

Johann Jakob Froberger (1616–1667)

The first great German keyboard composer

Johann Jakob, der frohe
Burger?

John James, the merry townsman?



J.J.

Is this he?

Early life

- Protestant court at Stuttgart
- Basilius, his father, Court Kapellmeister
1621
- Court life, cosmopolitan, many foreign
musicians
- Musical siblings, J.Christoph, J.Georg
and Isaac



Thirty Years' War 1618 – 1648

The *Battle of Nördlingen* by Jan v d Hoecke, Oil on canvas.

Bavaria, 5/6
September 1634

Decisive Spanish-
Imperial victory over
Swedish forces

Froberger's travels

- Vienna (1634-49, and 1653-57)
- Rome (1637-41, and 1645)
- London (1651/2)
- Paris (1652)
- Dresden, Cologne, Dusseldorf, Zeeland, Brabant, Utrecht, Antwerp
- Brussels
- Heidelberg & Nuremberg (1653), Regensburg (1654 Imperial Parliament), Mainz (1665)
- Madrid

Froberger's Travels (coach and boat)



Stuttgart



Vienna, Rome,
Paris, Dresden,
Cologne,
Dusseldorf, Utrecht
Zeeland, Antwerp,
Brussels, London,
Heidelberg,
Nuremberg,
Regensburg,
Madrid, Hericourt

Travails of Travels

- Allemande faite en passant le Rhin dans une barque en grand péril, laquelle se joue lentement â la discretion
- Plainte faite à Londres pour passer la mélancolie, laquelle se joue lentement avec discrétion
- Beschreibung der plaincte. Johann Jacob Froberger, welcher von Paris auß auf Cales der Meinung in Engellandt
- Lamentation sur ce que j'ay esté vole (lament on that which is taken from me)
- After being whipped by soldiers between Brussels and Leuven, an Allemande is headed - *To be played freely, and better than the soldiers treated me!*



Vienna

Ferdinand III

Archduke

Leopold

(governor of

Spanish

Netherlands)

Ferdinand IV

Leopold I

Ferdinand III (1608-57)

Ferdinand III, by the grace of God elected Holy Roman Emperor, forever August, King of Germany, King of Hungary, Bohemia, Dalmatia, Croatia, Slavonia, Rama, Serbia, Galicia, Lodomeria, Cumania and Bulgaria, Archduke of Austria, Duke of Burgundy, Brabant, Styria, Carinthia, Carniola, Margrave of Moravia, Duke of Luxemburg, of the Higher and Lower Silesia, of Württemberg and Teck, Prince of Swabia, Count of Habsburg, Tyrol, Kyburg and Goritia, Marquess of the Holy Roman Empire, Burgovia, the Higher and Lower Lusace, Lord of the Marquisate of Slavonia, of Port Naon and Salines, etc. etc.

Dedicated to Ferdinand III 1649



LIBRO SECONDO

Di Toccate, Fantasie, Canzone, Alleman-
de, Courante, Sarabande, Gigue, et
altre Partite •

ALLA SAC. CAES. M.^{TA}

*Dedicated to Ferdinand III
in the year 1649
By Johann Sebastian Bach*



Froberger's travels: Rome (1637-41, and 1645)

G. Frescobaldi
(1583-1643)

A. Kircher
(1602-1680)

G. Carissimi
(1605-1674)

J.C. Kerll
(1627-93)

Girolamo Frescobaldi

(1583-1643)

- Significant as instrumental composer rather than vocal
- Toccatas, Capriccios, Ricercars, Partitas, etc.
- 10 rules on how to play the toccatas
- Rule 1: As in a madrigal the tempo varies, now slow, now fast, with pauses where desired, according to the mood of the music and the sense of the words!
- Rule 3: Begin slowly with the chords played *arpeggiando*

Frescobaldi 2nd book of Toccatas
1627, reissued 1637





**Athanasius
Kircher
(1602 – 1680)**

Musurgia Universalis

(1650)

: Kircher's Relationships between Affections and Musical Elements

Amour

(love)

combination of longing & joy—unstable; calm tempo; rhythm sometimes fast and slow; contrasting intervals reflecting longing & joy

Luctus seu Planctus

(mourning or lamentation)

slow pulse; semitones and irregular intervals; suspensions and dissonant harmonies

Laetitia et Exultatio

(joy and exultation)

fast tempo, esp. triple time and faster dances; leaping consonances; few dissonances and syncopations; higher tessitura

Furor et Indignatio

(rage and indignation)

fast tempo; dissonances

Commiseratio et Lacryma

(pity and weeping)

slow tempo; small intervals

Timor et Afflictio (fear and pain)

moderate tempo; harsh harmonies

Praesumption et Audacia

(presumption and audacity)

virtuosic display

Admiratio

(admiration or astonishment)

dependent on relationship

Harmony and Counterpoint Dodge!

Athanasius Kircher was one of the first to use combinatorial procedures to mechanize musical composition. In 1650, he described a box containing wooden strips covered with sequences of numbers and rhythmic values; by selecting and combining sequences on these strips according to Kircher's rules, anyone – even those with no musical knowledge – could compose a hymn in four-part counterpoint. Kircher called this box his “arca musarithmica,” or “music-making ark,” and presented it at as a musical marvel to astound his royal patrons.

SCALA MVSICA

ARCA MVSVRGICÆ. NOVVM INVENTVM

SCALA MVSICA

Cantus durus	Cantus mollis	Cantus metabolicus durus	Cantus metabolicus mollis
Altus durus	Altus mollis	Altus metabolicus durus	Altus metabolicus mollis
Tenor durus	Tenor mollis	Tenor metabolicus durus	Tenor metabolicus mollis
Bassus durus	Bassus mollis	Bassus metabolicus durus	Bassus metabolicus mollis
Characterismus Vocum naturalis	Characterismus Vocum accidentalis	Characterismus Vocum metabolicus naturalis	Characterismus Vocum metabolicus accidentalis

ARCA MVSVRGICÆ. NOVVM INVENTVM

Lyra hebraea Chorla
Sistrum Aegyptiorum
Lyra pentachorda
Lyra Testudinea
Cythara orphoei
Sistrum
Plectrum
Lyra alia forma

Fantasia:
Lento

Handwritten musical notation for the first system, featuring a treble clef and a common time signature (C). The notation includes a series of notes on a five-line staff, with some notes marked with a 'C' above them.

· VT · RE · MI · FA · SOL · LA ·

Handwritten musical notation for the second system, featuring a bass clef and a common time signature (C). The notation includes a series of notes on a five-line staff, with some notes marked with a 'C' above them.

Handwritten musical notation for the third system, featuring a treble clef and a common time signature (C). The notation includes a series of notes on a five-line staff, with some notes marked with a 'C' above them.

Handwritten musical notation for the fourth system, featuring a treble clef and a common time signature (C). The notation includes a series of notes on a five-line staff, with some notes marked with a 'C' above them. The system concludes with a large, decorative flourish.

Dresden

Fantasia d moll

MATTHIAS WECKMANN (1621-1674)



Matthias
Weckmann
{1616-74}

Pupil of Heinrich Schütz, who had travelled to Italy meeting G. Gabrieli and Monteverdi

1650-ish competed against Froberger in an organ competition organised by the Elector of Saxony

Paris 1652

- Louis Couperin (1626-61)
- Chambonnières (1601-72)
- Blancrocher (1605-52)
- Dufaut
- Gaulthier

Tombeau fait à Paris sur la mort de Monsieur Blancheroche; lequel se joue fort lentement à la discretion sans observer aucune mesure.

The image displays a musical score for a piece titled "Tombeau" by Jean-Baptiste Lully. The score is presented in three systems, each consisting of a grand staff with a treble clef and a bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The music is characterized by a slow, expressive tempo, as indicated by the instruction "se joue fort lentement". The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests, along with dynamic markings like "p" (piano) and "f" (forte). The piece is a lament, reflecting the death of Monsieur Blancheroche, and is noted for its flexibility in performance, being played "à la discretion" without strict adherence to a fixed tempo.



The image shows a page of handwritten musical notation. At the top left, there is a large, highly decorative initial letter 'T' that incorporates floral and scrollwork patterns. To the right of this initial, the word 'toccata:' is written in a cursive hand. The music itself is arranged in six systems, each consisting of two staves. The notation includes various note values, rests, and dynamic markings. The final system concludes with a double bar line and a decorative flourish.

*Anfang und Schluß der Toccata 1
nach dem Original der k. k. Hofbibliothek in Wien*

Toccata:

*Anfang und Schluß der Toccata 1
nach dem Originale der k.k. Hofbibliothek in Wien.*

Prelude (a l'imitation de Mr. Froberger)

21

Louis Couperin

Back in Vienna 1656



Ending of Lamentation on the death of Ferdinand IV
(1633-1654) in Suite 12, in the “Libro Quarto” (1656)



Ferdinand III (1608-57)

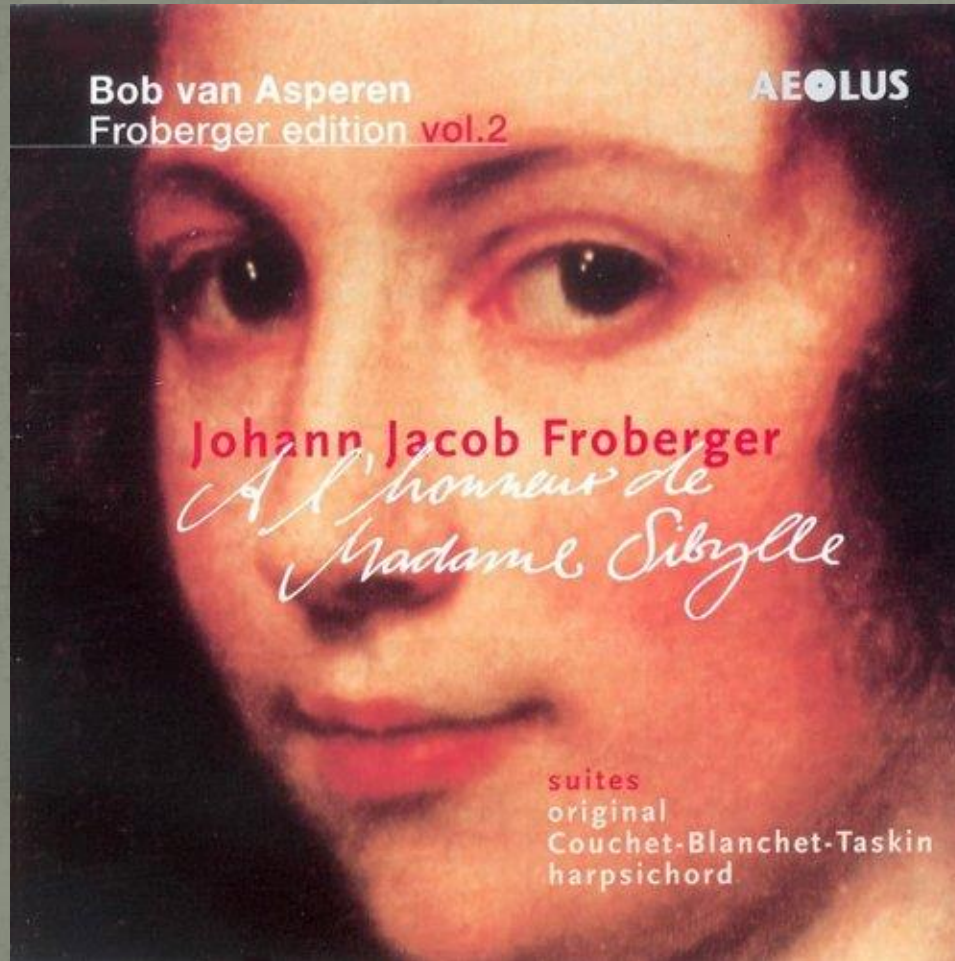
Lamentation faite sur la mort tres douloureuse de Sa Majesté Imperiale, Ferdinand le troisieme; et se joue lentement avec discretion. An. 1657.



What made Froberger great?

- Creation of a large body of pioneering work
- Beautiful music filled with craftsmanship, invention and intense emotion
- Waypaver
- Promoted travel as a means of education
- Sought out the top musicians, and the most interesting people
- Communicator, networker, maintained contact with acquaintances, worked on friendships
- Publication/dissemination of works into 18th century
- Humour

Princess Sybilla, Dowager Duchess of Würtemberg-Montbéliard (1620-1707)



Princess Sybilla to Constantijn Huygens, letter of 23 October 1667

From [your] letter, which pleased me very much, I gathered how greatly you lament with me the loss of my beloved, most worthy and honourable master and teacher, for whose hallowed death I, still, daily mourn from the bottom of my heart, when I consider what art and what technical command has died with him, and that I cannot further enjoy his continued teaching, which was my greatest pleasure . . . Would to God that I could be so fortunate as to be with you, Sir, since no one in my circles understands this noble art as you do. I should like to play for you the Memento mori Froberger as well as I can. Caspar Grieffgen, the organist at Cologne, also plays this piece, and learned it from [Froberger's] hand, note by note. [The interpretation] is difficult to discover from the notation. [This remains true] even though the notation is clearly written and I have examined it with exceptional diligence. And I agree with Herr Grieffgen's opinion that whoever has not learned the pieces from the late Herr Froberger himself, cannot possibly play them with true discretion, as he played them. May God Almighty grant that we music lovers may all delight ourselves mingling in the heavenly choir of the muses with him [Froberger]. Amen

Performance Issues

- Sources/editions
- Frescobaldi rules, *stylus fantasticus*
- Avec discrétion
- Duple giges converted to triple

Gigue in e minor

GIGUE



Gigue in e minor (Bauyn MS)

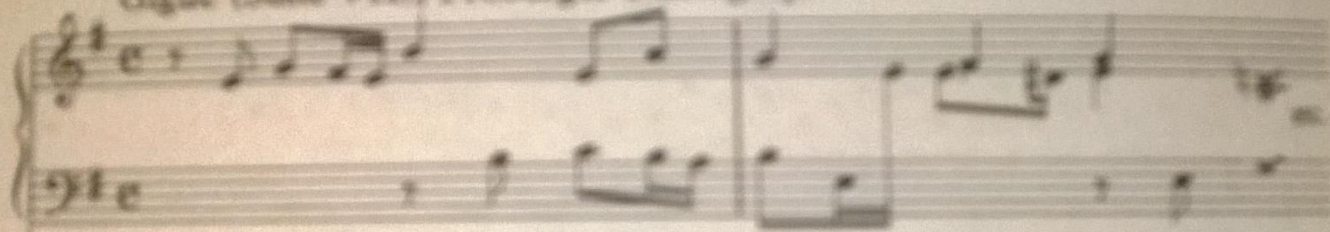


Froberger Gigue - binary and ternary

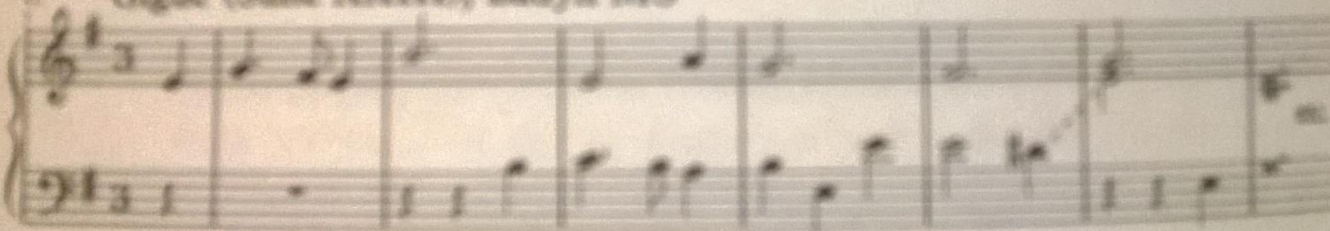
(Paris, Bib. Nat., Rés. Vm^o 974/5, known as the "Gigue" and now as the Gigue appears in a different Suite (XXIII of CE), but now as a quick three-in-a-bar, thus:

Ex. 48

Gigue (Suite VII), Froberger's autograph



Gigue (Suite XXIII), Bauyn MS



Avec discrétion



Autograph in Sotheby's manuscript *Méditation sur ma mort future*,
'signed' by the composer at the end *NB Memento Mori Froberger?*

XX.

Allemande.

The image displays a handwritten musical score for an Allemande, numbered XX. The score is written in G major (one sharp) and common time (C). It consists of three systems of music, each with a treble and bass staff. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and slurs. The handwriting is clear and professional, characteristic of a composer's autograph. The piece concludes with a final cadence in the third system.