



Froberger

Complete
Fantasias and
Canzonas

Terence Charlston
Clavichord

Johann Jacob Froberger (1616–1667)

Complete Fantasias and Canzonas

6 Fantasias *Libro Secondo* (1649)

1	Fantasia I sopra·VT·RE·MI·FA·SOL·LA	FbWV 201	8:08
2	Fantasia II	FbWV 202	3:49
3	Fantasia III	FbWV 203	4:29
4	Fantasia IV sopra Sollare	FbWV 204	3:40
5	Fantasia V	FbWV 205	3:08
6	Fantasia VI	FbWV 206	4:31
7	Fantasia	FbWV 207	4:47
8	Fantaisie.Duo	FbWV 208	2:31

6 Canzonas *Libro Secondo* (1649)

9	Canzon I	FbWV 301	6:39
10	Canzon II	FbWV 302	4:55
11	Canzon III	FbWV 303	3:27
12	Canzon IV	FbWV 304	5:54
13	Canzon V	FbWV 305	2:34
14	Canzon VI	FbWV 306	3:29

total duration

62:04

Terence Charlston, clavichord
first recording on clavichord

Froberger : Complete Fantasias and Canzonas

This unusual recording project marks the happy confluence of idea and opportunity.

Froberger's fantasias and canzonas are amongst his most beautifully crafted yet most neglected works. They survive together with toccatas and partitas in a meticulously written autograph manuscript, the *Libro Secondo*, dated 19 September 1649 (A-Wn Mus.Hs.18706). They have been selectively performed and recorded in recent times on organ and harpsichord, but hardly at all on the clavichord. A recording on clavichord was clearly needed but until recently I had not come across an instrument which I felt was equal to the task.

Then, in 2018, quite by chance, I discovered the clavichord used in these performances. It is a reconstruction of a south German clavichord now in the Berlin Musical Instrument Museum (hereafter referred to by the catalogue number of the original, MIM 2160) and was made by Andreas Hermert in 2009. I was immediately smitten by its remarkable sound, fine decoration, tiny but very responsive keys and action, and its overall clarity and excellent musical response. From the first moment I had the strong impression that here was an ideal vehicle for the music of Froberger, particularly his contrapuntal music, which could tell me a great deal about the performance of other music too. Andreas and Antoinette Hermert kindly loaned their clavichord and allowed me to bring it back to the UK. I put in a lot of time on the instrument experimenting with repertoire and playing techniques. The journey from initial inspiration to final recording has taken about a year.

I have been fascinated by clavichords for some time now. A little historical background. The clavichord was historically a very significant keyboard instrument between 1500 and 1800. It was common all over Europe in the sixteenth century, including England, with the Iberian Peninsula, German-speaking lands and Scandinavia emerging as major centres of clavichord playing in the seventeenth century. The clavichord has a small sound and isn't really a concert instrument. It was a useful practice instrument upon

which to teach keyboard players touch and good sound production. All keyboard music can be played on it and much non-keyboard and vocal music too.

The clavichord offers a very unusual listening experience – both for the player and the non-playing listener – that of extreme dynamic contrast but mainly in the soft direction. The player can control the initial dynamic of each note by varying the force and speed of their touch and alter the sounding string after its initiation by changing the pressure on the key. The player can even raise the pitch: a type of vibrato. The clavichord is the only keyboard instrument which allows this degree of touch sensitivity. The clavichord is very difficult to play well. That is why, in spite of its small sound, it has been held in such high esteem for so many centuries.

MIM 2160 is an important surviving instrument in the history of the clavichord. Its decorative style of veneers with *flammeleisten* suggests a south German provenance, placing it within the ambit of Froberger's music. It raises interesting questions about who owned it, how it was used, what music was played upon it and what that might have sounded like. The performances on this recording represent my current interpretative answers to some of those questions, at least as they have arisen in performing the contrapuntal music of Froberger on this unique fretted clavichord. While MIM 2160 is now much changed, the result of later rebuilding, Andreas Hermert has sifted the surviving evidence to reconstruct its putative original state and sound.

The reconstruction of MIM 2160 creates a new and very different aural experience of Froberger's music. The fretted design, for example, might not appear well suited to contrapuntal music because it prevents four pairs of conjunct notes from sounding simultaneously. These are the semitones a/b -flat, a^1/b -flat¹ and b^1/c^2 , and the tone a/b , and effect 51 places in the music. Of these, only four passages needed to be re-arranged in performance: strong, practical evidence in favour of the performance of seventeenth-century counterpoint on fretted clavichords.

The Hermert reconstruction takes us closer to how MIM 2160 might have sounded originally and provides an excellent means through which to hear Froberger's

outstanding music in new and refreshing ways. Its dynamic nuance and expressive range, lute-like qualities, distinct timbral changes across its compass, and greater clarity in complex contrapuntal music contrast strongly with the ubiquitous modern-day performance tradition on harpsichord and organ.

Johann Jacob Froberger

Froberger was born into a Protestant family of musicians in Stuttgart and baptised there on 19 May, 1616. A child at the start of the Thirty Years' War (1618–1648) he inexplicably went to Vienna in the 1630s, perhaps as a singer, became court organist to Ferdinand III (emperor, composer and generous patron of music) in 1637 and, under pressure, converted to the Catholic faith, though it is not known when or where. His life at court was punctuated by journeys abroad, often for quite extended periods. These travels took him to major musical, cultural and commercial centres and brought him into contact with a wider range of colleagues and music than Stuttgart and imperial Vienna could provide.

Shortly after his appointment in Vienna, Froberger was sent to Rome to study with the organist of the Capella Giulia di San Pietro, the greatest keyboard player of the age, Girolamo Frescobaldi (1583–1643). He resumed his duties in Vienna in 1641 but was back in Rome a few years later, probably from 1645. He briefly returned to Vienna in the autumn of 1649 but his stay was cut short, perhaps by the period of mourning following the tragic death on the 7 August of the 17-year-old empress in childbirth. He then began an extended leave, although presumably not before presenting Ferdinand III with the *Libro Secondo* autograph which is dated 'Vienna, 29 Sept 1649'.

He travelled widely to Dresden (1649?), Brussels (1650, 1652), Utrecht (1650), Paris (1652) and London (1652?). This biographic narrative has been supplemented by dedications and explanations in recently rediscovered manuscripts. These provide a number of important new details: for example, that Froberger was in Frankfurt in July and August 1658 and possibly moved to Héricourt in 1662; adding hitherto unknown information concerning the provenance and descriptive programmes of certain suites; and by revealing that his travels appear to have extended to Madrid.

Back in Vienna in 1653, his final period of stability there was ended shortly after the death of Ferdinand III on 2 April 1657 with his dismissal from court, somewhat under a cloud, in 1658. He moved to the court of Sibylla of Württemberg at Héricourt, near Montbéliard, in north eastern France by 1664 (possibly earlier) where he died on the 6th or 7th May 1667.

Froberger and Fugue

Froberger's fugal aesthetic values affinity and contrast through contrapuntal manipulation of small melodic fragments: motifs or motives. These motivic relationships ring out not only within each piece, but also between pieces and across collections of pieces. He carefully selected his music into sets of six pieces chosen for their complementary features and encyclopedic scope. Not surprisingly, the six fantasias and six canzonas of the *Libro Secondo* of 1649 form a cohesive collection of twelve pieces exploring the distinction and connection between these two important sub-genres of seventeenth-century fugue. The manuscript is sumptuously decorated by Froberger's friend, Johann Frederick Sautter, court scribe and calligrapher and son of an official at the Württemberg court in Stuttgart, and can be consulted online at **www.onb.ac.at**.

To these twelve fugues from the *Libro Secondo*, two further fantasias complete the canon recorded here: one (FbWV 207) much played and copied by later generations and the other (FbWV 208) surviving in only one French source where it is unattributed. The short 'Fuga' in D minor (included in Siegbert Rampe's catalogue amongst the canzonas as FbWV 307) is a brief extract from the Toccata FbWV 119 and has therefore been omitted.

The 'Hexachord' Fantasia, FbWV 201, so-called because of its six-note rising scale theme, was probably Froberger's best known piece in the seventeenth century and the

only piece published in his lifetime. It was included in the sixth book of the monumental *Musurgia universalis* of Athanasius Kircher (1601–1680) first published in Latin in 1650. It was not his only work to achieve fame, however. After Froberger's

death, Andreas Werckmeister published the following remark in 1697 about a canzona which modulated through all the chromatic keys:

The world-famous Froberger set a Canzone already some 30 years ago in which he transposes the theme through the whole clavier in all 12 claves, it passes through and thus leads through the circle of the fifths or fourths back to the key he started with.

This canzona, FbWV 308, is no longer extant. Six further fantasies recently came to light, along with six caprices, in the Froberger autograph manuscript dated to the last decade of his life and sold at Sotheby's in 2006. This set of twelve contrapuntal pieces present in open score suggests that fugue had assumed an even greater significance in his last years. Sadly, this source is now privately owned, and its unique contents are not available for publication or recording.

Froberger's fugues owe a great deal to Frescobaldi, with whom he studied between 1637 and 1641, and to the Italian keyboard tradition in general, including Costanzo Antegnati, Banchieri, Buus, Girolamo Cavazzoni, Nicolò Corradini, Diruta, the Gabrielis, Mayone, Rocco Rodio, Salvatore, Segni, Trabaci and Willaert. On his second visit to Rome Froberger probably studied with Kircher, rather than with Carissimi, as previously thought. He was trusted with a sophisticated composing machine of Kircher's invention, the *arca musurgica*, for composing in many styles, including fugue. Froberger demonstrated it to the courts of Florence and Mantua and to his own employer in Vienna, Ferdinand III, in September 1649 at about the time he presented him with the *Libro Secondo*.

Although Froberger deliberately restricted the copying of his music during his own lifetime, the audience for his music widened considerably after his death. The most popular fantasias, judging by their presence in the sources, were FbWV 201, 202, 204 and 207 while FbWV 205 and 206 remained unique to the *Libro Secondo* and appear not to have circulated at all. FbWV 202 (titled 'ricercar') and 204 were printed using Italian keyboard tablature by Ludwig Bourgeat in *Diverse Ingegnosissime ... Partite* in Mainz in 1693 along with two further canzonas (FbWV 303 and 304 but both entitled

'capriccio') in the second volume, *Diverse Curiose è Rare partite ... Prima Continuatione* in 1696. With Estienne Roger's *10 Suites de Clavessin* in Amsterdam (no date but probably 1698), these three collections enabled a selection of Froberger's pieces to become widely and rapidly known in the main musical centres of Europe.

The Music

Keyboard fugue is an instrumental imitation of vocal polyphony — a Renaissance conceit — with the keyboard replacing a consort of voices. Froberger's fantasias and canzonas (and his *ricercars* and *capriccios*) are four-voice fugues written on four staves of music, one staff for each voice, soprano, alto, tenor and bass. What instrumental fugue may lack through the absence of text setting, it more than makes up for in ingenuity of counterpoint and physical demands on the player. Fugue has been taught to musicians for many centuries and acquired its own, arcane technical language. Oddly perhaps, and more so than any other type of music, it exists equally on paper and in sound, and can be studied silently and experienced aurally. Like all abstractions it defies description in words and its necessary complexities can only be fully appreciated when the finger, ear and mind act in co-operation.

The following commentary provides a brief description of each piece and its musical technique.

The autograph version of **FbWV 201** assumes particular significance in the *Libro Secondo* of 1649 where it is positioned first in the set of six fantasias forming the *Parte Seconda* (Frescobaldi's capriccio on the same subject is published first in his *Libro di capricci*, 1624). FbWV 201 combines fugue with variation form (a technique in which Frescobaldi also excelled) and amply fulfils Thomas Morley's 1597 dictum that a fantasia should demonstrate the potential of a single musical idea 'to shew the diversitie of sundrie mens vaines upon one subject'. Eight contrasting sections are linked metrically (suggesting a single *tactus* throughout) and through a variety of fugal and thematic operations. The contrast between each section is greater and more marked than with the other fantasias (or the *ricercars*), a backwards looking feature,

perhaps, but brilliantly realized by Froberger. Each section employs a different contrapuntal or metrical device: simple exposition of the theme, diminution, *stretto*, thematic inversion, *tripla* and gigue metres, and chromaticism (enhanced here by the audibly unequal semitone steps of mean-tone temperament). It is considerably larger than its neighbours and thus atypical of Froberger's other *style antico* fantasias and ricercars which have fewer and less clearly differentiated sections. I use a vibrato or *vox humana* effect similar to the tremulant of an organ in the central section in slow chords.

FbWV 202 uses a popular subject (also used in the ricercar FbWV 404 and familiar from J.S. Bach's Fugue in E major BWV 878 and the finale of Mozart's 'Jupiter' Symphony) which undergoes diminution and syncopation in the second of its two sections. The subtlety of its subject transformations (using *inganno*-like mutation, see explanation under FbWV 205) contrasts strongly with the discrete variations of the first fantasia. The opening phrase contains (or appears to contain) both subject and countersubject motives — something of a speciality for Froberger (and the Neapolitans and Venetians) which he develops in the next four fantasias and elsewhere in his music, for example in the ricercar FbWV 401.

The single subject of **FbWV 203** evolves gradually in the manner of an extemporisation, something at which Froberger excelled. New melodic ideas emerge subtly before they are formally introduced: for example, the free countersubject of the final section is suggested in the soprano part earlier on. The first alto entry is dissonant against the bass. Other features include fugal inversion, black note notation in the central *tripla* and augmentation of the subject as a *cantus firmus* in the final section ending with a climactic *stretto* between soprano and alto. I have added extra embellishment at the opening to establish a new character, and to balance the fuller contrapuntal texture of the conclusion. The theme of FbWV 203 appears as the subject of the Canzona FbWV 303 but in shorter note values.

FbWV 204 is based on the two contrasting ideas, *sol-la-re* and *la-scia-fa-re-mi*, which when read as solmization syllables give two motives — G, A, D and A, G, F, D, E. These appear successively in the opening voice and combine simultaneously between voices to produce a masterly double fugue. The notes of the *lascia fare mi* ('leave it to me') motive are also found in the first *Kyrie* of the Gregorian mass *Cunctipotens Genitor Deus*. They appeared frequently in contrapuntal music beginning with the *Missa La sol fa re mi* by Josquin des Prez and in many instrumental fugues, for example those by Rocco Rodio, Annibale Padovano, Vincenzo Ruffo, Giovanni Cavaccio and Froberger's teacher, Frescobaldi (his *Capriccio Quarto*, 1624). Counterpoint aside, Froberger toys with his themes by changing metre and note value, and by the frequency and density of their appearances. A highly embellished version of FbWV 204 was written by John Blow in England between 1698 and 1708.

FbWV 205 encompasses a surprising range of moods. This powerful fugue begins somewhat severely but ends with abrupt energy. It has at least five different sections through which the subject gradually mutates according to the rules of *inganni* so that the 'real' identity of the theme (its prime order) is only revealed towards the end of the piece. *Inganni* (literally 'deceptions') are transformations of subject material through hexachord manipulation. Defined by Artusi in 1603, 'the inganno occurs whenever one voice part, beginning a subject, is succeeded by another that does not



use the same melodic intervals, but nevertheless retains the same names of hexachord syllables'. In FbWV 205, each stage in this evolutionary process is marked by changes of metre and character with courante (or galliard) and gigue rhythms injecting new impetus. The opening descending tetrachord (A, G, F, E) is transformed through inversion and then recombined with itself. The octave leap between the second and third notes of the subject reduces over the course of the piece to a fourth, a sixth and finally a fifth. One of these subject mutations (the one using the interval of the sixth) strongly anticipates the theme of the next piece, FbWV 206, as if one were a variation or partner of the other.

FbWV 206 is the most intense, vocal and inward of the set of six. The energy and variety of the first and third fantasias has gradually given way to a more consistently anguished polyphony (a result of the plangent rising minor 6th and falling diminished 4th) which is modal rather than tonal. That the regular countersubject of the second section is a derivation of the subject further unifies the two halves. The form is thus rounded into a complete circle: a compelling completion both for the piece and the entire set.

FbWV 207 is a counter-fugue or 'inversion fugue' in which the answer is an inversion (*inversus*) of the subject (*rectus*). Its subject, memorable for its single, cheeky chromatic note, is worked out in *stretto* and combined with a new, regular



countersubject in the last of three sections. A popular piece, it is transmitted in several versions including one in the Düben tablature with fingerings and ornaments. In different manuscripts it is also called 'Ricercar' and 'Fuga'. The subject has a similarity to that of FbWV 304 and the sixth fantasia by Anthoni van Noordt from his *Tabulatuur-boeck van psalmen en fantasyen* published in Amsterdam in 1659.

FbWV 208 is written in the Bauyn manuscript, its only source, but without the name of its author. Guido Adler included it at the end of the third volume of his pioneering collected edition of the keyboard music printed in 1903, in spite of its two-part contrapuntal style being unparalleled in Froberger's music. Such two-part pieces do, however, occur in *Moderna Harmonia di Canzoni alla Franceses op Vigesima Sesta*, Venice 1612, by Adriano Banchieri, which contains 15 two-part Canzonas and two four-voice Fantasias where Banchieri suggests each piece is repeated, first slowly 'in the manner of a ricercar ... and in the repeat strictly, rendering such a variety a new delight.' FbWV 208 begins as a ricercar and then becomes a canzona. It is written in a single section with four clear cadences and six or seven points (contrapuntal ideas or motives). The points get progressively shorter (and use increasingly shorter note values) and are deployed in different manners and intensity of imitation.

The instrumental canzona (as opposed to the vocal composition of the same name from which it is derived) is usually in three sections (often alternating duple and triple metre) with an imitative opening (the *fuga*). Its subject typically uses a long-short-short rhythm with repeated notes and is not particularly learned. Five of Froberger's six canzonas are in three sections but their character is often quite serious, and one can imagine them replacing the motet in a church service, as Praetorius advises. Each section varies the opening subject in a new way by introducing further themes, new contrapuntal devices and changes of affect. The penultimate and final sections often end with a toccata-like flourish — a throw-back to the cadential diminutions of the sixteenth-century extemporised ricercar. As in the fantasias, Froberger explores common features between pairs of canzonas, for example between the chromatic subjects of FbWV 302 and 304 and the variation structure of FbWV 303 and 306.

Taken as a whole, the six canzonas are more structurally akin than the formally diverse but thematically interrelated six fantasias, and thus the two sets complement each other.

FbWV 301 varies the subject between its three sections, as in the variation technique of the first fantasia. The second section introduces a completely new theme which combines with the subject as a regular countersubject and which is also developed independently of the main subject. The third section is a gigue in duple time (a notational practice found in some of Froberger's partitas).

The subject of **FbWV 302** has the characteristic long-short-short canzona rhythm but in longer note values and introduces a falling chromatic step between the second and third notes. Contrapuntal devices include *stretti* and a regular countersubject in the last section (perhaps suggested by the last three notes of the subject). It ends with a short flourish and a lyrical 'reminiscence' of the countersubject of the third section.

The last four canzonas include a gigue in compound rhythm, usually as the middle section, and dance metre is brought to the fore. The third section of **FbWV 303** uses an abridged version of its opening subject in such close *stretto* that the entries are only one beat apart: a musical pun on the literal meaning of 'fuga', i.e. flight or fleeing. The same is true of the equivalent section of FbWV 306.

Like FbWV 302, the subject of **FbWV 304** includes a chromatic step, but upwards on *fa*. It is similar to the subject of FbWV 207 and a fantasia by van Noordt. FbWV 304 introduces a new contrapuntal device in the second section, *rectus et inversus*, the subject appearing inverted and in its original form. There are four sections, with the last two in courante and gigue metre. Toccata-like passages are omitted between sections although the simple concluding chord sequence is embellished with fully written-out ornamentation.

FbWV 305 is the shortest and most cheerful of the set while **FbWV 306** maintains a more serious and heroic aspect. Both have a second section gigue and toccata-like

section endings, although FbWV 306 uses dactyl motives similar to the last section of FbWV 303 and has the most extended and conclusive coda passage of the set.

How should one listen to this recording? The clavichord has a surprisingly large dynamic range for such a quiet instrument. Anna Heath has recorded the sound as faithfully as possible to produce the same level of detail as the player hears. This includes key and action noise. To simulate the actual volume of the clavichord, the listener is encouraged to keep the volume of their audio equipment relatively low. I hope you enjoy this most unusual recording.

© 2020 *Terence Charlston*



Detail of front panel of the clavichord



Andreas Hermert in his workshop with his clavichord after a Spanish original from the Berlin Musical Instrument Museum and, to the left, his reconstruction of MIM 2160



The MIM 2160 reconstruction used in this recording

The instrument

Even during my training as an organ builder, I was interested in the construction of stringed keyboard instruments, especially the clavichord. Since 1988 I have been making copies of harpsichords, virginals, spinets and clavichords in my own workshop. I have studied many such instruments from collections and museums.

The clavichord cat. 2160 of the Berlin Musical Instrument Museum aroused my special interest. It may have been manufactured in Nuremberg or Augsburg between 1680 and 1700 and has features of older building traditions. It has a rectangular structure containing a hexagonal outline, similar to the clavichord illustration in Marin Mersenne's *Harmonie Universelle*, published in Paris 1636 or 1637.

Most of the strings are attached to the left side, only three pairs of strings have their hitch-pins in front of the spine; the fretting scheme is very unusual with double and triple frets: fret-free in the lowest nine notes (*C, D, E-flat, E, F, F-sharp, G, G-sharp, A*), then double fretted with Ds left free, and two triple frets (*a/b-flat/b* and *b¹/c²/c-sharp²*).

To eliminate the triple-frets, two additional pairs of strings, bridge pins and tuning pins were added, probably during the eighteenth century. For this, the positions of the bridge and several tangents had to be changed, unfortunately a new soundboard was installed. In my copy, I tried to reconstruct the original condition, which for acoustic and aesthetic reasons, the installation of a rose seemed necessary.

The temperament is quarter-comma mean-tone at $a^1 = 466$ Hz (choir pitch).

Andreas Hermert (translated by Terence Charlston)

The performer

Terence Charlston is an internationally acknowledged specialist performer on early keyboard instruments, particularly harpsichord, clavichord and organ. His broad career encompasses many complementary roles including solo and chamber musician, choral and orchestral director, teacher and academic researcher. His large repertoire and numerous commercial recordings reflect a passionate interest in keyboard music of all types and styles. His rigorous virtuosity and sensitivity to touch and expression have made him a frequent performer at collections of early keyboard instruments all over the world. He was a member of the quartet London Baroque between 1995 and 2007 and the ensemble Florilegium between 2011 and 2019. In recent years, he has developed a particularly close affinity with the clavichord and as well as this music by Froberger, he is currently recording 20th- and 21st-century music including his own compositions.

Terence is an important advocate of European keyboard music of the 17th and 18th centuries — a reflection of his artistic fascination with and critically acclaimed interpretations of this repertoire — and he has initiated many pioneering concerts and recording projects. These include editions and recordings of Carlo Ignazio Monza, Albertus Bryne, William Byrd's *My Ladye Nevell Booke*, Matthew Locke's complete organ and harpsichord music, and manuscripts and instruments belonging to the Royal College of Music and many other international collections. His current research interests focus on the analysis of keyboard music, particularly counterpoint, as an aural and performed experience.

A dedicated and much sought-after teacher, he takes pride in having been given a significant responsibility for the training of younger players and for the development of practice-led research at several prestigious British conservatoires and universities. He is Chair of Historical Keyboard Instruments and Professor of Harpsichord at the Royal College of Music, London. Previously he taught at the Royal Academy of Music, London where he founded the Department of Historical Performance in 1995. Over the last decade, he has helped to guide the exciting young vocal ensemble Amici Voices and has guest directed many of their concerts and recording projects. www.charlston.co.uk

References

Bob van Asperen, 'A New Froberger Manuscript', *Journal of Seventeenth-Century Music* 13, no. 1 (2008) <http://www.sscm-jscm.org/v13/no1/vanasperen.html>

Terence Charlston, 'Searching fantasy: Froberger's fantasias and ricercars four centuries on', *Journal of the Royal College of Organists* 10 (2016), pp. 5-27; 'Curating counterpoint: the lyrical imagination and the performance of Johann Jacob Froberger's legacy', presentation given as part of the 'Music and Ideas' series, Royal College of Music, London (2018), video available from www.charlston.co.uk

Rudolf Rasch, 'Johann Jacob Froberger's travels 1649–1653', in Christopher Hogwood (ed.), *The Keyboard in Baroque Europe* (Cambridge: Cambridge University Press, 2004), pp. 19–35.

David Schulenberg, 'Crossing the Rhine with Froberger: Suites, Symbols, and Seventeenth-Century Musical Autobiography' in Claire Fontijn with Susan Parisi (eds.), *Fiori Musicali: Liber amicorum Alexander Silbiger* (Sterling Heights, Michigan: Harmonie Park Press, 2010), pp. 271–302.

For a fuller bibliography see www.charlston.co.uk

Edition

Johann Jacob Froberger: Neue Ausgabe sämtlicher Werke: Clavier- und Orgelwerke, ed. Siegbert Rampe (Kassel: Bärenreiter, 1993–2016); vols. I and V/2.

Recording details

Recording produced and engineered by Anna Heath

Recorded in the Royal College of Music Studios, London, 9–11 October 2019

Acknowledgements

With special thanks to Andreas and Antoinette Hermert for the loan of the instrument, Peter Bavington for help maintaining it, John Collins, Margaret Glendining and Heather Windram for their invaluable assistance and to John Collins for his kind sponsorship of this recording. The producers gratefully acknowledge the part-funding of this project by the Royal College of Music, London.

Photo credits:

Cover and booklet photographs by Ben McKee

Photo of Andreas Hermert on page 14 by ABH-G

Liner notes:

© Terence Charlston, 2020

All images, texts and graphic devices are copyright and used with permission: all rights reserved

®+© 2020 Divine Art Limited (Diversions LLC in US/Canada)



“The Harmonious Thuringian”

Music from the early years of Bach and Handel by:

Johann C F Fischer | Louis Marchand
 Johann P Krieger | Johann Krieger
 Christian Ritter | Johann Christoph Bach
 Tarquinio Merula | Friedrich Zachow
 Johann Kuhlau | Johann Sebastian Bach
 George Frederic Handel

Divine Art DDA 25122

Performed on a replica of the sole surviving instrument from Bach's homeland of Thuringia.



“Mersenne's Clavichord”

Keyboard music from 16th and 17th century France by:

Antoine de Févin | Antoine Gardane
 Charles Racquet | Gérard Scronx
 Guillaume Costeley | Jacques Cellier
 Jacques Champion | Jan Pieterszoon Sweelinck
 Jean Henry d'Anglebert | Louis Couperin
 Mercure d'Orléans | Nicolas Gigault
 Nicolas Gombert | Nicolas Lebègue
 Pierre Blondeau | Pierre de la Barre | Pierre Megnier

Divine Art DDA 25134

The only existing French-style instrument built to the specifications of Marin Mersenne from 1637

“The playing on this CD is stunning. The sound is perfect. A great introduction to the period.” –

John France (MusicWeb) on “The Harmonious Thuringian”

“This is clavichord playing as it should be. A highly recommended landmark recording.” –

Paul Simmonds (British Clavichord Society) on “Mersenne's Clavichord”

WARNING: Copyright subsists in all recordings issued under this label. Any unauthorised broadcasting, public performance, copying or re-recording thereof in any manner whatsoever will constitute an infringement of such copyright. In the United Kingdom, licences for the use of recordings for public performance may be obtained from Phonographic Performance Ltd, 1, Upper James Street, London W1R 3HG.

DIVINE ART RECORDINGS GROUP



ROYAL COLLEGE OF MUSIC

London