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J. K. F. Fischer's "Adriadne Musica": an Analytical Study.

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Louisiana State University and Agricultural & Mechanical College

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J.K.F. FISCHER'S ARIADNE MUSICA:
AN ANALYTICAL STUDY

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by

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ABSTRACT

Johann Kaspar Ferdinand Fischer (c. 1665-1746) was one of the first composers to write a collection of preludes and fugues in almost every key. In 1702, before the practical use of equal temperament was fully validated by J. S. Bach, Fischer first published his Ariadne Musica, a work comprising twenty short preludes and fugues in nineteen different keys, plus five ricercari. Another print, dating from 1715 is the only surviving copy of this work. Except for a monograph written in 1965 on one set of Fischer's keyboard suites, there has been little research or analysis of his works. For example, one finds only casual reference to Fischer's Ariadne in well-known publications dealing with the history of music and music literature. Obviously, the majority of his works remain unexamined though they offer a wealth of small masterpieces for observation and analysis. Their place in the history of keyboard literature is far more significant than is generally acknowledged.

The purpose of this study is twofold: first, to present a careful analysis of the preludes and fugues of this collection from a contrapuntal and harmonic viewpoint, and second, to show the role of the Ariadne Musica in the evolution of the prelude and fugue.

Each prelude has been analyzed structurally and harmonically to determine the following: key scheme, length, style, interesting compositional devices, and unusual harmonic progressions. Each fugue has been analyzed to determine key scheme, length, meter, number of voices, number of subjects, subject types, answers, episodes, and contrapuntal devices employed. The preludes and fugues have been compared for consistency of meter and thematic relationships.

Facsimiles of the title page, the preface and their translations are given in this study. The Appendix contains facsimiles of the Prelude and Fugue in C Major as it appears in the 1715 print and in the three existing editions.

After a brief introduction, the paper follows this form: chapter two briefly traces the origin and development of the prelude and fugue; chapter three contains a biographical sketch and a brief description of Fischer's works; and chapter four is concerned with the actual analysis of the contents of the Ariadne Musica. The two final chapters contain a discussion of the influences of the Ariadne Musica on the works that followed it and conclusions and recommendations.

CHAPTER I

INTRODUCTION

Johann Kaspar Ferdinand Fischer (c. 1665-1746) was one of the first composers to write a collection of preludes and fugues in almost every key. In 1702, before the practical use of equal temperament was fully validated by J. S. Bach, Fischer first published his Ariadne Musica, a work comprising twenty short preludes and fugues in nineteen different keys, plus five ricecari. Another print, dating from 1715 is the only surviving copy of this work. Except for a monograph written in 1965 by George Mulacek on one set of Fischer's keyboard suites,¹ there has been little research or analysis of his works. For example, one finds only casual reference to Fischer's Ariadne in well-known publications dealing with the history of music and music literature. Obviously, the majority of his works remain unexamined though they offer a wealth of small masterpieces for observation and analysis. Their place in the history of keyboard literature is far more significant than is generally acknowledged.

The purpose of this study is twofold: first, to present a careful analysis of the preludes and fugues of this collection from a contrapuntal and harmonic viewpoint; and second, to show the role of the Ariadne Musica in the evolution of the prelude and fugue.

Analytical, comparative, and historical methods of research will be employed in this study. The analytical method will be applied structurally and harmonically to each of the preludes to determine the following: key schemes, lengths, styles (imitative, polyphonic, chordal/homophonic, or improvisatory), interesting compositional devices, and

¹George C. Mulacek, "The Musicalisches Blumen-Büschlein of Johann Kaspar Ferdinand Fischer" (unpublished D.M.A. dissertation, University of Colorado, 1965).

unusual harmonic progressions. Also, each of the fugues will be analyzed to determine key scheme, length, meter, number of voices, number of subjects, subject types, answers, episodes, and contrapuntal devices employed.

The comparative method will be applied in two ways: first, to compare the preludes and fugues for consistency of meter and thematic relationships, and second, to compare the three existing additions with a copy of the 1715 print for any differences. Translations of the title page and the preface will also be given.

Historically, the role of the Ariadne Musica in the evolution of the prelude and fugue will be seen by examining various compositions before and after the date of this publication. The Ariadne Musica will also be examined to observe its role in the development of equal temperament.

It is this writer's contention that the Ariadne Musica had an unquestioned influence on Bach, evidence of which may be seen in The Well-Tempered Clavier as well as in certain other works. It was also prominent in the development of the prelude and fugue as a paired form. This study proposes to give evidence in support of both of these theories and to show, as much as possible, the appropriate degree of such prominence.

As previously stated, many of these works are short, well-constructed, attractive compositions; and, as predecessors of the more lengthy, complicated preludes and fugues of Bach, are worthy of a greater degree of pedagogical attention than they presently enjoy. In this connection, those of particular interest to the teacher will be cited in this study.

Subsequent to this brief introduction, the paper will follow this form: chapter two will briefly trace the origin and development of the prelude and fugue; chapter three will contain a biographical sketch of Fischer and a brief description of his works; and chapter four will be concerned with the actual analysis of the contents of the Ariadne Musica. The two final chapters will contain a discussion of the influences of the Ariadne Musica on the works that followed it, and conclusions and recommendations.

CHAPTER II

THE PRELUDE AND FUGUE BEFORE BACH

The origin and development of the prelude and fugue span the early 16th century to the present. The fact that compositions displaying characteristics of these forms may be found dating from the early 16th century is probably mere coincidence. Most authorities have concluded that they were not established forms at that time and that early traces of development are merely coincidental and not intentional. In other words, these compositions were not written as preludes and fugues and it is coincidental that they appear to be in this form.

Among the earliest examples of works displaying characteristics of the prelude and fugue as a combinative form is a Fantasia in Ut¹ by the German organist Johannes Kotter (c. 1485-1541). This work, as shown in Figure 1, dates from around 1520 and contains “nine measures of three-part lightly ornamented chords”² which Willi Apel calls a prelude. A twenty-five measure section follows, “in which a single chanson-like subject is treated imitatively, and which can definitely be called a fugue.”³

Further instances of the development of this form may be found in specific toccatas of the Italian organ masters Annabale Padovano (1527-1575) and Claudio Merulo (1533-1604). Of the three toccatas by Padovano in the publication Toccate et ricercari

¹This work can be found in a modern edition in Wilhelm Merian's Der Tanz in den deutschen Tabulaturbüchern (Leipzig: Breitkopf and Härtel, 1927), pp. 58-59.

²Willi Apel, The History of Keyboard Music to 1700 (Bloomington: Indiana University Press, 1972), p. 205.

³Ibid.

Kotter. Fantasia in ut

1

5

10

15

20

25

The image displays a musical score for a piece titled "Kotter. Fantasia in ut". The score is written for piano, featuring a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into measures, with measure numbers 1, 5, 10, 15, 20, and 25 indicated at the beginning of their respective lines. The music consists of a continuous melody in the treble clef and a supporting bass line in the bass clef. The notation includes various musical symbols such as notes, rests, and accidentals.



Fig. 1.—Kotter, Fantasia in Ut.

d'organo (1604), the first has been described as quasi prelude and fugue.⁴ Of the 124 measures in this work, the first forty-five are introductory and are followed by an eighty-measure ricercar based on two subjects which are treated in succession with much detail. In Figure 2, excerpts from this Toccata and Ricercar by Padovano are shown.⁵ The opening measures illustrate the constant flow of eighth notes which, throughout the



⁴Ibid., p. 223.

⁵Reproduced from Otto Kinkeldey's Orgel und Klavier in der Musik des 16. Jahrhunderts (Leipzig: Breitkopf and Härtel, 1910), p. 301.



Fig. 2.—Padovano, *Toccata and Ricercar*,
 (a) mm. 1-9,
 (b) mm. 44-50,
 (c) mm. 78-85.

work, alternate from one hand to the other. (See Fig. 2a.) The two subjects of the Ricercar are shown in Figure 2b and 2c. Note the extreme contrast of rhythmical qualities between the first subject and its countersubject (Fig. 2b and 2c), that is, the long note values of the subject—half and whole notes—as compared to the shorter values of the countersubject—quarter, eighth, and sixteenth notes. The second subject (Fig. 2c) differs from the first in its use of syncopation. (Throughout this study the author has indicated the subject with the letter S in the musical examples.)

Merulo's toccatas for organ often display characteristics of the structural design of the prelude and fugue. In his Toccata No. 9 from the Turin Manuscript, this design is clearly evident.⁶ On observing this work and the Padovano composition previously discussed, one must realize that these composers were probably not aware that they were writing in a form characteristic of the prelude and fugue. Therefore, this offers strong support to the theory that, since these forms as a pair were not common at this time, these early characteristics of the prelude and fugue genre appear as coincidental usages.

Jacob Praetorius (1586-1651) wrote three Praeambula that some authorities consider to be predecessors of the prelude and fugue. These works have been described as consisting of a chordal section of eight to sixteen measures with a monothematic fugal section usually five times as long.⁷

Other examples of the pre-Bach prelude and fugue, perhaps contemporary with Fischer's Ariadne Musica, are found in four works by the Viennese composer Tobias Richter (1649-1711).⁸ The first three of these are in suite-like design, that is, they contain individual movements. The fourth consists of a short opening "Toccata" followed by ten versets, each of which is fugal.

Some of these suites have extended introductions in which characteristics of the prelude and fugue are found. In Richter's Suite No. 1, the first two movements are titled "Toccatina" and "Capriccio." Apel, in The History of Keyboard Music to 1700, calls these a prelude and fugue, respectively.⁹ In Figure 3 the opening seven measures of the "Toccatina" from this suite are shown. The improvisatory characteristics of this movement are of course typical of this period.

⁶Apel, The History of Keyboard Music To 1700, p. 227.

⁷Ibid., p. 357. These works may be found in modern edition in Seiffert's Organum, Vol. 21. These are located in the Library of Congress.

⁸Hugo Botstiber, ed., Denkmäler der Tonkunst in Oesterreich (Wien: Universal Edition, 1906-). See Volume 27, pp. 40-59 for a modern edition of these works.

⁹Apel, op. cit., p. 574.



Fig. 3.—Richter, Suite No. 1, “Toccatina,” mm. 1-7.



Fig. 4.—Richter, Suite No. 1, “Capriccio,” mm. 1-13.

In Figure 4 are shown the first thirteen measures of the “Capriccio” from this same suite. The extremely lengthy fugue subject is stated completely in each of its four entrances. (Only three are shown in Fig. 4.)

In Richter’s Suite No. 2, the first movement, which is untitled, has been called a prelude and fugue.¹⁰ The first seventeen measures of this movement are improvisatory in style, as shown in Figure 5. In measure 18 we find the section that Apel has referred to as a fugue. The three voices here are treated merely as an exposition, which, as shall be further discussed later in this study, is a strong characteristic of the fugues in the Ariadne Musica. This complete movement is shown in Figure 5.

In Richter’s Suite No. 3, the opening movement, which is untitled, and the “Adagio” movement that follows it also display definite characteristics of the prelude and fugue genre. The beginnings of these two movements are shown in Figures 6 and 7. Observe the improvisatory prelude which has a section (marked “Harpeggio”) that cadences on the first note of the fugue subject. Each entrance of the four-voice fugue enters in the traditional manner of tonic-dominant-tonic-dominant.

As previously stated, Richter’s Suite No. 4 consists of a “Toccata” with ten “Versets.” Each verset is a small fugal exposition. They are all in the same tonality but do utilize different meters.

Due to the fact that Richter’s compositions which have been examined for this study all display characteristics of preludes and fugues, one may conclude that Tobias Richter was probably the first composer to write in the prelude and fugue genre.

The organ preludes of the early 16th century—such works as Praeludium by Heinrich Scheidemann¹¹ (c. 1596-1663) or Franz Tunder’s (1616-1667) Praeludium¹²—also lead to the development of the prelude and fugue. These works

¹⁰Ibid.

¹¹See Max Seiffert’s Organum, Ausgewählte altere vokale und instrumentale Meisterwerke (Leipzig: F. Kistner and C. F. W. Seigel, 1924). A modern edition of this prelude is in the Vierte Reihe, i, p. 16, of this collection.

¹²May be found in modern edition in Volume 2 of Archibald Davison’s and Willi Apel’s Historical Anthology of Music (Cambridge, Massachusetts: Harvard University Press, 1950), pp. 61-62.

The image displays a musical score for the first movement of Suite No. 2 by Dmitri Shostakovich, as performed by Richter. The score is written for piano and consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. A specific section is labeled "[Fugue?]" above the fifth system. The score concludes with a double bar line and a final chord in the bass staff.

[Fugue?]

Fig. 5.—Richter, Suite No. 2, First movement.



Fig. 6.—Richter, Suite No. 3, First Movement, mm. 1-8.



Fig. 7.—Richter, Suite No. 3, "Adagio," mm. 1-9.

usually consist of a free-styled section with a short closing section in fugal style.¹³ The Tunder Praeludium is actually a prelude, fugue, and postlude. The prelude, mm. 1-24, is imitative, but in an improvisatory setting. The fugue is in four voices with several of the entrances in stretto, including the first two. From the end of the fugal section (m. 56) until the end of the work (m. 64), there is a postlude with only slight similarities to the prelude. Figure 8 contains beginnings of these three sections of Tunder's Praeludium.



¹³Willi Apel, "Prelude," Harvard Dictionary of Music (Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1969), pp. 692-693.

(c)



Fig. 8.—Tunder, *Praeludium*,
 (a) mm. 1-9,
 (b) mm. 24-28,
 (c) mm. 56-64.

Some of Dietrich Buxtehude's (c. 1637-1707) preludes and fugues for organ are among the final steps toward the works of J. S. Bach in this genre. However, many of Buxtehude's works are actually toccatas, for they consist primarily of alternating sections in quasi-toccatina and fugal style. His monumental *Praeludium cum Fuga* is an example of a genuine work in this form.¹⁴ The general structure of this work appears to be in the following order: toccata, fugal section, toccata, fugal section, fugal section, toccata, and fugal section. This structure appears to be in usual toccata form with one exception—there are two fugal sections in succession in this work. These are joined by two measures of improvisatory or transitional material. Figure 9 contains excerpts from each of the sections in this work.

¹⁴For a modern edition of this work, see No. 234 in Davison's and Apel's *Historical Anthology of Music* (Cambridge, Massachusetts: Harvard University Press, 1950), pp. 99-101.

(a)

[Largo]

Pedal

(b)

[Allegro]

S

trillo lungo

(c)

[Largo]

p.

trillo lungo

(d)

Presto

S

trillo lungo



Fig. 9.—Buxtehude, Praeludium cum Fuga,

- (a) mm. 1-4,
- (b) mm. 13-19,
- (c) mm. 51-54,
- (d) mm. 61-65,
- (e) mm. 75-77,
- (f) mm. 87-92.

Thus far, the preludes and fugues examined were coupled works both in the same key. Two other sources contemporary with Fischer's first date of publication of the Ariadne Musica are Johann Krieger's (1651-1735) Anmutige Clavierübung (Nuremberg, 1698),¹⁵ a work of which Handel was especially fond,¹⁶ and Franz Murschauser's (1663-1738) Prototypon organicum longo-breve (Nuremberg, 1703 and 1707).¹⁷ According to F. E. Kirby, "in both works the idea of associating the two forms [prelude

¹⁵See Max Seiffert, ed., Denkmäler der Tonkunst in Bayern (Weistbaden: Breitkopf and Härtel, 1900-1931). Volume 18 of this collection contains this work.

¹⁶F. E. Kirby, A Short History of Keyboard Music (New York: The Free Press, 1966), p. 97.

¹⁷Max Seiffert, ed., Denkmäler der Tonkunst in Bayern (Weistbaden: Breitkopf and Härtel, 1900-1931). Volume 30 of this collection contains this work.

and fugue] seems clear.”¹⁸ In Krieger’s work examples of preludes and fugues in the same key are found, but they are often in reverse order. The same is also true for Murschauser’s works in the same tonality. However, Murschauser groups several pieces together in the same key, such as an intonatio, a praeambulum, three fugues, and another praeambulum. Kirby suggests that the performer should choose the works he wants to play out of the group instead of playing all of the pieces.¹⁹

Fischer’s role in the development of the prelude and fugue appears to be twofold. First, he utilized, as shall be explained in the next chapter, all of the keys in practical use at the time of the composition of the Ariadne Musica; and he also employed all of the eight church modes in another collection of preludes and fugues, Musicalisches Blumenstrauss. (Strangely enough, these last preludes and fugues appeared in 1733, some eighteen years after the publication of a collection utilizing nineteen of twenty-four possible keys in the tempered tuning system, namely the Ariadne Musica, and some eleven years after the publication date of Bach’s The Well-Tempered Clavier, I, of 1722.) Secondly, the impact of the Ariadne Musica on Bach, best exemplified in The Well-Tempered Clavier, may be seen in a careful comparison of these two works.

¹⁸Op. cit.

¹⁹Loc. cit.

CHAPTER III

FISCHER AND HIS MUSIC

The amount of biographical material available on Johann Kaspar Ferdinand Fischer is very small. A record of his birthdate has not been found but most authorities agree that he was born around 1665. His death occurred on March 17, 1746.¹

George Mulacek, discussing Fischer's productive compositional years, states:

... [these years] must have been spent in the service of the Court of Baden near the French border. His patrons were Count Ludwig of Baden, the hero of the wars with the Turks, and his wife, Countess Franziska Sibylla Augusta. With the burning of the residence at Baden by the French in 1688, the court was relocated two years later at Schlackenwerth in Bohemia. The building of a new castle at Rastatt, in the German homeland, was undertaken by the Count shortly before his death in 1707. His widow, Countess Augusta, continued the rule of the court and eventually managed to complete the construction of the castle at Rastatt around the year 1715. Although no dates are available, Fischer apparently maintained his association with the court throughout these changes of location and completed his years in the service of his patroness and pupil, Countess Augusta.²

Fischer's total output contains five keyboard collections, one instrumental collection, an opera, and some choral music. The keyboard works include the Ariadne Musica (1702; 1715); Musicalisches Blumen-Büschlein (1698); Notenbüchlein (n.d.); Musikalischer Parnassus (1738); and Musicalisches Blumenstrauss (1733).

¹Nicholas Slonimsky, "J. K. F. Fischer," Baker's Biographical Dictionary of Musicians, 5th edition (New York: G. Schirmer, Inc., 1958), p. 484.

²George Charles Mulacek, "The Musicalisches Blumen-Büschlein of Johann Kaspar Ferdinand Fischer" (unpublished D.M.A. dissertation, University of Colorado, 1965), pp. 1-2.

Non-keyboard works by Fischer include his Journal de Printemps, Opus 1.³ This publication (1695) contains examples of the ballet suite in German orchestral music. Bukofzer states that this work “must be regarded as one of the finest documents of German Lullianism. This Fischer...commanded great melodic inventiveness and solid workmanship....”⁴

Other works by Fischer include an opera, Antaus, which is not extant, and two choral works, Vesper Psalms, Opus 3 (1701), and Litaniae Lauretanae, Opus 5 (1711). These keyboard and non-keyboard works, excluding the opera, were all published during Fischer’s lifetime.⁵ The Ariadne Musica will be discussed in detail in the following chapter.

The Musicalisches Blumen-Büschlein was “first published in 1696 at Schlackenwerth as Les Pièces de Clavessin. Two years later, in 1698, the suites were republished at Augsburg as the Musicalisches Blumen-Büschlein.”⁶ These eight suites were Fischer’s Opus 2. Each of the suites begins with a prelude. These are among the earliest examples of suites that open with a prelude. Other suite movements present are the allemande, courante, sarabande, gavotte, minuet, gigue, ballet, canaries, passapied, passacaille, bourée, branle, amener, chaconne, and plainte.

³This is located in modern edition in Volume X, 1, of Denkmäler deutscher Tonkunst, new revised edition, edited by H. J. Moser (Leipzig: Breitkopf and Härtel, 1892-1931). Volume X is edited by Ernst von Werra and is dated 1902.

⁴Manfred Bukofer, Music in the Baroque Era (New York: W. W. Norton and Company, 1947), p. 261.

⁵Slonimsky, op. cit.

⁶Mulacek, op. cit., p. 2.

Apel praises these suites and discusses them at length in The History of Keyboard Music to 1700. He states that the second, third, fourth, and seventh suites are among the first ballet suites that contain French dances including the ballet, canaries, and passepieds, to name a few. The use of these French dances discloses an influence of the proximity of the French border when Fischer resided at the Court of Baden.⁷

The Notenbüchlein für Clavier is a compilation of seventeen short works such as minuets, bourées, gavottes, a gigue, a marche, and a sarabande. It appears that these “amateurish” works are probably by Fischer’s youngest son, Johann Caspar.⁸

Another collection of suites by Fischer is the Musicalischer Parnassus of 1738. Each of the nine suites in this collection is named after one of the Muses. The opening movements are called praeludium, overture, tastada, toccata, toccatina, and rigaudon. The first is named Clio and has an allemande, courante, sarabande, gavotte, rigaudon, minuet and passepiéd. Other traits of the classical suite are also present and may be observed upon perusal of the suites.

The remaining keyboard work to be mentioned is Fischer’s Musicalisches Blumenstrauss. This work, first published in 1733, is a series of preludes and fugues in each of the eight church modes. It is interesting to note that Apel asserts that this work belongs to the organ repertoire more than to that of stringed keyboard instruments, and he declares that it is not a predecessor of The Well-Tempered Clavier of Bach.⁹ A careful examination of the contents of this work supports his theory and shows that the work contains many attractive compositions, but none appear to be superior to those in the Ariadne.

⁷Apel, The History of Keyboard Music, p. 590.

⁸Apel, op. cit., p. 592. These works are not included in the Ernst von Werra complete edition of Fischer’s keyboard works.

⁹Loc. cit.

Several conclusions may be observed in an overall view of Fischer's output. First of all, most of his works were published during his lifetime. Second, he was a versatile composer though not a prolific one. Third, both the French and German influence may be observed in the suites of Fischer; these influences on his style will be discussed further in Chapter V. Finally, his impact upon the evolution of two of the most important keyboard forms—the suite and the prelude and fugue—may be readily observed and should be acknowledged.

CHAPTER IV

THE ARIADNE MUSICA


Most authorities agree that Fischer's Ariadne Musica was first published in 1702 and issued again in 1715. The first publication was in Schlackenwerth and the latter in Augsburg. Only the 1715 print is extant.¹

Modern editions of the Ariadne Musica may be found in the following:


1. J. K. F. Fischer's Saemtliche Werke, edited by Ernst von Werra, Leipzig, Breitkopf and Härtel, 1901. This was republished in 1965 by Broude Brothers of New York.
2. Liber Organi, edited by Ernst Kaller, Mainz, B. Schott's Söhne, 1931-38, 1954. Volume 7 contains the Ariadne Musica. This is grouped with Volume 6 as Deutsche Meister des 16. und 17. Jahrhunderts.
3. Ariadne Musica: Preludes and Fugues for Piano or Organ by J. C. Fischer, edited by Douglas Townsend, Sam Fox Publishing Company, Incorporated, New York, 1963. This publication does not contain the five ricercari that appear in the two preceding editions and in the original manuscript.

The first edition listed, edited by von Werra, contains a preface in Latin and editorial notes in German. The title page and preface to the Ariadne Musica from this edition are translated from the Latin and given on the following pages. (See Figs. 10-13.)

¹A microfilm of the original manuscript of the 1715 publication is located in the Library of Congress and was used for this study.

Ioannis Caspari Ferdinandi Fischer 
Serenissimi Principis Ludovici Marchionis Badensis
olim Capellae Magistri

ARIADNE MUSICA
Neo-Organoedum

Per Viginti Praeludia, totidem Fugas atque Quinque Ricer-
caras Super totidem Sacrorum anni Temporum Ecclesiasticas
Cantilenas è difficultatum labyrintho educens, 

Opus praestantissimum ultimumque

Magistris aequae ac Discipulis virtute et utilitate maxime commendandum
August. Vindellicorum, prostat apud Josephum Frid. Leopoldum.
Anno 1715.

Fig. 10.—Title page of the Ariadne Musica.

ARIADNE MUSICA

New Organ Work

of Johannes Kaspar Ferdinand Fischer –
formerly Chapel Conductor
of the Most High Prince Ludwig Marquis of Baden

Including twenty Preludes, a like number of Fugues
and five Ricercari,
as many Church songs besides.
leading out of the labyrinth of difficulties--

A most Distinguished and Definitive Work

to be recommended to teachers and pupils alike for
its excellence and usefulness in the highest degree

Augusta Vindelicorum [?]
it is sold by Joseph Friedrich Leopold,

In the year 1715.

Fig. 11.—English translation by J. A. Thorburn of the title page of Fischer's
Ariadne Musica.

Reverendissime Perillustris ac Amplissime Domine!



Ariadnen Sisto, non quidem commentitiam illam, Poetarumque versibus decantatam, sed aliam, talemque, ut, quod in illa videbatur verisimile, in hac ipsissima veritas appareret. Si enim illa Theseum Herculeae fortitudinis aemulum Cretensis Labyrinthi periculis, et periculosis viarum ambagibus per alligatum in limine filum ad nominis immortalitatem in occiso Minotauro comparandam induxit, et securissime eduxit; Haec Neo-Organoedum, vel in ipso artis limine difficultatum plurimarum Labyrintho deviantem, et errorum gravissimorum pericula formidantem, Praeludiorum suorum, Fugarumque filo suavissime diriget, ipsissimasque difficultatum vias percurrere, errorum Minotaurum jugulare docebit, et ad gloriam obtinendam securissime deducet. Non tamen ab Organoedis, ut illa a Theseo derelicta, derelinqui, sed foveri desiderans, amplexui *Reverendissimae, Perillustris ac Amplissimae Dominationis Vestrae*, qua potest verborum et affectuum humanitate, se insinuat; non eo tantum nomine, quod sciat, hic omnium ingeniorum conatus provocari, et admitti, sed memor, quantis gratiarum favoribus, licet indignissima, fuerit delibuta, dum vel in sui parte coram *Reverendissima Perill. Ac Ampl. Dom. Vestra* Compareret; audacior facta, se totam Ejusdem devotissimo obsequio repraesentatura, fores pulsat gratiarum, admitti, et una secum *Rever. Perill. Ac Ampl. Dom. Totique Celeberrimae Canoniae Teplensi* tot populorum vota adferri desiderans, quot claves, tot animorum affectus, quot notas, tot ad utriusque hominis exigentiam prosperitates, quot pausas et suspiria, tot felicissimos annorum ambitus, quot apices continet. Haec dum illa animitus apprecatur, Ego me subscribo et maneo

Reverendissimae Perillustris ac Amplissimae Dominationis Vestrae

Servus humillimus

J. C. F. Fischer.

Fig. 12.—Original preface from the Ariadne Musica.

MOST VENERABLE, ILLUSTRIOUS AND GENEROUS LORD!

I present Ariadne, not indeed that one invented and sung in the verses of the poets, but another, such that, because she seems true, she may indeed embody truth. For if that one led Theseus, striving for Herculean strength to face the dangers of the Cretan Labyrinth, into the perilous intricate ways, so that he might achieve immortality in slaying the Minotaur, she also led him safely out. This Neo-Organosedum (New Organ Work), on the very threshold of art, turning aside from the labyrinth of many difficulties and fearing the dangers of serious errors, she will guide with a most attractive thread of its own Preludes and Fugues and will teach it to traverse their paths of difficulty—to slay the Minotaur of errors—and she will lead it most surely to the attainment of glory. Wishing, nevertheless, not to be forsaken by Organ Works, as that one was forsaken by Theseus, but to be encouraged, to be embraced, by Your Most Venerable, Illustrious, and Generous Lordship, in so far as it is possible by kindness of words and feelings, she insinuates herself. Not so much for the sake of that name, so far as it is known, should this attempt of all clever undertakings appear in order to be called forth and to be admitted, but remembering with how many favors of friendship, although undeserving, she will have been anointed, she now stand in your presence, Your Most Venerable, Illustrious, and Generous Lordship. Made more daring, and about to manifest herself wholly through the most devoted indulgence of the same Lord, with promise of favors she knocks outside to be admitted, and single-mindedly wishing, Most Venerable, Illustrious, and Generous Lord, as well as Most Celebrated and Completely Exemplary,* as many gifts of the people to be brought as she has keys, as many states of feeling as she has notes, as many human successes as she has pauses and sighs, as many blissful years as she has ornaments. While this Ariadne is heartily adored by that one, I sign myself below and remain of Your Most Venerable, Illustrious, and Generous Lordship

Humble Servant

J.C.F. Fischer

*This doubly underlined portion is a rash attempt to render an obscure phrase. The words Canonice and Teplensi are simply not to be found. J.A.T.

Fig. 13.—A free English translation of the preface from the Ariadne Musica.

One could not determine the contents of the Ariadne Musica from the title page because it is misleading. It states that the work includes “twenty preludes, a like number of fugues, and five ricercari, [and] as many church songs besides.” (See Fig. 11.)

As was stated earlier, little is known about Fischer’s life or personality. From the contents of the title page it may be concluded that Fischer was not a modest person. He offers the Ariadne Musica as “a most Distinguished and Definitive Work to be recommended to teachers and pupils alike for its excellence and usefulness in the highest degree....” (See Figs. 12 and 13.) Perhaps Fischer was steeped in the tradition of the era in writing such an elaborate dedication. Note that Bach’s dedications were somewhat less elaborate and usually included the phrase “Composed for Music Lovers, to Refresh the Spirits.” (See the title page of the Goldberg Variations in Fig. 14.)

The name Ariadne Musica was selected by Fischer because of the mythical Ariadne, who was the daughter of Minos, the King of Crete. According to the myth, Theseus, Ariadne’s lover, set out to slay the Minotaur of Crete, a dreadful monster. Ariadne tied a thread around Theseus’s waist and held the other end of it, thus enabling Theseus to find his way back through the labyrinth after killing the monster. (See Fig. 4.)

Keyboard Practice
consisting in an
A R I A
with Divers Variations
for the Harpsichord with 2 Manuals
Composed for Music Lovers, to Refresh their Spirits, by
Johann Sebastian Bach
Royal Polish and Electoral Saxon Composer, Capellmeister, and
Director Chori Musica in Leipzig
Nürnberg: Published by
Balthasar Schmid

Fig. 14.—Title page of Bach’s Goldberg Variations. (Reproduced as found in David’s and Mendel’s The Bach Reader, p. 171.)

Fischer states in the preface to the Ariadne Musica the purpose of this collection of preludes and fugues:

This New Organ Work, on the very threshold of art, turning aside from the labyrinth of many difficulties and fearing the dangers of serious errors, she will guide you with a most attractive thread of its own Preludes and Fugues and will teach it to traverse their paths of difficulty—to slay the Minotaur of errors—and she will lead it most surely to the attainment of glory.²

As previously stated this work contains twenty preludes and fugues in nineteen different keys³ and five ricercari based on chorale melodies used for the different festivals of the church year. This paper contains analyses of the preludes and fugues only.

The key scheme employed in these works displays usage of the minor key before the major key with one exception. The first prelude and fugue is in C major and the last is in C minor. Most authorities assert that the key of E minor is employed twice in the Ariadne Musica: once without a key signature (phrygian), in No. 6, and once with two sharps, in No. 7, in which the c-sharp is seldom used. Perhaps the two sharps suggest the dorian mode transposed to e. Those keys not included are C-sharp major, E-flat minor, F-sharp ^{major} minor, A-flat minor, and B-flat minor. Due to the fact that the keyboard instruments were not all tuned to the well-tempered system until the mid- and late-eighteenth century, composers were not composing in the previously mentioned keys. Pieces written in these keys would obviously create intonation problems from the standpoint of certain melodic and harmonic intervals and chords.

In 1691, Andreas Werckmeister (1645-1706) wrote a treatise entitled Musical Temperament or...Mathematical Instruction on How to Produce...Well-Tempered Intonation on the Clavier.⁴ This treatise was among the first to create an impact on the musical scene with its comments on equal temperament, and therefore led to the gradual acceptance of the system of well-tempered tuning.

²From Figure 4.

³Slonimsky, in Baker's Biographical Dictionary of Music and Musicians, p. 484, and Townsend, in the preface to his edition of the Ariadne, erroneously state that there are twenty preludes and fugues in as many different keys.

⁴John Gillespie, Five Centuries of Keyboard Music (Belmont, California: Wadsworth Publishing Company, 1966), p. 132.

Several composers, among whom are Johann Pachelbel (1653-1706), J. K. F. Fischer, and Johann Mattheson (1681-1764), utilized as many keys as were possible at the time in collections. This also eventually led to the use of all twenty-four keys in The Well-Tempered Clavier of J. S. Bach (1685-1750).

Fischer was not the originator of the idea of writing in all the existing keys. Johann Pachelbel utilized seventeen of the existing twenty-four keys that were theoretically available in one of his sets of suites.⁵ Fischer added F minor and B major to bring the number to nineteen keys in the Ariadne Musica. Johann Mattheson, in 1719, published his Organistenprobe (Essay for Organists). This includes "twenty-four easy and as many somewhat more difficult examples in all the keys."⁶

The preceding efforts to show the impact of equal temperament on composition during this time culminated in The Well-Tempered Clavier of Bach. Bach's forty-eight preludes and fugues in two volumes contain two preludes and fugues for each of the twelve major and twelve minor keys. Volume I was published in 1722 and Volume II in 1744. Similarities existing between these two volumes and Fischer's Ariadne Musica will be noted in Chapter V.

Table I illustrates the types of preludes in the Ariadne Musica. The key scheme and lengths of the preludes are shown in the first two columns. The next four columns label the preludes as imitative, polyphonic, chordal or homophonic, or improvisatory.

The key scheme of the preludes and fugues has been given in a preceding paragraph. The lengths of these works are typical of Fischer's other works in that they are usually relatively short. The preludes range in length from seven measures (No. 12 in G minor) to twenty-five measures (No. 20 in C minor). The average length of the preludes is thirteen measures.

⁵Manfred Bukofzer, Music in the Baroque Era (New York: W. W. Norton and Co., 1947), p. 266. Apel states in The History of Keyboard Music to 1700, p. 291, that these suites are anonymous. They may be found in Volume 2 of Denkmäler der Tonkunst in Bayern, edited by Max Seiffert.

⁶Gillespie, op. cit., p. 132.

TABLE I
TYPES OF PRELUDES IN THE ARIADNE MUSICA

Prelude No.	Key*	Meter	Imitative	Polyphonic	Chordal or Homophonic	Improvisatory
1	C	4/4	x			
2	c-sharp	4/4	x			
3	d	4/4	x			
4	D	4/4	somewhat			x
5	E-flat	4/4	mm. 8-15	x		
6	e	4/4	x			
7	e	4/4	x			
8	E	4/4	x			
9	f	4/4	x			
10	F	4/4	x			
11	f-sharp	4/4	somewhat		quasi	
12	g	4/4	x			
13	G	3/4	x			
14	A-flat	4/4	somewhat	x		
15	a	4/4			x	x
16	A	6/4	x			
17	B-flat	4/4	x	x		
18	b	4/4	x	x		
19	B	4/4	x			
20	c	4/4	x			

*Lower case letters indicate minor keys.

Table I also illustrates the fact that almost all of the preludes are imitative in style. No. 15 in A minor is an exception to this in that it is constructed in contrasting sections, but it contains no imitation. Figure 15 displays thematic excerpts from the contrasting sections of this prelude. Note the improvisatory character of the presto sections.



Fig. 15.—Prelude No. 15 in A minor, mm. 1-6.

Fischer uses a variety of meters in the preludes and fugues as shown in Tables I and II. Eighteen of the preludes are in 4/4 time while Nos. 13 and 16 are in 3/4 and 6/4 respectively. The fugues employ the following meters: 4/4 (in fourteen fugues); 2/2 (Nos. 8 and 9); 3/4 (Nos. 10 and 12); and 12/8 (Nos. 7 and 16).

Thirteen of the preludes and fugues are in the same meter, i.e., common time. The remaining preludes and fugues are in various meters. In No. 7, for instance, the prelude is in 4/4 meter and the fugue is in 12/8 time. In Nos. 8 and 9, the preludes have a 4/4 meter while the fugues are in 2/2 time. The preludes of Nos. 10 and 12 are in 4/4 but the fugues are in 3/4 meter; the reverse scheme is true for No. 13. No. 16 has a prelude in 6/4 and a fugue in 12/8.

As previously stated, the preludes in the Ariadne Musica are basically imitative and short. Other interesting characteristics include the following:

1. These are some of Fischer's most aesthetically appealing creations. Apel calls Fischer's preludes "veritable jewels of musical miniatures."⁷ Nos. 2 in C-sharp minor, 3 in D minor, 5 in E-flat major, and 8 in E major are especially attractive because of their melodic creativeness, harmonic intensity, rhythmic interest and overall symmetry.

2. Compositional devices such as inversion (No. 3, m. 7); sequence (No. 5, mm. 10-11); fugato style (No. 6); Alberti bass (No. 11, mm. 1, 7-8); and scalar construction (No. 13), are employed.

3. Of harmonic interest in the preludes is the fact that Fischer employs a Picardy 3rd at the end of all but one (No. 12) of the preludes in minor keys. In each of the fugues in minor keys this effect is used. Bach, in The Well-Tempered Clavier, uses the Picardy 3rd in all preludes and fugues in minor keys in Volume I except in one fugue (G-sharp minor). In Volume II he uses this device in four preludes (D, F-sharp, G, and B-flat minors) and in six fugues (C-sharp, D-sharp, E, G, B-flat, and B minors). Two preludes (E and A minors) and four fugues (D, F, F-sharp, and G-sharp minors) from Volume II end on tonic octaves. Also interesting is Fischer's use of a Neapolitan-sixth chord in No. 12, m. 5, and the extensive use of diminished-seventh chords and secondary dominants in various preludes. In No. 14 Fischer cleverly employs transient modulation and keeps evading the tonic, particularly in mm. 6-14.

4. The preludes are generally slow in tempi. Exceptions are Nos. 13 and 15.

5. Two preludes, Nos. 15 and 18, are like fantasies in that they have sections in a free or improvisatory style.

6. All these preludes are "unified and concentrated... [and] ...have the admirable quality of being able to say what is needed within the smallest framework."⁸

The twenty fugues in the Ariadne Musica are in the same key as the preludes. The meter differs occasionally as noted above.

⁷Apel, op. cit., p. 590.

⁸Ibid.

The lengths of the fugues vary from seven measures (No. 15) to fifty measures (No. 8). The average length is twenty measures. All of the fugues are monothematic except for No. 16 which has two subjects. The two subjects from this fugue are shown in Figure 16.



Fig. 16.—Fugue No. 16 in A major, mm. 1-2.

In eleven of the nineteen monothematic fugues the answers are real. The remaining eight are tonal. In Fugue No. 16, which has two subjects, one subject's answer is real, the other is tonal, though it could be analyzed as mere diatonic imitation.

In No. 11, according to Townsend in the preface to his edition, the countersubject is the subject in retrograde. This writer is of the opinion that the countersubject is clearly the subject in inversion. This is illustrated in Figure 17.

The fugue subjects vary in character from the gigue-type (No. 16; see Fig. 16) to the slow, ricercar-type (No. 8, see Fig. 18).



Fig. 17.—Fugue No. 11 in F-sharp minor, mm. 1-2.



Fig. 18.—Fugue No. 8 in E major, mm. 1-8.

Fischer's fugue subjects are, according to Apel, "almost as well invented as Bach's fugue subjects."⁹ Fischer often utilizes repeated notes in his subjects (Nos. 1, 4, 15, 16, and 20). In No. 19, the subject consists of a simple dotted rhythm in a scalewise passage both ascending and descending. Several of the subjects from fugues of the *Ariadne Musica* influenced Bach. These will be discussed in the following chapter.

Most of these short fugues seldom encompass more than a fugal exposition, and they often employ episodes. Of the episodes, all but one are based on material derived from the subject. No. 18 has an episode based on material derived from the countersubject.

Fischer's favorite contrapuntal device as seen in the *Ariadne Musica* is stretto. Often the initial entrances of the subject in the various voices are in stretto. Table II shows that fifteen of the fugues employ stretto.

Limited use of other contrapuntal devices may be seen. An occasional use of inversion can be found (No. 11, m. 2; see Fig. 17); here the so-called countersubject is the subject in inversion. Retrograde is also utilized in No. 11, and a brief spattering of augmentation may be found in No. 8, beginning with m. 19.

In many of the fugues, Fischer presents, in the final measures, a reminiscence of the subject. See Fugues Nos. 1, 4, or 6. An example of this is shown in Figure 19. Often these fragments of the subject are imitated as in the last two measures of Fugue No. 13. This practice of recalling the subject in a partial statement at the end of a fugue is a hallmark of Bach's fugues.

⁹Apel, *ibid.*, p. 591.

TABLE II
FUGUES IN THE ARIADNE MUSICA

Fugue No.	Key	Meter	No. of Mm.	No. of Voices	No. of Subjects	Answers*	Episodes	Contrapuntal Devices Employed**
1	C	4/4	12	4	1	R		S
2	c-sharp	4/4	12	4	1	T		S
3	d	4/4	17	4	1	T	subject fragment	S
4	D	4/4	18	4	1	T	subject fragment	
5	E-flat	4/4	11	4	1	T		S
6	e	4/4	8	4	1	R		S
7	e	12/8	13	4	1	R	subject fragment	S
8	E	2/2	50	4	1	R		S,A
9	f	2/2	30	4	1	T		S
10	F	3/4	34	4	1	T		
11	f-sharp	4/4	12	4	1	R		S,I,R
12	g	3/4	32	4	1	T		S
13	G	4/4	13	4	1	R		S
14	A-flat	4/4	15	4	1	R		S
15	a	4/4	7	4	1	R	subject fragment	S
16	A	12/8	11	4	2	R,T		S (2nd subj.)
17	B-flat	4/4	13	4	1	R		S
18	b	4/4	16	4	1	R	counter subject	
19	B	4/4	16	4	1	R		S,R
20	c	4/4	14	4	1	T		

*R=real; T=tonal

**S=stretto; I=inversion; R=retrograde; A=augmentation

Most of the fugues retain a strict contrapuntal texture throughout. An exception to this may be seen in No. 12, measures 20-25, where a purely homophonic texture is achieved.



Fig. 19.—Fugue No. 1 in C major,
(a) mm. 1-3,
(b) mm. 11-12.

Fischer also shows his fondness for the Picardy 3rd in the fugues. He ends all of those in minor keys with this device. See page 31 for a previous comparison with the fugues in Bach's The Well-Tempered Clavier.

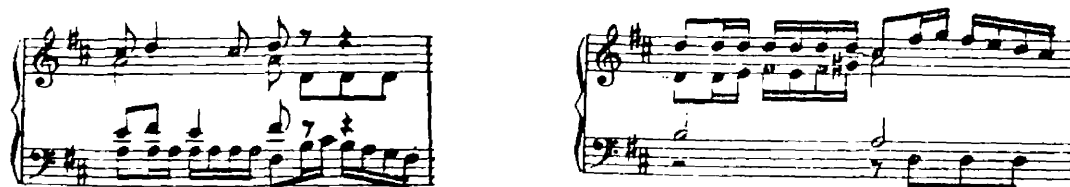


Fig. 20.—Fugue No. 4 in D major, mm. 7 and 10.

Harmonically there are fugues that are colorful as well as those with routine harmonic progressions. Number 4 has some interesting examples of harmonic syncopation. See Figure 20 for measures 7 and 10 of this fugue. Number 6 is in the phrygian mode and No. 7 suggests the dorian mode on e. In measure 28 of No. 9, there is an example of an $\text{VI}+\text{6}$ (an augmented triad in first inversion built on the sixth degree of the scale), and in No. 10 there is a transient modulation.

An attempt was made to determine if there were any thematic relationships among the preludes and fugues. No such similarities were located, at least none that were strong enough to classify as thematic relationships.

CHAPTER V

INFLUENCES

Although little is known about Fischer's life except that he spent most of it in the Court of Baden, certain influences on his style are unmistakably discernable and are given forthwith:

1. French influence: Fischer's works, especially the suites, show a "strong prevalence of fashionable French dances which is easily explained by the geographic position of the Court of Baden."¹ These dances include the ballet, canarie, passepied, and gavotte. Apel asserts that Fischer "never permitted this influence to take full possession of his musical personality; rather he represents a happy amalgamation of French refinement and German solidity."²

The fact that Fischer was influenced by Lully can be seen in his Journal de Printemps, a collection of ballet suites similar to the type whose origin is attributed to Lully. This group of orchestral suites has been described as being one of the best representatives of Lully's influence on the Germans.³ Fischer was probably the first to compose this type of suite for the clavier.

¹Apel, The History of Keyboard Music To 1700 (Bloomington: Indiana University Press, 1972), p. 590.

²Apel, Masters of the Keyboard (Cambridge, Massachusetts: Harvard University Press, 1962), p. 131.

³Manfred Bukofzer, Music in the Baroque Era (New York: W. W. Norton and Co., 1947), p. 166.

2. German influence: This element is evident in the typical dance movements that are German in origin, such as the allemande, and also in the predominantly German-used prelude and fugue form. Fischer often combines French and German characteristics in his gavottes, bourées and passepieds, a feat he often achieved as successfully as Bach.⁴

Fischer's influence on Bach has been acknowledged by all authorities consulted. His music was copied and studied by the Bach family. In The Bach Reader, Hans T. David and Arthur Mendel elaborate as follows on the influence of Fischer on J. S. Bach:

...[Bach was influenced by] Johann Caspar Ferdinand Fischer, who may have studied with Lully,⁵ and whose Ariadne Musica furnished Bach with themes for his inventions⁶ and the idea for The Well-Tempered Clavier.⁷

Bach's son, Carl Phillip Emmanuel, also reaffirms the Fischer influence. In a letter to Forkel, Emmanuel stated that his father "heard and studied the works of...the Baden Capellmeister Fischer."⁸

Forkel relates an amusing story concerning J. S. Bach and his brother, Johann Christoph, and their mutual interest in some of Fischer's music. Johann Christoph had a book which contained several pieces by leading composers, including Fischer. Christoph would not let Sebastian borrow it. Therefore, the latter was forced to copy it secretly by moonlight over a period of six months. The book was stored in a cupboard with a lattice door, and by rolling the pages out one by one he finally copied them. However, his brother found the copy shortly after Sebastian had finished making it and took it away from him. He did not recover it until Christoph died.⁹

⁴Apel, The History of Keyboard Music, p. 590.

⁵Bukofzer states that J. K. F. Fischer is not to be confused with the Johann Fischer (d. 1721) who was Lully's pupil. See p. 261 in Music in the Baroque Era.

⁶Having examined the Two- and Three-part Inventions of Bach, I could find only a few possible similarities and one probable quote.

⁷Hans T. David and Arthur Mendel, The Bach Reader (New York: W. W. Norton and Company, 1966), p. 28.

⁸Ibid., p. 278.

⁹Ibid., p. 302.

Ernst von Werra, in the preface to his edition of Fischer's keyboard works, reiterates Fischer's influence on Bach and Handel with a quote from Max Seiffert which states:

The work of Fischer was most likely not unknown to our old venerable classic composers Bach and Handel. They inhaled fully the new fresh musical air Fischer created. Everybody can make this observation, who only superficially knows the main compositions of those two masters. Therefore it is no accident when we come upon musical phrases by the one or the other, where the budding of the musical mood has already been preformed by Fischer.¹⁰

Fischer's composition having the greatest influence on J. S. Bach was the Ariadne Musica, which was a prototype of The Well-Tempered Clavier. Bach obviously knew this work and used it as a model. "Not only does the identical planning bear out this assumption but there are also many corresponding details."¹¹ For instance, there are direct quotes of themes from the Ariadne Musica in The Well-Tempered Clavier. The most obvious ones are:

1. The fugue subject from the E major Fugue of the Ariadne Musica. It is almost exactly the same as the subject of the E Major Fugue in The Well-Tempered Clavier, Volume II. Both subjects are shown in Figure 21.



Fig. 21.—E major Fugue Subjects,
 (a) Ariadne Musica, mm. 1-6,
 (b) Bach WTC, II, mm. 1-4.

¹⁰Ernst von Werra, ed., J. K. F. Fischer's Saemtliche Werke (Leipzig: Breitkopf and Härtel, 1901), pp. ix-x. Reprinted in 1965 by Broude Brothers of New York.

¹¹Apel, op. cit., p. 591.

2. The F major Fugue from the Ariadne Musica. It serves as the model for the F major Fugue in The Well-Tempered Clavier, Volume I. (See Fig. 22.) Apel compares the two themes in Masters of the Keyboard. He praises Bach's setting of the theme and points out the flaws in Fischer's use of it—namely, the monotonous rhythmic structure and the complete stop in the fifth measure. Apel thinks that the theme would be more appropriate as a dance theme, perhaps a gigue, rather than as a fugal subject. He notes that Bach avoids both of the flaws seen in Fischer's setting.¹²



Fig. 22.—F major fugue subjects,
 (a) Ariadne Musica, mm. 1-9,
 (b) WTC, I, mm. 1-4.

3. The G minor Fugue from The Well-Tempered Clavier, Volume I. The subject in this fugue is similar to the E-flat fugue subject in the Ariadne Musica. (See Fig. 23.)

4. Some similarities exist between the B-flat major fugue subject of Fischer and the B-flat major fugue subject from The Well-Tempered Clavier, Volume II, according to Reinhard Oppel in his article, "About J. K. F. Fischer's influence on J. S. Bach" in the Bach Jahrbuch.¹³ (See Fig. 24.) This writer does not see any similarities between these two subjects and feels that this is a forced comparison. Several other comparisons are presented by Oppel with which this writer agrees. Included among these are the first five in this presentation.

¹²Apel, Masters of the Keyboard, p. 139.

¹³Reinhard Oppel, "Über J. K. F. Fischer's Einfluss auf J. S. Bach," Bach Jahrbuch, Vol 7 (1910), pp. 63-70.



Fig. 23.—Fugue subjects,

(a) *Ariadne Musica*, E-flat major, mm. 1-2,

(b) *WTC*, I, G-minor, mm. 1-2.

5. There is a striking similarity between the structures of the Prelude in G minor by Fischer (presto-adagio-presto) and the Prelude in C minor of Bach from Volume I of *The Well-Tempered Clavier*.



Fig. 24.—B-flat fugue subjects,

(a) *Ariadne Musica*, mm. 1-2,

(b) Bach, *WTC*, II, mm. 1-4.

Other interesting similarities exist between certain works in the Ariadne Musica and The Well-Tempered Clavier. These are summarized as follows:

6. The rhythmical triplet of Fischer's D minor prelude in the Ariadne Musica is used by Bach in the D minor prelude from The Well-Tempered Clavier, Volume II, and in the D minor fugue from Volume II. The following figure shows this rhythmic "coincidence." Note the similar pedal points in the preludes.

7. The two-part texture of the first several measures of Fischer's Prelude No. 7 in E minor is maintained by Bach in his E minor preludes from both volumes of The Well-Tempered Clavier. (See Fig. 26.) The same texture is also prevalent in the E minor fugue from The Well-Tempered Clavier, Volume I.



Fig. 25.—Rhythmical similarities,

- (a) Ariadne Musica, D minor prelude, mm. 1-2,
- (b) WTC, I, D minor prelude, m. 1,
- (c) WTC, II, D minor fugue, mm. 1-2.



Fig. 26.—Textural similarities in E minor preludes,
 (a) *Ariadne Musica*, mm. 1-3,
 (b) *WTC*, I, mm. 1-3.

8. Figure 27 contains the possible derivation of Bach's Fugue in F-sharp minor from *The Well-Tempered Clavier*, Volume I, from Fischer's Fugue in F-sharp minor in the *Ariadne*. The circled notes in Bach's subject illustrate Fischer's subject. The format for the subject, answer, and countersubject is also identical.



Fig. 27.—F-sharp minor fugue subjects,
 (a) *Ariadne Musica*, mm. 1-2,
 (b) *WTC*, I, mm. 1-4.



Fig. 28.—Further rhythmical similarities,

(a) Ariadne Musica, Fugue in A major, mm. 1-2,

(b) WTC, II, Prelude in A major, mm. 1-3.

9. Bach employs the same quadruple compound rhythmic pattern for his Prelude in A major from The Well-Tempered Clavier, Volume II, that Fischer uses in his Fugue in A major. (See Fig. 28.)

The preceding illustrations have shown the similarities between the preludes and fugues from the Ariadne Musica and Bach's The Well-Tempered Clavier. Similarities between The Well-Tempered Clavier and works other than those in the Ariadne Musica include the following:

10. A motive often used by Fischer serves as the basis of the B-flat minor prelude from The Well-Tempered Clavier, Volume I. Both are seen in Figure 29. This motive occurs in the following works of Fischer: "Prelude II" (Blumen-Büschlein); "Toccatina" from the suite Thalia (Parnassus); "Tastada" from the suite Terpsichore (Parnassus); and the "Toccata" from the suite Uranie (Parnassus).

11. A strong influence on the B-flat major prelude, from The Well-Tempered Clavier, Volume I, may be found in the Prelude in D major from Fischer's Blumen-Büschlein. Compare the excerpts shown in Figure 30.

12. The famous C major prelude from Bach's The Well-Tempered Clavier, Volume I, may be modeled after several arpeggiated works of Fischer. In Figure 31 is an excerpt from the suite Clio (Parnassus). Bach's prelude is not shown because of its familiarity.



Fig. 29.—Motivic Similarities,

(a) Fischer, Prelude in D minor, mm. 1-2,

(b) WTC, I, Prelude in B-flat minor, mm. 1-2.



Fig. 30.—Transposed quotes from Fischer's D major Prelude (Blumen-Büschlein) as found in Bach's B-flat major Prelude (WTC, I). Fischer (a, b, c); Bach (a', b', c').



Fig. 31.—Fischer's Prelude in C major from the suite Clio (Parnassus), mm. 1-6.

13. A further similarity may exist between Fischer's C major Prelude from the Ariadne Musica and Bach's Prelude in C major from The Well-Tempered Clavier, Volume II. (See Fig. 31.)

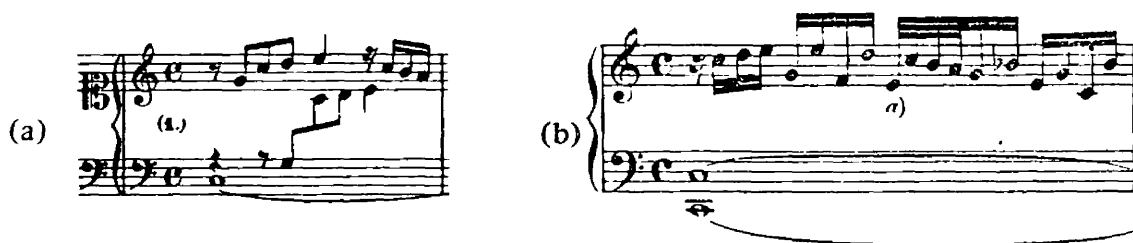


Fig. 32.—Preludes in C major,
(a) Ariadne Musica, m. 1,
(b) WTC, II, m. 1.

14. Oppel lists several other influences that the Ariadne Musica may have had on Bach's keyboard works other than The Well-Tempered Clavier.¹⁴ He states that the "Prelude" from the English Suite in A minor utilizes a theme from the Fugue in A minor from the Ariadne Musica. (See Fig. 33.)

¹⁴Oppel, op. cit., pp. 66-67.



Fig. 33.—Thematic similarities,

(a) Ariadne Musica, Fugue in A minor, mm. 1-2,

(b) Bach, English Suite in A minor, "Prelude," mm. 1-2.



Fig. 34.—Melodic and rhythmic similarities,

(a) Ariadne Musica, Prelude in G minor, M. 1,

(b) Bach, Two-Part Invention in G minor, m. 1,

(c) Ariadne Musica, Prelude in F minor, m. 1-2,

(d) Bach, Three-Part Invention in F minor, mm. 1, 15.

In The Bach Reader, David and Mendel suggest that Bach derived themes for his Inventions from the Ariadne Musica.¹⁵ When a comparison of the Inventions, both the two- and three-part, was made with the Ariadne Musica, only two similarities were found. These are shown in Figure 34. Note that both of these are broad similarities.

If the keyboard works of Bach and Fischer are further compared, perhaps other influences or borrowed themes might be found.

Grove's Dictionary of Music and Musicians contains a statement to the effect that Mozart used a theme of Fischer's in his work, "Twelve Variations on a Minuet by J. C. Fischer, K. 179." The work was completed in Salzburg in 1744.¹⁶ However, this writer has not been able to locate the theme among Fischer's works.

The extent of Fischer's influence on composers that follow him chronologically is dependent upon the amount of credit given him for his influence on the works of Bach. Fischer's influence on Bach was indeed more than is ordinarily realized, and, consequently, through Bach's influence on those composers who followed him, is Fischer's influence felt. Of course the primary influence lies in the area of compositions that include works in each major and minor key and in the extensive coupling of the prelude and fugue as a combinative form. Since Bach's The Well-Tempered Clavier, composers writing in this medium, that is, a collection of pieces in all keys, have limited these works primarily to collections of preludes rather than preludes and fugues.

¹⁵David and Mendel, op. cit., p. 28.

¹⁶J. R. Milne, "Johann Kaspar Ferdinand Fischer," Grove's Dictionary of Music and Musicians, 5th edition, edited by Eric Blom (New York: St. Martin's Press, 1954), pp. 938-940.

CHAPTER VI

CONCLUSIONS AND RECOMMENDATIONS

Conclusions

The preceding chapters have shown the importance of the Ariadne Musica of Johann Kaspar Ferdinand Fischer and the influence that it had on Bach's The Well-Tempered Clavier. This work was a strong predecessor of The Well-Tempered Clavier in that it utilized nineteen of the twenty-four keys of the well-tempered system of tuning and paved the way for the works of other composers, namely those of J. S. Bach and Johann Mattheson.

The preludes and fugues in the Ariadne Musica are relatively short, their average lengths being approximately thirteen measures and twenty measures, respectively. The preludes are predominantly imitative and usually in common time. It is interesting to note that of the forty-eight preludes in The Well-Tempered Clavier of Bach, only four are non-imitative (C major, D minor, E minor, and B-flat major, all from Volume I). Therefore, since all of the others are either basically imitative or partially imitative, The Well-Tempered Clavier is like the Ariadne Musica whose preludes are also predominantly imitative. However, the preludes in the Ariadne Musica are basically more imitative than those in The Well-Tempered Clavier. The fugues of the Ariadne are all in four voices, and, due to their brevity, amount to no more than slightly expanded fugal expositions. Only one of the fugues has a double subject—No. 16; all others are monothematic. The subjects' answers in the fugues are sixty percent real and forty percent tonal. Fischer employs a variety of fugue subjects that have been acclaimed as being almost as good as those of Bach. The favorite contrapuntal device is stretto, which is used in fifteen of the twenty fugues.

Recommendations

This writer suspects that there was more “borrowing” of material from Fischer’s work by Bach than has been revealed thus far. Therefore, it is recommended that further study in the area of comparative analysis between the works of these two composers be undertaken.

There exist three editions of the Ariadne Musica. The Townsend edition, published by Sam Fox, is inexpensive, but is overedited and contains erroneous generalities in the preface. It also omits the five *ricercari*. The Complete Keyboard Works of Fischer, edited by Ernst von Werra and published by Broude Brothers, is a reliable but expensive edition. In addition, the prefaces and title pages are in German and Latin, respectively. The latter is also true for the third edition, in the Liber Organi, edited by Ernst Kaller and published by Schott’s Sons. Appendix I contains a facsimile of the Prelude and Fugue in C major from the print of 1715 as well as how it appears in each of the other editions. Due to the discrepancies in these editions, this writer feels that a facsimile edition with commentary and modern transcription—to modern clefs—is definitely needed at this time.

The absence of Fischer’s works from teaching materials and performances appears to be an unjust oversight. Many of these works are lauded by noted historians as being reasonably comparable in quality to similar works by Bach. The preludes and fugues of the Ariadne Musica would certainly be appropriate teaching pieces for those students who are at an approximate technical and musical level of the Bach Two-Part Inventions and the more mature dance movements; in addition, they would provide a welcome change for the piano teacher who is weary of teaching the inventions but recognizes the student’s need for instruction in contrapuntal music. Also, the brevity of the works makes most of them minatures that are truly worthy of attention from the pedagogical standpoint. Unquestionably, these preludes and fugues in the Ariadne Musica are excellent teaching and recital pieces. Those especially useful for these purposes are the

following: C-sharp minor, D minor, D major, E-flat major, E minor (both), E major, F-sharp minor, A-flat major, A minor, and B minor.¹ Indeed, Fischer's keyboard compositions invite more pedagogical and scholarly investigation than they have presently attracted.

¹For further information on these see Chapter IV.

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APPENDIX

THE PRELUDE AND FUGUE IN C MAJOR FROM THE ARIADNE MUSICA IN VARIOUS EDITIONS

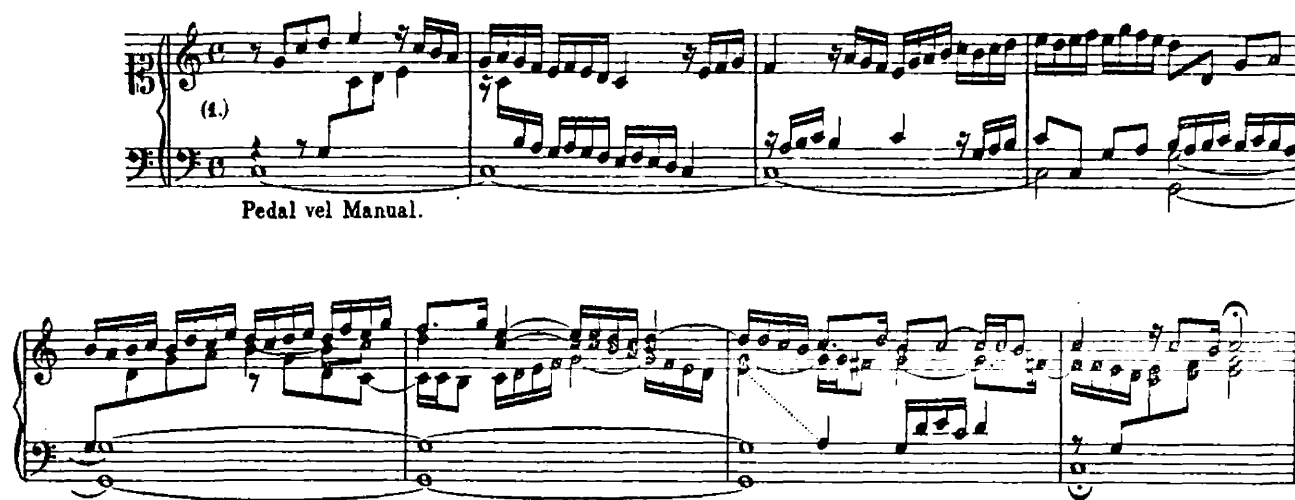
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- (2) Ernst von Werra Edition
- (3) Ernst Kaller Edition
- (4) Douglas Townsend Edition

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Facisimile of Prelude in C major from the Ariadne Musica (1715).



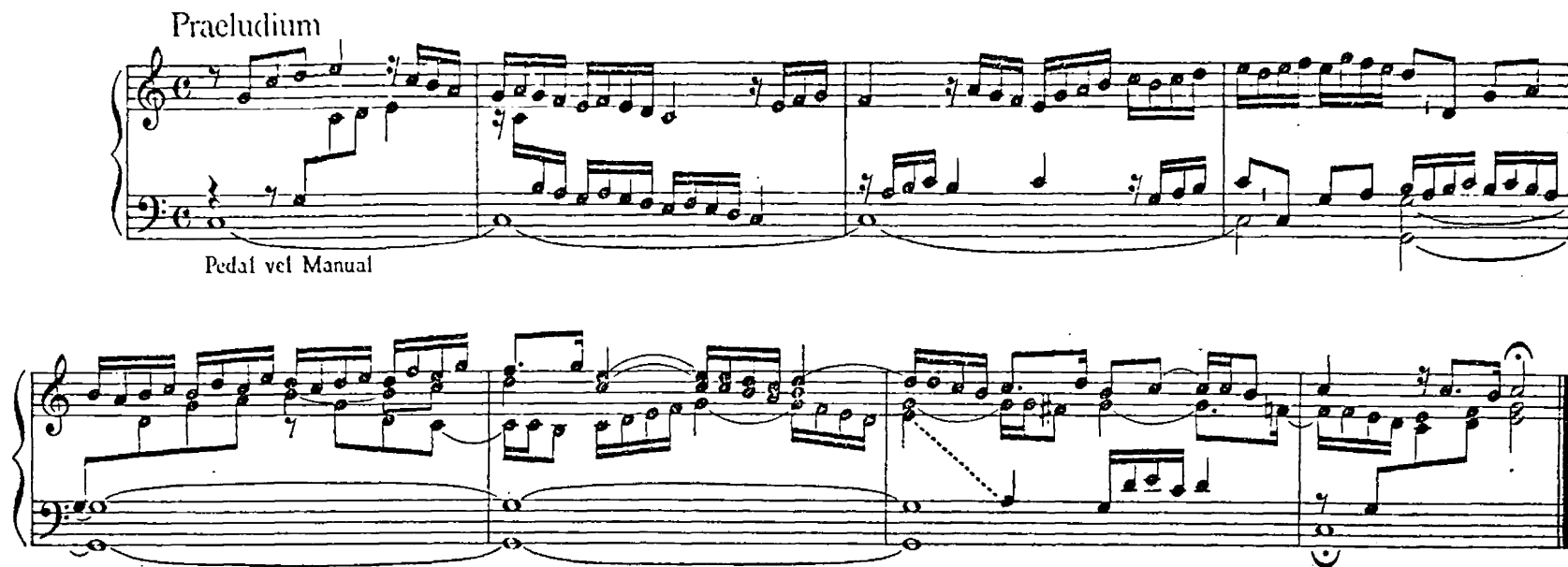
Facisimile of Fugue in C major from the Ariadne Musica (1715).



Prelude in C major (Ariadne Musica); reproduction of the Ernst von Werra edition.



Fugue in C major (Ariadne Musica); reproduction of the Ernst von Werra edition.



Prelude in C major (Ariadne Musica); reproduction of Ernst Kaller edition.



Fugue in C major (Ariadne Musica); reproduction of the Ernst Kaller edition.

The image displays a musical score for a piece titled "Prelude in C major (Ariadne Musica)". The score is written for piano and is organized into four systems, each consisting of a grand staff (treble and bass clefs). The key signature is C major, and the time signature is 4/4. A tempo marking of [♩ = 50] is present at the beginning of the first system. The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings like "γ" (gamma). The first system begins with a treble clef and a tempo marking. The second system continues the melodic and harmonic development. The third system features a triplet of eighth notes in the right hand, marked with "1 2 3", and a fourteenth note in the left hand marked with "4". The fourth system concludes the piece with a final cadence. The score is a reproduction of the Douglas Townsend edition.

Prelude in C major (Ariadne Musica); reproduction of the Douglas Townsend edition.

The image displays a musical score for a fugue in C major, identified as 'Ariadne Musica'. The score is written for piano and is organized into five systems, each consisting of a grand staff (treble and bass clefs). The first system begins with a tempo marking of '♩ = 66'. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1 through 5. A trill is marked with '[tr.]' in the third system. The piece concludes with a double bar line and repeat dots. The reproduction is attributed to Douglas Townsend.

Fugue in C major (*Ariadne Musica*); reproduction of the Douglas Townsend edition.

VITA

The author was born on August 7, 1941 in Moncks Corner, South Carolina. He attended elementary school there and, in 1959, graduated from Berkeley High School in that same city. He holds the Associate of Arts degree from North Greenville College (1961) and the Bachelor of Music degree in piano from Mississippi College (1963). In addition to these, he has earned the Master of Music degree in music theory from North Texas State University (1967) and the Master of Music degree in piano from Louisiana State University (1973). While attending North Texas State University and Louisiana State University he was a teaching assistant in piano and music theory, respectively. A former member of the music faculties at North Greenville College and Mars Hill College, the author is currently an assistant professor of music at the University of Central Arkansas in Conway.

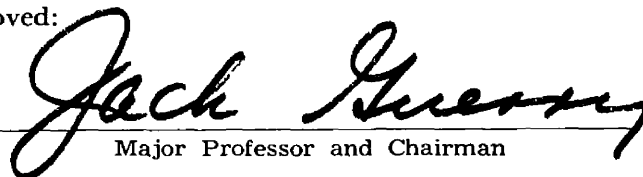
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Candidate: Orin Samuel Driggers, Jr.

Major Field: Music

Title of Thesis: "J.K. F. Fischer's Ariadne Musica: An Analytical Study"

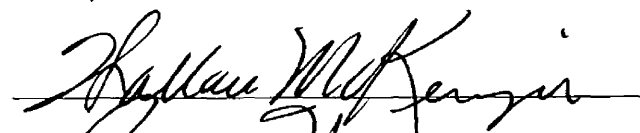
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Major Professor and Chairman

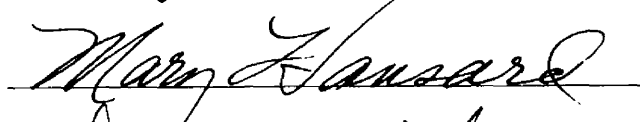

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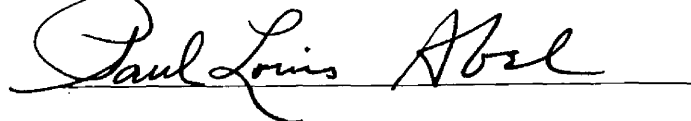












Date of Examination:

November 11, 1975