.



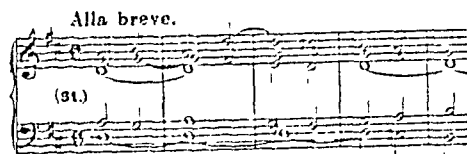
The prelude, which is thirty-seven measures long, is the second longest piece in the collection.

The prelude to the fourth set of pieces, by contrast, is the shortest piece in the collection. Only four measures in length, it consists almost entirely of six arpeggiated chords. The use of arpeggios in one hand against single tones or block chords in the other is fundamental to Fischer's style. It is well illustrated in Prelude IV and also in Prelude V.

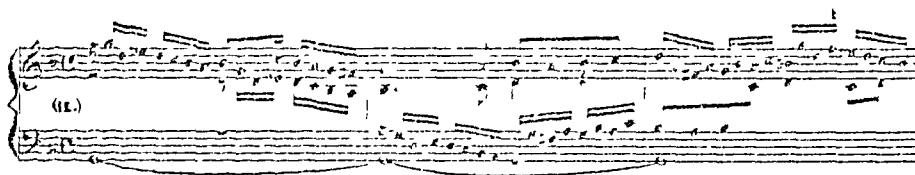
Ex. VII-3. BS V, Prelude, m. 1-2.



The preludes to the seventh and eighth groups of pieces have a number of elements in common. They are the only preludes in the "free prelude" style, as has been noted; in addition, they are in "alla breve" while the other six preludes are in common time. They are also longer than average--fifty-three and thirty-four measures, respectively. With their chains of tied notes and suspensions, they seem ideally suited to church use. The series of harmonic progressions that do not lead to actual modulations contribute to the improvisatory quality of these pieces. The D major (seventh) prelude is particularly conservative, as may be seen from its conjunct lines and smooth voice leading.

Ex. VII-4. BS VII, Prelude, m. 1-4.Finals

The finales, like the preludes, are free (non-fugal) compositions. They are six to fifteen measures in length and resemble the preludes in terms of compositional procedures and also in their use of a bass pedal point. The finales of the first, second, third, fifth, and sixth sets of pieces are toccatas. Two of these, finales II and III, feature the kind of imitation that is characteristic of the invention.

Ex. VII-5. BS II, Finale, m. 1-3.

The finales of the fourth, seventh, and eighth sets of pieces are in the "free prelude" style. In the latter two, Fischer is undoubtedly establishing a relationship between prelude and finale by using similar compositional techniques and the

same "alla breve" meter. In the seventh group of pieces, the prelude and finale are also related by the use of a tonic pedal point and by the similar harmonic progression above it.

Ex. VII-6A. BS VIII, Prelude, m. 1-4.

Alla breve.

(81.)

I IV<sup>4</sup> V<sup>7</sup> [I II<sup>2</sup>] V<sup>7</sup>/IV IV<sup>4</sup>

———— I —————

Ex. VII-6B. BS VII, Finale, m. 1-3.

(87)

I IV<sup>4</sup> V<sup>4</sup> V<sup>7</sup>/IV IV<sup>4</sup>

———— I —————

Fischer also introduces the cyclic principle into other sets of pieces by using similar techniques in their preludes and finales. In the second set, the prelude and finale have melodic structures made up of triad outlines.

Ex. VII-7A. BS II, Prelude, m. 1-2.

(7)

Ex. VII-7B. BS II, Finale, m. 1-2.

The prelude and finale of Group III are related by their melodic activity in scales and broken thirds. In Group 1, the opening and closing peices have in common the extensive use of melodic figuration.

The fugues

The fugues of the Blumen-Strauss do not differ substantially from those of the Ariadne Musica in terms of length, organization, and compositional procedures. They are short, four-voice fugues that are often related to one another within a set.

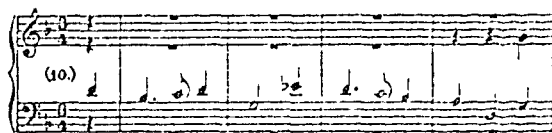
The subjects average one-and-one-half measures in length. A number are composed of two distinct motives, a design that is particularly apparent in fugues of the last two sets.

Ex. VII-8. BS VII, Fugue 1, m. 1-2.

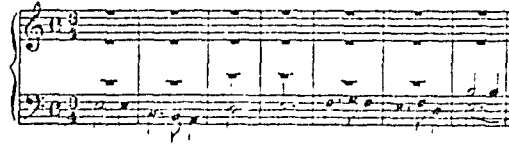
The subjects usually begin on the first or fifth degrees of the scale, the practice recommended by contemporary theorists, but fugues 1 and 2 in the second set, which begin on the third scale degree, are exceptions.

Several types of subject are represented, including reiterated-tone subjects, modified reiterated-tone subjects, and subjects based on dance rhythms. In regard to the dance-like subjects, it may be observed that the composer normally employs one or two fugues in a triple or compound meter in each set of pieces, presumably to achieve variety. Some (but not all) of these pieces reflect the influence of Baroque dance. In the fifth G minor fugue (set II), for example, the feeling of a gigue or minuet is imparted simply by the dotted rhythms within a  $\frac{3}{4}$  framework.

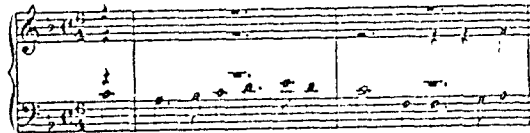
Ex. VII-9. BS II, Fugue 5, m. 1-4.



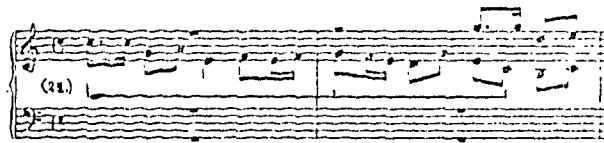
An even stronger dance implication is found in the fourth fugue of the fourth group, where the *detache* sign ( | ) appears over the two long notes of the subject.

Ex. VII-10. BS IV, Fugue 4, m. 1-7.

Dance music is suggested in yet a different way in the fifth F major fugue (group VI). Here, the twice-sounded tones on the third and fourth beats of a 4 measure, in addition to the <sup>6</sup> dotted rhythms, are reminiscent of the canarie.

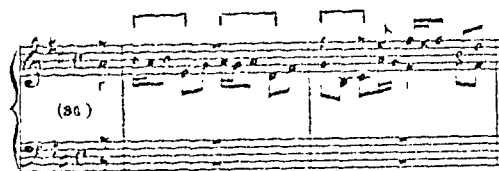
Ex. VII-11. BS VI, Fugue 5, m. 1-2.

Fischer constructs his subjects in a variety of ways. Many are based on a framework that is clearly melodic in conception. In the second fugue of the fifth group of pieces, for example, the overall melodic structure of the subject is 8-5-1.

Ex. VII-12. BS V, Fugue 2, m. 1-2.

A significant number of Fischer's fugue subjects, in fact, are structured on the tonic and/or dominant tones. Clear illustrations of this may be found in fugues V/1 and VIII/1 (the first fugues in sets V and VIII), where the melodic structure of the subjects is reducible to the scale degrees 1-5-1; fugues IV/2 and IV/4, where the structure is 5-1-5; fugue VII/4, where the structure is 8-[5]-1-5; and fugue VII/3, where the structure consists of the descending octave 8-1.

While Fischer often constructs his subjects on melodic frameworks such as those cited, he uses harmonic frameworks with equal frequency. In fugue VII/6, for example, the subject is based on a series of fifths.

Ex. VII-13. BS VII, Fugue 6, m. 1-2.

Other subjects imply chord progressions involving the tonic, dominant, and/or subdominant chords. The harmonic pattern

i-V-i, for example, is the basis for the subjects of fugues I/1, I/4, and III/6.

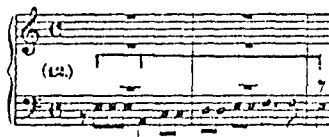
Ex. VII-14. BS III, Fugue 6, m. 1-2.

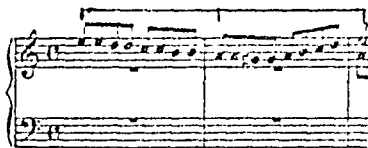


The chordal framework i-iv-i is well illustrated in the subject of fugue I/3, and the structure i-iv-V-i in fugue I/5.

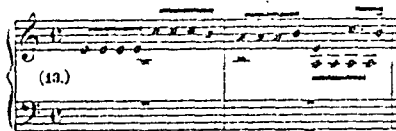
When the same melodic or harmonic structure serves as the compositional basis for two or more fugues of a single group, it becomes an important means of establishing those fugues as members of a unified group. This occurs in fugues in all the sets except the first and sixth. In the A minor (third) group of pieces, for example, the subjects of the first and fourth fugues have in common the melodic structure 5-1-5.

Ex. VII-15A. BS III, Fugue 1, m. 1-2.

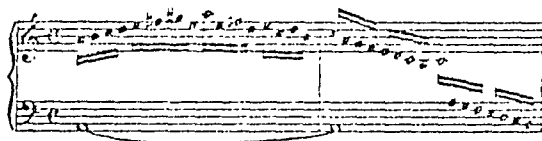


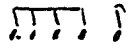
Ex. VII-15B. BS III, Fugue 4, m. 1-2.

A common melodic or harmonic subject structure is only one of several methods that Fischer employs to relate pieces within a single set. Fugues III/1 and III/4, for example (above), are related to one another by melodic structure and also by the repeated tones in the subject. The repeated tones also connect fugue III/4 to fugue III/3.

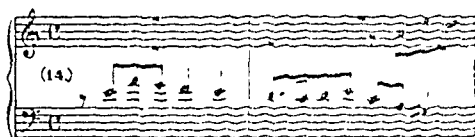
Ex. VII-16. BS III, Fugue 3, m. 1-2.

Finally, the scalar motion of the subject of fugue III/4 constitutes a link between it and the prelude to that group.

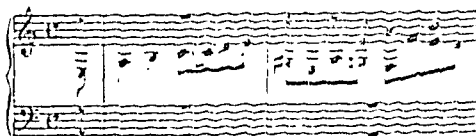
Ex. VII-17. BS III, Prelude, m. 1-2.

By means of subject structure, tone repetition, and melodic contour, therefore, Fischer creates interrelationships among four pieces within the A minor group. In addition, two other pieces in the same group, fugues 5 and 6, are related by four factors: subject length (one-and-one-half measures in each case), initial tones (the ascending perfect fourth E-A), rhythmic motive (  ), and implication of melodic inversion.

Ex. VII-18A. BS III, Fugue 5, m. 1-2.



Ex. VII-18B. BS III, Fugue 6, m. 1-2.



These and other techniques for unification are found throughout the collection. Most common are relationships by means of the fugue subjects--subject types (reiterated-tone, for example), structure, rhythmic motives, and melodic motives (opening tones, repeated tones, figuration, scales, triad outlining, etc.). Also found, however, are relationships of fugues by means of form, as in the seventh and eighth

sets of pieces. In the last group, for example, the fourth and fifth fugues each contain two statements of the subject in each voice--one in the exposition and one later on.

From Ariadne to Blumen-Strauss?

Fischer's compositional procedures in these fugues are essentially like those used in the fugues of the Ariadne Musica. The answers are usually of the "regular" type, in which subjects beginning on the scale degrees 1-5 are answered by 5-8, subjects beginning 5-6 are answered by 1-3, subjects beginning 5-3 are answered by 8-7, and so forth, with all but the initial intervals following the intervals of the subject exactly. As in the Ariadne fugues, however, Fischer also uses a number of "irregular" answers, in which, for example, the scale degrees 1-5 in the subject are answered by 5-2 (9) instead of 5-8.

The fugue expositions are also like those in the Ariadne. Most often, the subject and answer are presented on the tonic and dominant in alternation. The "irregular" arrangements I-V-V-I, I-I-V-V and their minor counterparts are also found, however, as the answers on the subdominant. The overlapping of subjects almost never occurs in the expositions of these fugues, but it is used regularly in later measures. In this respect, Fischer is more conservative here than in the Ariadne.

Approximately one-quarter of the Blumen-Strauss fugues consist of simply an exposition of four voices plus a brief

episode-conclusion. Roughly another quarter consist of an exposition with a fifth statement of the subject by one of the four voices, plus an episode-conclusion. A third quarter of the fugues are more complex in organization, with two to four statements of the subject, sometimes with episodes, following the close of the exposition section. About one-eighth of the fugues have an exposition of four voices, one episode, one additional statement of the subject, and a concluding episode. The remaining one-eighth of the fugues, finally, consist of only an exposition, or of an exposition with a fifth statement of the subject.

In summary, about one-eighth of the fugues are actually no more than fugue expositions; about five-eighths may be regarded as "extended expositions"; and only one-quarter even begin to approach the formal complexity that has come to be associated with the late Baroque fugue. The episodes, furthermore, do not necessarily contain any contrasting material. They may simply contain melodic fragments derived from the subject, as is the case in such fugues as fugue VI/1, or they may include false (incomplete) statements of the subject, as in fugue V/6. This, in addition to other techniques discussed previously, indicates a stylistic consistency between the Blumen-Strauss and the Ariadne Musica, suggesting that the pieces in the two collections may indeed not be separated by twenty to thirty years.

The Blumen-Strauss, in conclusion, resembles the Ariadne both in its compositional procedures and in its indebtedness

to works by Kerll, Murschhauser, and Speth in terms of genre, form, and style. In his arrangement of the eight groups of pieces according to the Baroque organ tones, however, Fischer was clearly influenced by Nivers and his followers.

There are certain difficulties in the dating of this collection. On the one hand, the individual groups of pieces seem to have been composed around the same time as the Ariadne pieces. On the other hand, they are arranged according to a system that became clearly understood in Germany only in the second and third decade of the century. The likeliest hypothesis on this point may therefore be that the Blumen-Strauss is, as its preface implies, a later arrangement of pieces composed long before.

## CHAPTER VIII

### THE KEYBOARD MUSIC OF FISCHER: A PERSPECTIVE

There is no doubt that Fischer was more highly regarded in his own time than he is today. Forkel's estimate of Fischer as one of the best-known composers of his generation has already been discussed, as has been the fact that works of Fischer's were known and valued by J.S. Bach and his family (Chapter VI). Praise for Fischer's accomplishments is still found as late as 1812, when Gerber writes that the composer

gehörte unter die stärksten Klavierspieler seiner Zeit, und hat den Ruhm, die Bezeichnung der Manieren, so wie den guten Vortrag überhaupt auf diesem Instrumente in Deutschland verbreitet und bekannt gemacht zu haben.<sup>1</sup>

That Fischer was admired by his contemporaries is not surprising, as he was very much a composer of his own time. He introduced the fashionable minuet, gavotte, bourrée, and rondeau into his harpsichord suites in the most glorious days of Louis XIV when Lully was the most influential composer in Europe. In his second volume of organ music, he used the popular toccata-with-versets format that had been

<sup>1</sup> Gerber, II, 134.

firmly established by his South German compatriots; in addition, he used the "organ tones" when they had become accepted in German music circles.

It cannot be said, however, that Fischer was concerned exclusively with the new and the fashionable. On the contrary, his keyboard music reflects his awareness of a variety of older genres and styles. In his suites, first of all, traces of the traditional core group, "allemande-courante-sarabande-gigue" may be found. Furthermore, some dances that were no longer particularly well-known by the turn of the century, such as the canarie, branle, and amener, are included, as is the "prelude-aria-variations" scheme used by Biber. In the organ music, secondly, Fischer demonstrates his links with the past by his five Ariadne ricercars, with all their conservative elements.

In limited ways, Fischer was also something of an innovator. The minuet and trio in the Musicalisches Blumen-Büschlein may well be the first such combination in keyboard literature, and the passacaglia in the Musicalischer Parnassus, in which several different harmonic progressions serve as the basis for the composition at different points, should be regarded as a particularly original adaptation of that form. Max Seiffert asserts that Fischer's keyboard suites are the first German ones in which there is a significant break with the traditional Froberger arrangement in favor of the new French style.<sup>2</sup> It may also be observed that

<sup>2</sup> Seiffert, p. 226.

Fischer did not completely follow established precedents in the Ariadne Musica: most of his predecessors used only the white keys as a group (C minor, C major, D minor, D major, etc.), while he was among the first to use a chromatic arrangement.

Though Fischer's innovations might in other circumstances have proved widely influential, it was his misfortune to be contemporary with Bach, whose overwhelming influence absorbed and mediated his contributions to subsequent generations of composers. Accordingly, Fischer's influence has been essentially an indirect one, impossible to separate from the larger influence of Bach.

By and large, Fischer's innovations were more in what he wrote than in how he wrote. The Ariadne was probably the first important cycle of preludes and fugues to include most of the major and minor keys; nevertheless, not until the Well-Tempered Clavier was there a cycle in which the compositional treatment of the preludes and fugues expanded the fairly narrow concept and scope of these pieces. Fischer's works are important as sources of thematic material for Bach and, to a lesser extent, for Handel. These composers' indebtedness to Fischer stops with the melodies; in their handling and development of the raw melodic materials, their superiority is unequivocally demonstrated.

While Fischer is often thought of as simply a predecessor of Bach, it would be more nearly accurate to describe him as possibly the most important stepping-stone between Froberger and Bach in the area of keyboard music. Fischer's

place in this chain is established by his having done two things. First, he expanded the German suite of dances from the traditional group in which only the allemande, courante, sarabande, and gigue are used, to a form in which these appear in addition to all manner of older and newer dances. Second, he participated in a most important way in the expansion of the prelude and fugue cycle, in terms of the number of keys used as well as their chromatic arrangement.

It is clear that the small forms with which Fischer works cannot be compared with the larger forms used by Bach or even with earlier works by composers of the North German school, such as Buxtehude. The brevity of Fischer's pieces places substantial limitations upon both thematic development and harmonic structure. The dances, for example, are generally based on one or two thematic ideas that are treated, as the piece unfolds, by melodic or rhythmic repetition, sequence, or fragmentation. Another frequently-used technique of development is the manipulation of contour--the use of contour similar to that of a primary melodic idea or a contour that creates an inexact inversion of such an idea. Few of these pieces actually modulate from the tonic to a new key; they simply come to rest on the dominant chord at the double bar and then immediately reassert the tonic. Many, however, pass through a short region of a near-related key, such as the relative minor or major, in the middle of the B section, and then return to tonic for the concluding cadence.

Fischer's most musically significant pieces are his longer ones, such as the chaconne that closes the Blumen-Büschlein, the chaconne in Suite VI of the Parnassus, the passacaglia that closes the Parnassus, and the longer preludes. In these pieces, Fischer shows that he is capable of expansion. In the first place, he does not restrict himself to the tonic key. He frequently uses contrasting tonal areas, though they are usually near-related to the tonic. Second, he varies textures skillfully, employing a simple chordal style in one section, rapid scale passages in the next, and parallel thirds or sixths after that, for example. Other techniques include changes of harmonic rhythm, the use of different rhythmic patterns, and contrasts of tempo. It may be observed, however, that most of these pieces are divided into distinct sections, and it often seems that the composer has conceived of a particular piece as a combination of small units.

By and large, then, Fischer's position is still among the South German composers of short pieces. His preludes and fugues (particularly in the Blumen-Strauss) resemble in organization and style the toccatas and versets by Kerll, Speth, and Murschhauser that are discussed in Chapter III. The fugal pieces, in contrast with Pachelbel's Magnificat fugues, for example, are arranged in groups of five or six, and are too short to permit either episodes or extensive development of the subjects. Even Fischer's dance suites, which were so heavily influenced by French composers, owe a great deal to the suites of Georg Muffat.

In only two of Fischer's four collections--the two volumes for the harpsichord--is it possible to trace stylistic "development" by distinguishing among earlier and later compositional procedures, whereas in the two organ collections, no differences in style are apparent. The preludes in the first suite collection, for example, are all of two types--the toccata and the reiterated-chord prelude, while in the second suite collection, Fischer uses these two types in addition to the French overture, the free prelude, and the "harpeggio" prelude.

Among the four standard movements of the dance suite, differences in type are manifest more in the allemande and gigue than in the courante and sarabande. The allemandes in the Musicalisches Blumen-Büschlein are basically linear in conception, with highly figured melodic lines. The allemandes in the Parnassus, on the other hand, are relatively chordal in conception, with melodic lines that often outline triads. The allemande in the ninth Parnassus suite even has a chain of fifths in its penultimate measure. The result of all this is that there is a stronger sense of tonality in the later collection than in the earlier. As for the giges, those in the Blumen-Büschlein are usually based on but a single melodic idea, while those in the Parnassus may contain two or more. The courantes and sarabandes in the Blumen-Büschlein do not differ substantially in compositional technique from the same dances in the Parnassus, probably because these dances were so highly stylized that Fischer would have hesitated to tamper with

established procedures. Among the courantes, no major differences at all may be detected; among the sarabandes, the only major difference is the bolder chromaticism that is found in the later volume.

The stylistic key to the forty-year gap between the collections is, as is stressed in Chapter V, the minuets. The Parnassus minuets, unlike those in the Blumen-Büschlein, are characterized by a homophonic texture with melodies that outline triads and accompaniments that feature Alberti bass patterns or broken diads. The same distinction between the two collections may also be observed with respect to the bourrées, gavottes, and rondeaux, but to a somewhat lesser extent.

Fischer's writing for the keyboard is idiomatic in some ways more than in others. Certain harpsichord pieces, for example, are clearly intended for that instrument and not for organ. This is true of the reiterated-chord, French overture, and "harpeggio" types of prelude that Fischer uses in the dance suites, as well as the style brisé that he uses particularly in the courantes and sarabandes. Some of the organ pieces, on the other hand, such as the preludes in the "durezza e ligature" style, must have been intended only for the organ and not for the harpsichord.

In the group of battle pieces in the eighth Parnassus suite, as was pointed out in Chapter V, some uncertainty concerning Fischer's use of a specific keyboard idiom arises. On one hand, the Combattement consists basically of

arpeggios that are treated imitatively, a style appropriate to the keyboard that contrasts with the style Fischer uses in his Air des Combattans for orchestra. On the other hand, the Marche and Air des Triomphans for the keyboard do not differ in style from those that Fischer writes for orchestra.

Some of Fischer's keyboard pieces contain passages of three-voice textures that suggest that they might have been conceived for a trio of instruments--for two oboes and bassoon, for example. This characteristic is found most often in minuets, bourrées, and gavottes. Other pieces, however, have wide spacings between the voices that suggest that they have been conceived neither for keyboard nor for any conventional group of instruments. This may be observed in the sarabandes of the sixth Blumen-Büschlein suite (measures 11-13) and the first Parnassus suite (measures 14-16), for example.

As Fischer's music becomes more widely known through performance, new light on his place among his predecessors and contemporaries is likely to come from a variety of sources. In particular, it is to be hoped that increased performance of the harpsichord music will help to clarify the relationships between Fischer's music and that of the French harpsichord composers. Before this is achieved, however, it would be useful to have performance editions of the two sets of suites. Another problem in Fischer scholarship--the problem concerning the authorship of the Notenbüschlein--might also be solved if a complete edition

of that work were prepared.

In conclusion, it should be emphasized that Fischer remained in the mainstream of the South German practice, although he incorporated a number of other influences. From Froberger, he took the basic concept of the dance suite, the measured toccata-like prelude, and the use of melodic motives as a means of unifying a group of pieces. From Ferdinand Tobias Richter, he assimilated the reiterated-chord type of prelude, and from Pachelbel, he acquired the "divided-hands" prelude style (Blumen-Büschlein Suite VI) that later passed to Bach. In the brevity and concentrated form of his preludes and fugues, and in his use of the pedal, Fischer is unquestionably following in the footsteps of Kerll, Speth, and Murschhauser.

From the North German composers of organ music, Fischer borrowed techniques that appear from time to time in his own organ works. The most important of these is the reiterated-tone type of fugue subject, in which a single tone is sounded several times in succession. Other procedures are the "perpetuum mobile" fugue subject and the "pedal subject" melodic pattern, in which ascending and descending tones are alternated as though played by alternating feet on a pedal board.

By far the strongest foreign influence exerted on Fischer was that of Lully. This is most readily apparent in Fischer's adaptation to the keyboard of various dance types used in Lully's stage works, particularly the minuet, gavotte, and bourrée. The combination of a French dance

rhythm with the rondeau form (as in the gavotte-rondeau of the second Blumen-Büschlein suite) is also inspired by Lully's music, as are three pieces in the Parnassus collection, the Marche, Combattement, and Air des Triomphants. Finally, Fischer's avoidance of doubles, contradicting the custom among keyboard composers, can only be attributed to Lully. Fischer's dances were also strongly influenced by those of the French clavecin composers, and the passecaille in the Blumen-Büschlein certainly stems from this source.

Fischer's importance in the history of keyboard music, then, is threefold. He was a major representative of the South German school of Baroque keyboard composition; he synthesized into a fundamentally South German style a number of outside influences; and he added a few original elements in his own right. For these reasons, as well as for their intrinsic merit, his four volumes of keyboard music form a significant contribution to the Baroque repertory.

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