

the famous Dutch statesman and polymath Constantijn Huyghens, he wrote them in a “very clear” way and they were usually subject to “massacre” (her words). This should be a stark warning against too much leeway in tempo, even in these freer works.

Up to and including the *Libro Secondo*, I have chosen an Italian-style harpsichord. Between 1637 and 1649 Froberger spent as much time in Italy as in Vienna, and even Austrian harpsichords of the period have more in common with Italian than with northern types. Starting with *Suite XXIX*, I use a copy of an instrument of the Antwerp school, much beloved in the areas which Froberger frequented after 1650. These may not be the ideal choices, but I hope they are, at the least, a gesture in the right

direction. In any case, one should beware of placing more emphasis on fidelity of instrument and registration than on the music itself.

For an extensive essay on Froberger’s biography, problems of performance practice, attribution, edition and chronology, and remarks on the individual works, please visit www.naxos.com/notes/573493.htm or www.glenwilson.eu/article6. The original of the remarkable *Allemande XXVII*, describing a near-drowning in the Rhine, will be found there, along with a translation of Froberger’s narrative. Without these, my interpretation of this moment-to-moment account might seem incomprehensible.

Glen Wilson

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Glen Wilson was born in Illinois in 1952. He studied at The Juilliard School before moving to Holland in 1971 as a student of Gustav Leonhardt. He was active in Dutch musical life for twenty years (harpsichordist of the Netherlands Chamber Orchestra, Netherlands Opera, Quadro Hotteterre and duo-partner of Leonhardt, Wieland Kuyken, Alice Harnoncourt, Michael Chance, and many others) before moving to Bavaria as professor at the Music University of Würzburg. He has since conducted his edition of Monteverdi’s *Ritorno di Ulisse in Patria* for the Netherlands Opera over sixty times on three continents (DVD on BBC Opus Arte). Wilson’s recordings include seven solo CDs for Teldec/Das Alte Werk, a continuing solo series for Naxos, the Mozart/da Ponte operas with Nikolaus Harnoncourt, and many chamber music discs. His edition of the *Préludes* of Louis Couperin, which he ascribed in a recent article to Louis’ brother Charles, was awarded the German Music Publishers’ Prize for best scholarly edition, and his recent Naxos recording of the complete works of Ferdinando Richardson [Naxos 8.572997] received the Preis der Deutschen Schallplattenkritik. For more information, visit www.glenwilson.eu



Johann Jacob FROBERGER

2 CDs

23 Suites for Harpsichord Tombeau • Lamentation

Glen Wilson



Photo: Naoko Akutagawa

Johann Jacob Froberger (1616–1667)
23 Suites for Harpsichord · Tombeau · Lamentation

CD 1

(Libro Primo)

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|---|---|------|
| 1 | Suite 'Kloekhoff': Allemande – Courante – Sarabande/Double | 3:56 |
| 2 | Suite 'Ihre/Bauyn': Allemande – Courante – Sarabande ¹ | 3:39 |
| 3 | Suite XXV: Allemande – Courante – Sarabande/Double | 3:50 |
| 4 | Suite XXIII: Allemande/Double – Courante/Double – Sarabande/Double | 5:18 |
| 5 | Suite XXIV: Allemande/Double – Courante/Double – Sarabande/Double | 5:14 |
| 6 | Suite XXVIII: Allemande/Double – Courante/Double – Sarabande/Double | 5:31 |

Libro Secondo (1649)

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| 7 | Suite III: Allemande – Courante – Sarabande | 3:21 |
| 8 | Suite IV: Allemande – Courante – Sarabande | 3:12 |
| 9 | Suite V: Allemande – Courante – Sarabande | 2:49 |
| 10 | Suite I: Allemande – Courante – Sarabande | 3:17 |
| 11 | Suite II: Allemande – Courante – Sarabande – Gigue | 4:48 |

(Libro Terzo) (titles as in the Berlin Singakademie MS)

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|----|--|------|
| 12 | Suite XVI: Allemande faite sur le Subject d'un Chemin Montaigneux – Courante – Sarabande – Gigue | 5:14 |
| 13 | Suite XXX: Plaincte faite à Londres pour passer la Melancolie – Courante – Sarabande – Gigue | 5:35 |
| 14 | Affligée et Tombeau Sur la mort de Monsieur Blanchrocher | 4:47 |
| 15 | Two versions of a Gigue added later to Suite XXVIII, and re-used in Suite XV | 2:35 |

¹ Sarabande anonymous in Bauyn, edited in Adler II, Anhang; ² Tombeau in the autograph. Minor variants in the spelling of movements have been standardized. The designations (Libro Primo) and (Libro Terzo) are speculative.

CD 2

(Libro Terzo) (continued)

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|---|--|------|
| 1 | Suite XVII: Allemande faite en honneur de Madame la Duchesse de Wirtemberg – Courante – Sarabande – Gigue | 6:03 |
| 2 | Suite XIII: Allemande faite pour remercier Monsieur le Marquis de Ternes – Courante – Sarabande – Gigue nommée la rusée Mazarinique – Gigue praecedens in proportionne (from the Bulyowski MS) | 6:06 |
| 3 | Suite XIV: Lamentation sur ce que j'ay esté volé – Courante – Sarabande – Gigue | 5:40 |
| 4 | Suite XXVII: Allemande faite en passant le Rhin dans une barque en grand peril – Courante – Sarabande – Gigue | 4:54 |

Libro Quarto (1656) (titles and order as in the Berlin Singakademie MS)

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|----|--|------|
| 5 | Suite XI: Allemande faite sur l'Election et Couronnement de sa Majesté, Ferdinand le Quatrième Roy des Romains – Courante faite au jour de naissance de la Jeune Princesse Imperiale – Sarabande faite sur le couronnement de sa Majesté Imperiale l'Imperatrice Eleonore, née duchesse de Mantoue – Gigue | 6:05 |
| 6 | Suite XII: Lamentation faite sur la très douloureuse Mort de sa Majesté, Ferdinand le Quatriesme Roy des Romains 1654 – Gigue – Courante – Sarabande | 7:30 |
| 7 | Suite VIII: Allemande – Gigue – Courante – Sarabande | 4:28 |
| 8 | Suite IX: Allemande – Gigue – Courante – Sarabande | 5:46 |
| 9 | Suite VII: Allemande – Gigue – Courante – Sarabande | 6:06 |
| 10 | Suite X: Allemande – Gigue – Courante – Sarabande | 5:29 |
| 11 | Lamentation ² faite sur la très douloureuse Mort de sa Majesté Impériale, Ferdinand le Troisiesme | 5:00 |

Image: Austrian National Library



Johann Jacob (Hanß) Froberger was born in Stuttgart in 1616, as son of the leader of the Duke of Württemberg's extensive and cosmopolitan musical establishment. At an early age he went to Vienna and was soon appointed organist to the Habsburg emperor Ferdinand III, who sent him to Rome to study with the preeminent keyboardist of the age, Girolamo Frescobaldi. He returned there late in the 1640s, was back in Vienna in 1649, and soon embarked on a long journey through northern Europe, centered on Brussels, London and Paris. He returned to the emperor's service at the Imperial Diet of Regensburg in 1653 and stayed in Vienna until he was dismissed by Ferdinand's successor in 1658. His movements after that cannot be traced exactly, but he spent some time at Mainz, returned at least once to Paris, and got as far afield as Madrid. He found a last refuge at the dowager court of his old friend from Stuttgart, the Duchess Sibylla, at Héricourt, where he died in 1667. At the time of his death he was planning a return to Vienna, and had prepared a final autograph manuscript to present to the emperor Leopold.

Froberger composed almost exclusively for the keyboard. The majority of his works are in strict polyphony in genres he learned from Frescobaldi, but his spectacular toccatas and his suites in the French lute-style are far better known. This recording of 23 suites is arranged, as far as I can determine, in chronological order to show the evolution of Froberger's style. The general trend in his development is towards slower tempi and richer textures, in accordance with French practice. The courantes and giges especially I take more slowly than most interpreters, but documentary evidence, aside from purely musical values, strongly supports this approach. I omit repeats (except for the

written-out *doubles* and the *petites reprises*), since the extensive ornamentation these require is a matter for individual taste.

For the difficult determination of the definitive musical text I consulted two of the autograph manuscripts in Vienna which Froberger prepared for the emperor, as well as many of the other printed and manuscript sources. The latter category includes three very substantial ones discovered quite recently; one of them the final autograph mentioned above, which at the time of writing has not been made available to performers and scholars. Since it contains the final texts of the last five suites, including one completely unknown until its discovery, these have been omitted here.

If the listener is following along with one of the modern editions of this music, which go back as far as 1896, he may find many differences between what he sees and what he hears. These will be partly the result of ornamentation I think obligatory, as well as of other performance conventions of the period; but they are mainly the fruits of the many revisions which Froberger undertook. I have chosen, while keeping the original chronology and order of movements, what seems to me the final version of details, however chimerical that concept might be; the substance of the pieces remains largely unchanged in any case. The giges, a later addition to Froberger's world, are especially problematical. They were moved around within and between suites and sometimes re-written in new time signatures. I reject as nonsensical a widespread theory that they should all be played in compound (triple) time. The final order the composer settled on (allemande-gigue-courante-sarabande) is not the one the history books offer us.

Several of the suites are remarkable for their programmatic content, which shed light on events in Froberger's life. They contain first movements cast in the form of allemandes which Froberger tells us are to be played in a semi-free style, in contrast to the other movements not so indicated, which should be played strictly in tempo, if not metronomically. This apparent contradiction is the source of an almost incredible amount of misunderstanding.

Two masterpieces of sorrow included here, the *Tombeau* and *Lamentation*, are also to be played *avec discrétion* - with a certain amount of freedom. But as his patroness and friend, Duchess Sibylla of Württemberg, told