

Travel Music as Travel Writing

Froberger's Melancholic Journeys

DAVID YEARSLEY

O motion wondrous strange, O most inconstant rest!
A man who thinks he stands is straightaway onward pressed.
O most elusive rest, so restless in repose.
Our downfall rushes in, descent we never chose,
Even as death itself. Inconstancy that took
Great toll on me is found described here in this book.
Inconstancy doth lurk within each moment's gladness;
Inconstancy alone outlives our very sadness.

—HANS JACOB GRIMMELSHAUSEN, *THE ADVENTURES OF SIMPLICIUS SIMPLICISSIMUS*, BOOK 6 (MÖMPELGARD, 1669)¹

NO MUSIC WAS CLOAKED more darkly in the allure of travel than Johann Jakob Froberger's. Commemorating encounters, incidents, and personages from across Europe, Froberger's oeuvre acquired its lasting aura not only through its unmistakable approach to harmony and gesture, but because the genius of the Froberger style was augmented by the legends of an extraordinary and often peripatetic life chronicled, if episodically, in his suites, as well as in the contrapuntal genres of the Fantasia, Capriccio, and Ricercar inspired by his Italian sojourns. Froberger's student, Balthasar Erben described Froberger as "well-travelled" (*wohl-gereist*), a characterization that might strike even the jaded tourists of our own time as an understatement:²

¹ O wunderbares thun! O unbeständiges stehen
Wann einer mäht er steh / so muß er fürter gehen /
O schlüpfgerigster Standt! dem vor vermeinte Ruh
Schnell und zugleich der Fall sich nähert zu
Gleich wie der Todt selbst thut; was solch hinflüchtig Wesen
Mir habe zugefügt / wird hierinnen gelesen;
Worauß zusehen ist daß Unbeständigkeit
Allein beständig sey / immer in Freud und Leid.

Hans Jakob Christoffel von Grimmelshausen, *Der Abentheurliche Simplicissimus Teutsch* (Mömpelgard: Johan Fillion, 1669; reprint Weinheim: VCH, Acta Humaniora, 1988), Continuatio titlepage, verso. The English translation here and throughout this essay is from Grimmelshausen, *The Adventures of Simplicius Simplicissimus*, trans. George Schulz-Behrend (Columbia: Camden House, 1993), 268. Hereafter cited as *Simplicissimus*.

² Balthasar Erben, letter of 15 February 1655, quoted in Siegbert Rampe ed., *Froberger: Neue*

Froberger's path took him to the great European capitals for study, competition, command performances at Imperial diets, perhaps even diplomatic intrigues. The impressive circuit of cities which included Rome, Paris, Vienna, Dresden, London, Brussels, and Utrecht, can now be extended to Madrid.³ According to a presentation manuscript from Froberger's own hand recently auctioned at Sotheby's, the hitherto unknown Meditation on the future death of his patroness Duchess Sibylle of Württemberg-Montbéliard was composed in Spain towards the end of Froberger's life.⁴ The dedicatee would outlive the composer.

Froberger's journeys brought him into contact with many celebrated musical figures of the age: after Girolamo Frescobaldi in Rome, came Louis Couperin and Jacques Champion de Chambonnières in Paris, Matthias Weckman in Dresden, not to mention theorists Constantijn Huygens in Mainz and Athanasius Kircher in Rome. Froberger was heard by the Governor of the Spanish Netherlands, numerous Italian and south German Princes, the English King, three Holy Roman Emperors, and a Saxon Elector. Johann Kaspar Kerll was a sometime traveling companion. Froberger's peregrinations were woven into his music, not only through the use of autobiographical annotations and subtitles, but also in the details and shape of Froberger's inimitable style. For musicians back in Germany, such as the young J. S. Bach, who were fortunate enough to be able to make copies of Froberger's music, that music spoke of travel—the suites, especially, redolent of adventure across the dangerous landscape of Europe.

Born with the Grand Tour, the seventeenth- and eighteenth-century keyboard suite was itself a kind of travelogue guiding the musical tourist across Europe. The journey mapped out in the suite's collection of movements began in Germany with the German dance, the Allemande.⁵ According to a convention that had become accepted by the second half of the seventeenth century, the Allemande was followed by the Courante, the most serious of

Ausgabe sämtlicher Werke 3 (Kassel: Bärenreiter, 2002; hereafter, *NFA*), vi.

³ See Howard Schott, "Froberger," *Grove Dictionary of Music and Musicians* and Rampe, *NFA*, 3, iv-vii. See also Claudio Annibaldi, "Froberger in Rome: From Frescobaldi's Craftsmanship to Kircher's Compositional Secrets," *Current Musicology* 58 (1995): 5-27.

⁴ "Meditation, la quelle se joue lentement avec discretion. fait a Madrid sur la Mort future de Son Altesses Serenis^{me} Madame Sibylle, Duchesse de Wirtemberg, Princesse de Montebeliard." Sotheby's, *Johann Jacob Froberger: A Hitherto Unrecorded Autograph Manuscript* (Auctioned London, 30 November 2006), 12.

⁵ This material on the suite and its dances is taken from Johann Gottfried Walther, *Musicalisches Lexicon* (Leipzig: Deer, 1732; reprint Kassel: Bärenreiter, 1953), 27-28, 189, 281, 542.

dance steps, and one that could clothe itself either in the French, or later, in the Italian style as the Corrente. The ensuing Sarabande had come to Europe from the Americas via Spain, but by the seventeenth century its lascivious origins had been obscured by the aura of regal splendor which had accrued to it in the court of Louis XIV. The Gigue traced its ancestry back to the British Isles. If only because of its name, the Allemande was associated with Germany, yet it had been articulated so gracefully by the French lutenists that, like a good tourist, it might be considered to have improved itself while in France, before returning in its most distinctive, not to say idiosyncratic, form with Froberger to its ancestral home.⁶ That the musical adventurer Froberger was one of the keyboard suite's earliest and most influential composers added to the mystique of the genre and to its capacity to conjure distant places.

The main travel agent, if you will, advertising the virtual Froberger package deal in the travel-obsessed eighteenth century was the great music critic Johann Mattheson who produced the first substantial, if error-filled, account of Froberger's travel-rich life in his biographical dictionary of musicians, *Grundlage einer Ehrenpforte* of 1740.⁷ Mattheson drew material from Johann Gottfried Walther's somewhat earlier account,⁸ but based the more vivid scenes in his narrative on a precious Froberger autograph manuscript in his possession. A copy of part of that manuscript came to light nearly a decade ago and offers striking tableaux of Froberger the traveler. Taken from the Berlin Sing-Akademie in 1945, the manuscript has since been returned to the State Library in Berlin, and has been given the shelf mark SA 4450. Its travels apparently over, at least for the time being, the manuscript bears an official Russian stamp, which, like marks in a passport or stickers on a steamer trunk, commemorates its half-century sojourn in a basement in Kiev, likely the eastern-most port of call for Froberger's music.

The contents of the manuscript are proudly cosmopolitan. It opens with six toccatas in the Italian style, and then proceeds to thirteen complete suites following the pattern: Allemande—Courante—Sarabande—Gigue. Amongst

⁶ For a discussion of the complex source situation of Froberger's suites with regard to the number of dances (e.g. the inclusion or exclusion of the Gigue) and their ordering, see Rampe, *NFA*, 3, xxxix-cxii.

⁷ The most egregious of these errors is that Mattheson's Froberger is born in 1635, almost twenty years after the correct date. See Johann Mattheson, *Grundlage einer Ehren-Pforte* (Hamburg: the author, 1740; reprint, ed. Max Schneider, Berlin: Kommissionsverlag von Leo Liepmannssohn, 1910), 87.

⁸ Walther claims to have received his information from Froberger relatives.

this group of pieces, which comprises almost three-quarters of the manuscript, are two Tombeaux, one on the death of Emperor Ferdinand III, and the other for the French lutenist and friend of Froberger, Charles Fleury, called Blancrocher. Nine of the suites—and, of course, both the Tombeaux—have sub-titles and descriptive texts of varying levels of detail that chronicle or allude to adventures beyond Germany's borders.⁹ SA 4450 contains a nearly complete set of Froberger's autobiographical pieces, and in two cases includes lengthy annotations—these were the stories used by Mattheson to fill out his account of the life and character of Froberger.

Like so many of the anecdotal biographies Mattheson collected in the *Grundlage*, his article on Froberger has much in common with the numerous accounts of travelers found in fiction of the seventeenth and eighteenth centuries.¹⁰ Indeed, invaluable insights into the literary dimension of Mattheson's Froberger biography, as well as the scenes of travel depicted in Mattheson's Froberger manuscript, are to be gleaned from perhaps the greatest German semi-autobiographical novel of the seventeenth century, the widely read and reprinted *Der abenteuerliche Simplicissimus Teutsch* by Christoffel von Grimmelshausen. Many episodes in this novel uncannily mirror those found in Froberger's programmatic suites, and establish thematic links that cross genre and medium—links that reflect the shared experience of seventeenth-century travel so central to Grimmelshausen's autobiographical fiction and Froberger's autobiographical music.

Grimmelshausen's masterpiece was published in Mömpelgard (French: Montbéliard) in 1668 in what is now eastern France. Froberger had died just outside the town one year earlier in the Héricourt Palace, the residence of his patroness, Sybilla, Duchess of Württemberg and Princess of Montbéliard (1620-1707). Both Froberger and Grimmelshausen were born and died in southwestern Germany (a region extending into present-day eastern France in Froberger's case). Both converted to Catholicism, Froberger during the Thirty Years' War so as to be able to take up a post as chamber organist at the

Imperial Court in Vienna. Both were caught in the war's vortex in their teens. Grimmelshausen escaped the bloody sacking of his hometown of Gelnhausen in 1634, but after finding refuge in Hanau, he was abducted by Croatian soldiers while skating on the city's frozen fortress moat; then only thirteen, he would remain a soldier for the duration of what he ruefully called "our German War" (*unser Teutscher Krieg*).¹¹ Froberger's native Stuttgart did not escape the hostilities, though by the time of the attacks of 1635, he had already left the city. Both his parents were claimed by the plague of 1637, a direct result of the war. The young Froberger is said to have been taken to the Imperial Court "on account of his lovely soprano voice;"¹² likewise, Grimmelshausen's protagonist, Simplicius, is gifted with "such a clear voice" (*ein so klar Stimm*) that he gains various advantages in the war, including opportunities to travel.¹³ Grimmelshausen's Simplicius is also a lutenist, and, like Froberger, triumphs in Paris. In Grimmelshausen's fiction we encounter many of the same perils—from the turbulent sweep of the Rhine to the depredations of pirates and dragoons—referred to by Froberger in the annotations to the suite movements.

In short, contemporary seventeenth-century fiction, in particular *The Adventures of Simplicius Simplicissimus*, offers a tantalizing lens through which Froberger's suites—and their later reception—may be read as musical travel writing. Particularly striking, if also illusive, is the way the novel and the suites turn to kindred modes of highly subjective narration in pursuing their parallel paths towards self-discovery, the ultimate goal of travel for both Grimmelshausen and Froberger. In what follows, I shall explore the many points of intersection between the literary and the musical genres, as they are reflected in the myths surrounding Froberger's life and works related by his seventeenth- and eighteenth-century admirers.¹⁴ What I hope to show is the way in which Froberger's lifetime project of using music to describe his travels established the harpsichord suite as music for the exploration not only of foreign lands, but also of the topography of the self.

⁹ For a full description of the manuscript see Johann Jacob Froberger, *Toccaten, Suiten, Lamenti: Die Handschrift SA 4450 der Sing-Akademie Berlin*, ed. Peter Wöllny (Kassel: Bärenreiter, 2004), xviii. Wöllny suggests that the scribe may have been the Hamburg organist and student of Matthias Weckman, Johann Kortkamp. Weckman may have owned the exemplar from which Kortkamp made his copy and which was subsequently passed on to Mattheson, though Wöllny offers at least one other possible Hamburg link to Froberger. Mattheson also refers to the manuscript in the entry on Meder in the *Grundlage* (221-2).

¹⁰ See especially W. C. Printz's autobiography in Mattheson, *Grundlage*, 265.

¹¹ *Simplicissimus*, 17; Schulz-Berend, 6.

¹² *Wegen seiner schönen Discant-Stimme*. Walther, *Musicalisches Lexicon*, 264.

¹³ *Simplicissimus*, 394-5; Schulz-Berend, 165.

¹⁴ For Froberger's biography, admirably researched and detailed by Siegbert Rampe and updated in light of new sources and findings, see his "Froberger," in *Die Musik in Geschichte und Gegenwart* (Kassel: Bärenreiter, c. 1994-2007), *Personenteil*, 7, cols. 172-88.

Froberger as Traveler

Taken as a whole the sub-titles and annotations found across the surviving sources for Froberger's music, and the descriptions of his life in early eighteenth-century biographies, foreground many of the most important aspects of seventeenth-century touring. They chronicle the traveler's relationships with nobles, princes, and princesses; great historical moments—from the election and death of emperors to the movements of Cardinal Mazarin—provide the lofty canvasses on which musical essays are rendered in the idiosyncratic style of a committed traveler of restless imagination.¹⁵ In SA 4450 Froberger's tours are given a more expansive literary dimension than that provided by previously known Froberger source materials (and in the recently auctioned autograph volume mentioned above), detailing encounters of this sort as well as the geographical landmarks of the continent—the Rhine River, the Alps, the English Channel, the capital cities of London and Paris, and Vienna, seat of the Imperial Court.¹⁶

Mattheson's concise life of Froberger as told in the *Grundlage*, which draws on the events related in SA 4450, is likewise one of adventure—the personal and creative drama played out against a turbulent geopolitical backdrop of trans-European dimensions. The opening lines of the *Grundlage* entry are colored by the Thirty Years' War in the person of a Swedish ambassador who takes the young Froberger to the Imperial court at Vienna, where his talent is

recognized by Emperor Ferdinand III. (The Swedes would become the most feared and destructive force on German soil, although they did not enter the war until the summer of 1630.) Seeking to nourish Froberger's musical gifts, the Emperor then sends him to Rome for studies with Frescobaldi. Mattheson tells us, erroneously again, that in Rome Froberger converted to Catholicism;¹⁷ the ubiquitous conflict of religion—a constant concern of the traveler in this age of confessional conflicts—figures prominently in the narrative. As in Mattheson's story of Froberger, religion weaves through the adventures of the fictional Simplicius; he too is pressed to convert, but refuses to do so, mendaciously citing his own nonsectarian, universal Christian beliefs. Given the implausibility of maintaining such a position in the midst of a religious war, Simplicius' claims yield darkly comic results.¹⁸

Mattheson's account continues with Froberger's journey to France and his encounters with the French lute masters. The biography attempts to imbue these seemingly quixotic travels with the higher purpose of the eighteenth-century *Bildungsreise*, a journey of personal growth, as it explains that Froberger the visitor is able to expand on what he learns in foreign lands: "From the Italian and French styles he brought forth in his own work a third, mixed and agreeable style."¹⁹ Mattheson's Froberger embodies the uniquely German capacity—one especially important to Germans defensive about charges of parochialism—for synthesizing foreign musical ideas: the traveler observes and participates, expanding his horizons and his skills. As Richard Lassels put it in his seminal *Voyage of Italy* (the book that coined the term 'Grand Tour'), "if this world be a great booke ... none studdy this great Booke so much as the Traveler."²⁰ From Paris Froberger goes to Dresden where, Mattheson reports, he is praised by Johann Georg II, the Saxon Elector, to whom he presents an autograph collection of the music that represents the fruits of his travels: toccatas, capriccios, ricercars and suites. His masterful calligraphic representations of his keyboard works are precious objects, beautiful and rare enough to adorn the impressive collections of the Saxon and Imperial houses.

¹⁵ For a list of annotations in the sources of Froberger's keyboard music, see the second of the Tables from David Schulenberg, "Traveling With Froberger: His Programmatic Keyboard Pieces in the Light of Seventeenth- and Eighteenth-Century Aesthetics," paper read at 2006 Annual Meeting of the American Musicological Society. Forthcoming as "Crossing the Rhine With Froberger: Suites, Symbols, and Seventeenth-Century Musical Autobiography," in *Fiori musicali: Liber amicorum Alexander Silbiger* (Harmonie Park Press: Sterling Heights, Michigan). PDF at: www.wagner.edu/faculty/dschulenberg/filestore2/download/432/froberger_ams_exx.pdf, accessed March, 2008.

¹⁶ Less-well-known pieces attributed to Froberger among the returned Sing-Akademie materials only magnify the composer's persona as traveler. SA 4442 contains a suite in F minor, sub-titled *Die Hochstädter Leuchte* (The Lights of Hochstadt), a welcoming and lovely sight for travelers on the Rhine heading to Vienna. Whether or not the piece is by Froberger, the aspect of travel it reflects would have fit perfectly with the image of the composer. A musical evocation of the lights of the charming, small city implies travel towards it, a landscape seen from afar which inspires hopes for shelter and food. Getting caught in between cities without such provisions, perhaps even in time of war, provides the title for another suite, this one in E-flat Major, attributed to Froberger in the Sing-Akademie materials (SA 4443): *Das Nachtlager* (The Bivouac) is a representation of the difficulties of travel and the toughness of the traveler. Likewise *Der Nasweise Orgelprobierer* (The Smart-Aleck Organ Tester), also attributed to Froberger in SA 4444, evokes a traveler—an itinerant organ expert moving from town to town and providing his dubious services. For a list of these items see Wollny, ed., *Toccaten, Suiten, Lamenti*, xiv.

¹⁷ *Grundlage*, 88. In fact, the conversion to Catholicism had already taken place earlier in Vienna.

¹⁸ *Simplicissimus*, Book 3, Chapter 20; see also Book 3, Chapter 5.

¹⁹ *Er brachte, in seinen Sachen, aus dem italienischen und französischen, einen dritten und vermischten angenehmen Styl hervor. Grundlage*, 88.

²⁰ Richard Lassels, *The Voyage of Italy* (Paris: n.p., 1670), preface, unpaginated. Viewed online (2008) on *Early English Books Online*. Lassels' book was translated into German three years later as *Außfürliche Reyse-Beschreibung durch Italien*, trans. Johann Christoph Salbach (Frankfurt: J. G. Schiele 1673).

Mattheson ascribes Froberger's next journey to personal whim alone: "In the meantime he felt the urge again to travel; his fancy pushed him toward England."²¹ Now answering to his own free-roaming spirit, the traveler departs for undefined reasons: the dictates of a heavenly or temporal lord, or domestic obligation, are brushed aside as *Wanderlust* overtakes our hero.²² Froberger's impulse to travel to London, in Mattheson's telling, parallels the seemingly abrupt journey of Simplicius, who is motivated simply by an overwhelming "desire to see the world."²³ Indeed, the title page of Grimmelshausen's novel promises to describe the life of "an unusual vagrant" (*Die Beschreibung deß Lebens eines seltzamen Vaganten*)—one who wanders without defined goals, surviving by his unique talents, and, of course, luck.

After beginning his account by sketching these biographical events, Mattheson then relates at greater length scenes described in SA 4450 in the annotation to the opening movement of the Suite in A Minor, FbWV 630. Having already been robbed on the road from Paris to Calais, Froberger is beset again on crossing the English Channel, when his ship is raided by pirates. Completely bereft, Froberger turns up in London "full of sorrow in thrown-together seaman's clothing."²⁴ Brigands and pirates were a constant threat to the seventeenth-century traveler, and added a crucial element of excitement to travel fiction. Not surprisingly, they appear in *Simplicissimus*, and divert Simplicius' unpredictable course;²⁵ the dampened spirits and bedraggled clothing of the battered traveler then offer opportunity for parody when, after the sacking of Gelnhausen, our hero appears in Hanau in a most ludicrous outfit described in great detail and including "a threadbare and multifariously mended coat" over which he wears "the hair shirt instead of a cape," for, our narrator tells us, he "had cut off the sleeves and was using them for stockings."²⁶

²¹ "Inzwischen bekam Froberger noch fernere Lust zum Reisen, und zwar so stund ihm sein Sinn nach England." *Grundlage*, 88.

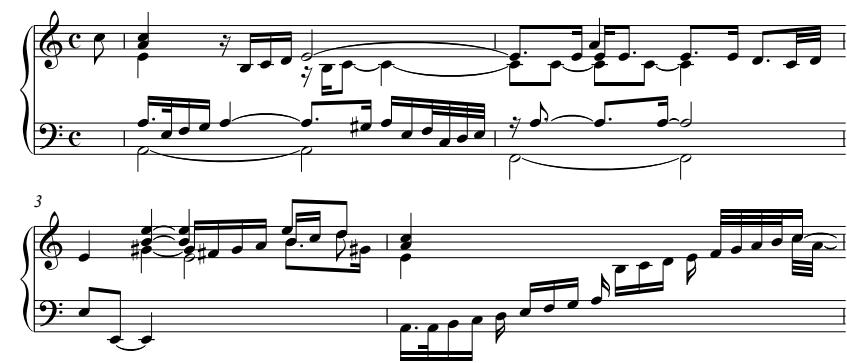
²² For more on rash, seemingly unmotivated travels, especially in the novels of the musician-writer Johann Beer, see Knut Kiesant, "Das Reismotive in den Romanen Johann Beers," in *Johann Beer: Schriftsteller, Komponist und Hofbeamter, 1655-1700*, ed. Ferdinand van Ingen and Hans-Gert Roloff (Bern: Peter Lang, 2003), 344-61.

²³ "... mich die Begierde / die Welt auch zu beschauen / überherrschen liesse. *Simplicissimus*, 45; Schulz-Berend, 21.

²⁴ *Er kam also voller Bekümerniß, in einem zugeworffenen Schiffer-Kleide, nach London. Grundlage*, 88.

²⁵ See for example *Simplicissimus*, 606; Schulz-Berend, 260.

²⁶ *Über diesem abgangerem / und doch zu vielmalen verbessertem Rock / trug ich das bärin Hemd / an*



Example 1 *Plaincte fait à Londres* (FbWV 630), mm. 1-3

In London, Froberger finds work pumping the bellows for the court organist, but, distracted and forlorn, raises them too high and is promptly beaten up by the organist. This drubbing prompts Froberger later to compose the 'Plaincte fait à Londres pour passer la Melancolie' (Plaint composed in London to relieve melancholy), FbWV 630 (see example 1), the Allemande to which he attached the prose explanation used by Mattheson in the *Grundlage*.

Up to this point, Mattheson's language describing the Paris to London voyage draws on, but is not identical to, that of SA 4450. But Mattheson then goes on to fill out the tale, drawing either on another now-unknown source or stories circulated orally into the eighteenth century. What Mattheson offers us beyond the account provided in SA 4450 is a colorful scenario of Froberger improvising his way out of trouble: the inveterate travelers Froberger and Simplicius survive, of course, by thinking on their feet, and both are great extemporizers. During a break in the music-making that has continued after Froberger's beating, and as the wind is emptying out of the organ's bellows, the now-or-never moment is upon the beleaguered traveler. Froberger, who, one must infer, has been lurking somewhere in the banqueting hall even after having been abused by the organist, suddenly leaps over to the instrument, "grab[s] a dissonant chord and then resolve[s] it to pleasing concord."²⁷ The extraordinary flourish is immediately recognized, in a coincidence of the sort vital to contemporary fiction (and opera), by a "foreign lady," who, astonishingly, had studied with

statt eines Schulter-Kleids/ (weil ich die Ermel an statt eines paar Strümpffs brauchte / und dieselbe zu solchem Ende herab getrennet hatte). Simplicissimus, 66; Schulz-Berend, 30.

²⁷ *Grundlage*, 89.



Example 2 “Lamentation sur ce que j’ay esté volé” (FbWV 614)

Froberger on the Continent.²⁸ For Mattheson’s Froberger, the revelation is spawned by a single musical gesture, succinctly confirming through dramatic action an aesthetic point that many of Mattheson’s readers already knew to be true: that the Froberger style is unmistakable. Though associated with an adventure other than the London journey, the Allemande of the G Minor Suite, “Lamentation sur ce que j’ay esté volé” (FbWV 614), in SA 4450 opens with the kind of striking dissonance that could spark the imagination of the player to see and hear the intrepid Froberger in action—the sort of passage calculated to make the most of the wind from the quickly collapsing organ bellows in England (see example 2).

According to Mattheson, after the moment of recognition the king is informed of the presence of the great Froberger, and a harpsichord is produced for the weary traveler’s immediate apotheosis. The traveling virtuoso quickly captivates the royal gathering. The turn-around from beggar to honored foreign visitor is complete. All this, too, is a staple of travel novels and of opera plots: the incognito arrival and the true identity revealed through personal skill or physical attribute: lovely voice, birthmark, or ancestral ring proves a birthright.²⁹ Froberger’s musical genius is his defining attribute; like the prince in rags, his true character cannot be obscured by his clothes.

Musical travel here is not only about physical danger, the triumph over tribulation, the rightful recognition of talent far from home. More fundamentally it is about searching out a place and condition where music as personal as the London ‘Plainte,’ FbWV 630, can be composed: this Allemande, like so many others by Froberger, is a road piece.

²⁸ Simplicius, too, benefits and suffers from many such outlandish coincidences. See especially *Simplicissimus*, Book 4, Chapter 10.

²⁹ See *Simplicissimus*, Book 5, Chapter 8, where Simplicius finally learns that he is of noble birth.

Telling the Tale

Most remarkable, not only because of its length but because of its detail, is the literary text for the Allemande of the Suite in E Minor (FbWV631) found in SA 4450 (see Figure 1). Twenty-six actions are fitted into a mere fifteen measures of music; these actions are marked by numbers placed above each system, and then described in detail in the annotation below. Even at first glance, it is clear that a relatively small amount of music is being asked to convey a long, intricate story. The text, passed down uniquely in SA 4450, describes an incident that took place during a journey along the central artery of European travel, the Rhine River. The Rhine was as crucial a juncture in any traveler’s experience as the English Channel and the Alps, both of which are also recalled in SA 4450 by Froberger’s musical imagination. Mattheson had referred to the Suite in E minor and the events it depicts in the *Grundlage* article on Froberger, as well as in the course of his discussion of the descriptive power of music in the *Vollkommener Capellmeister*; but until the reappearance of SA 4450, the identity of the ‘Allemande made while crossing the Rhine’ had been unclear, only guessed at incorrectly.³⁰ The rediscovery of the original text presents us with a short piece more action-filled than could possibly have been imagined:

Being an account of how the Allemande is meant to be understood. Count von Thurn wishing to travel on the Rhine, from Cologne to Mainz, along with several other gentlemen, among whom were his major domo Monsieur Mitternacht, two Mssrs. von Ahlfeldt (noblemen from Holstein), Monsieur Bodeckh, and Froberger, this little company made merry at St. Goar (where one is given the neckerchief), to such an extent, that it lasted until around three o’clock toward daybreak on Midsummer Eve, the 24th of June, but when they returned to the ship, completely worn out, at five o’clock, each sought out a place, where he wished to sleep. Monsieur Mitternacht, being last, had to take a spot in the skiff, the ship being already fairly full. Lest his dagger disturb his sleep, he sought to hand it to the crewman (as can be seen in No. 1), who was unable, however, to reach it from the big ship; whereupon Monsieur Mitternacht, although holding fast with one hand to the big ship, which was constantly moving about, leaned too far over the skiff, and, owing to the weight of his body, fell unexpectedly into the water, as can be seen in No. 2. Not only did this occasion great confusion aboard the ship, so that the one ran this way, the other that, creating a commotion hither and thither on

³⁰ See Rampe, ed., *NFA IV/1*, xvii–xviii. The Bulyowski manuscript merely equipped the piece with the subtitle “nommée Wasserfall” (named waterfall).

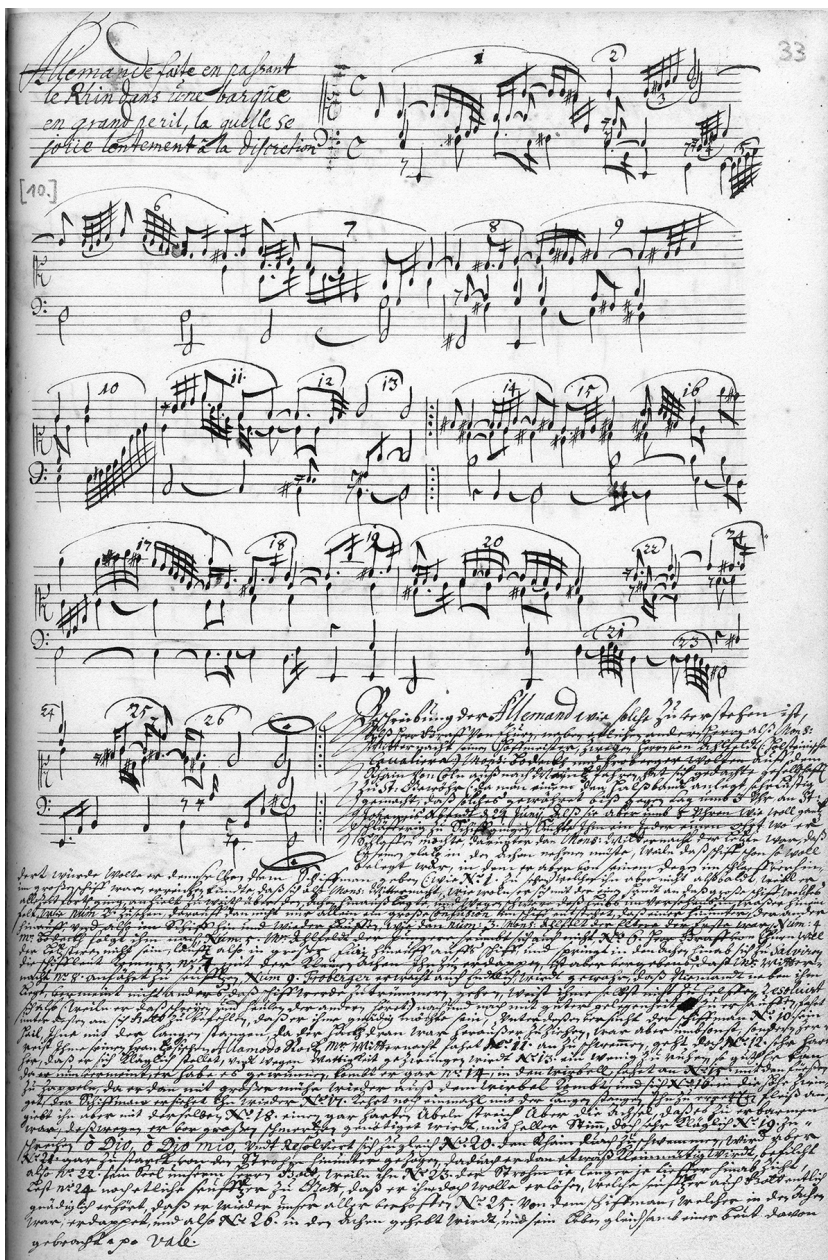


Figure 1 Allemande faite en passant le Rhin dans une barque en grand peril, (FbWV631), SA 4450. Courtesy of the Sing-Akademie zu Berlin.

board, but (No. 3) Monsieur Ahlfeldt the Elder was the first, followed by (No. 4) Monsieur Bodeckh, and (No. 5) Monsieur Ahlfeldt the Younger does not hesitate either. Now Count von Thurn (No. 6), not wishing to be last, runs about on the ship in great fury, and leaps down into the skiff to rescue himself. The crewmen arrive (No. 7) to reach him with the little skiff, but to no avail, so that Monsieur Mitternacht (No. 8) begins to groan. (No. 9) Froberger too awakens at last, and perceiving that there is no one lying beside him, concludes nothing less than that the ship is about to be wrecked. As there is nobody to help him, he resolves, upon hearing the cries and howls of the others, to drown slowly and with good grace, and begins to commend his spirit to God, that He might be merciful. Meanwhile the crewman (No. 10) tries to prove his mettle, by pulling [Monsieur Mitternacht] out with the long pole, on which is fashioned a hook; but in vain, merely succeeding in tearing his modish French coat. Monsieur Mitternacht (No. 11) now begins to swim, but with such difficulty (No. 12), that he lands in a pretty pass, and is forced by exhaustion (No. 13) to rest a little, as well as he might. Believing himself to be out of harm's way, he lands (No. 14) in the whirlpool and begins (No. 15) to thrash his feet. Escaping the whirlpool with great effort, and (no. 16) forcing himself upward, he is again spotted by the crewman, who (No. 17) diligently returns with the long pole to rescue him, but gives him (No. 18) such a vicious blow across the shoulder with the same, that it was heartrending to behold. In great pain, [Monsieur Mitternacht] is forced to cry out in a loud voice, yet most lamentably (No. 19) *ò Dio, ò Dio mio*, and resolves forthwith (No. 20) to swim through the Rhine. But so swift is the current, that (No. 21) he is drawn under, making him fairly lose heart, and he (No. 22) commends his soul to the Lord. As the current (No. 23) draws him deeper and deeper into the depths, he (No. 24) heaves a few more sighs to God, that He might rescue him, which sighs, finally the Lord graciously deigns to hear, so that, contrary to all hopes, he is (No. 25) reached by the crewman, who was on the skiff, and is thus (No. 26) heaved into the skiff, his life rescued, one might say, as booty. Vale.³¹

This is a classic near-debacle of the seventeenth-century traveler. The characters involved are men of high standing and make for a diverse cast of diplomats and officials, international and cosmopolitan. The Count von Thurn is most likely Marcus Antonius Mamuca von Thurn (dell Torre), born in 1636, who would have then been eighteen years old, and was apparently on the Grand Tour along with his servant Monsieur Mitternacht.³² The scene is set at

³¹ For the German text in modern type, as well as the English translation, see Wollny, ed., *Froberger: Toccaten, Suiten, Lamenti*, xii.

³² Wollny, ed., *Froberger: Toccaten, Suiten, Lamenti*, xxxi. See also Zedler, *Universal-Lexicon*, XLIII, cols. 1997-2003.

the dangerous rapids of St. Goar on Midsummer night, a time of revelry, only augmented by the traditions of drink associated with the town. All visitors to St. Goar were invited to put their head through a brass ring set into the masonry of the river's embankment, then were asked if they wanted to be baptized with water or wine. Those who opted for wine had to treat their traveling companions to a round of drinks; those who chose water were immediately doused with a bucket pulled from the Rhine.

The dangers of the Rhine at St. Goar were stressed in many a travel book,³³ but the portentous allusion of the Allemande's subtitle to "great peril" seems at least partly undone by the comic nature of the subsequent events. Drowning, while drunk or sober, is no joke, but the scenario could have been taken directly from the hilarious passage in *Simplicissimus*, in which our hero finds himself in an overcrowded boat that capsizes on the Rhine.³⁴ Indeed, Froberger's vibrant musical chapter is the equal in verve to Grimmelshausen's, in which drunken revels, slapstick miscues and escalating over-reaction lead helter-skelter to the brink of a tragedy that is averted only through the Lord's intervention—or so it is claimed.³⁵ Once Simplicius is pulled into the rescue skiff, he immediately begins to lie—saying first that he is an organist!—in flagrant violation of his vows to God made moments earlier while struggling in the river. In Froberger's scene, the floundering man cries out to God, but is then compared to booty when he is pulled from the powerful current. The matter-of-fact simile throws cold, comic water on the mortal pleas just uttered both by the drowning man and by Froberger himself. Here we discover the core of the comedy of Grimmelshausen and Froberger: that death shadows the events makes them all the more gripping. In a dangerous and deadly world of travel—and war—accidents and random misfortune take on twisted, almost perverse, meaning. Simplicius survives the most brutal acts of war and pillage, only to be nearly drowned when his bumbling band of robbers is just starting out on one of their capers. Simplicius is eventually rescued by the very ship he had hoped to rob. Froberger's scene moves from the giddiness of a midsummer booze-up to a near-death experience, after lurking misfortunes have threatened to become

³³ My favorite of these accounts is somewhat later: Ann Radcliffe, *A Journey Made in the Summer of 1794, through Holland and the Western Frontier of Germany* (Dublin: Porter, 1795), 305.

³⁴ *Simplicissimus*, Book 4, Chapter 10.

³⁵ In the novel, as in Froberger's Allemande, fearful struggle against the maelstrom ensues, as do urgent prayers to be saved, if not physically, then spiritually, by God. *Ibid.*, 424-30; Schulz-Berend, 180-83.

the stuff of high pathos. In Froberger's prose account, as in Grimmelshausen's novel, the relief of rescue turns the deadly serious situation into comedy.

But Froberger's intensely poignant and poised musical voice does not come across as frivolous or even light-hearted, for it exudes a seriousness of purpose and perspective, even if the events might themselves seem otherwise. For Mattheson, Froberger's 'Allemande made while crossing the Rhine' provided the resounding rejoinder to those who doubted the mimetic powers of music; this piece, he asserted, brings the twenty-six actions described in the text "before one's very eyes and ears" (*vor Augen und Ohren*).³⁶ But notwithstanding Mattheson's apparent claims for its representational specificity, the Allemande can hardly be construed as thoroughly and precisely pictorial.³⁷ It is true that the rushing around the boat by various men in the quick figures of No. 3, No. 4, and No. 5 (at the end of the first system) and the belated move to join them by Count Thurn can be understood as fairly straightforward musical illustrations of action, but these musical figures are more rapid individually and as a whole than the physical action they purport to describe. At No. 10 (the beginning of the third system) the quickly ascending scale succinctly describes the tough-guy crewman trying to pull the floundering Mitternacht from the swirling water; the subsequent leap down a tenth to the low C marks the failure of that attempt, as Mitternacht gets sucked back into the current. The dotted rhythms that follow at No. 11 are convincing enough as an evocation of Mitternacht's sputtering attempt to swim against the stream. The cries to God—"ò Dio, ò Dio"—at No. 19 accord affectively with the music. The low thirty-second notes of Nos. 21 and 23 ominously suggest the whirlpools sucking Mitternacht under. At Nos. 25 and 26, the final cadence provides the resolution of rescue. As these moments of relatively direct representation come fleetingly into focus, it is as if suddenly vivid memories have momentarily stirred the musical imagination.

Indeed, this music strikes me as asking to be read more as an allusion to, or meditation on, events rather than an exact depiction of them. Perhaps the greatest hindrance to hearing the piece as a linear narrative is that the Allemande abides by the generic demands of its binary form, thus rendering problematic the notion that Froberger is describing things in straightforward fashion. If this were true, it would mean that, as Mitternacht treads water at

³⁶ Mattheson, *Vollkommener Capellmeister* (Hamburg: Herold, 1739; reprint Kassel: Bärenreiter, 1954), 130.

³⁷ For a critique of Mattheson's claims for Froberger's music see J. A. Scheibe, *Critischer Musikus* rev. ed. (Leipzig: Breitkopf, 1745; reprint Hildesheim: Olms and Wiesbaden: Breitkopf & Härtel, 1970), 90.

No. 13 before being sucked into the eddy in the second half of the piece, he is first transported back to a reprise of the first section and therefore onto the boat, only to be dumped into the water again at No. 2. Such replaying of events implies reflection on action, not a direct musical reenactment of it. This recalls shifts in *Simplicissimus's* narrative between descriptions of action and the narrator's unflinching critique of his own motives and morals. The novel moves between at least two narrative voices, often somewhat difficult to disentangle: that of the young Simplicius living his life at full tilt, having long loosed himself from his earlier ethical moorings, and that of the aged, wise hermit he later becomes, commenting unflinchingly on the folly of his younger self. Similarly, the drunken foolishness of Froberger's party is what leads to the near catastrophe, but the piece itself is wise and considered. Frigid water is the moral wake-up call, but it is not the prime stuff of the music: when characters stray from the path of righteousness and survive, contemplation and confession are called for.

Froberger's calm acceptance of his anticipated death by drowning might even be read as a self-ironizing gesture, like those opportunistic pieties expressed by Simplicius as he is swept along by the same river. On describing Froberger's real death Mattheson refers to his virtue-loving, God-fearing spirit (*tugendliebendes, Gottfürchtiges Gemüth*); in the Allemande it is as if author/narrator, Froberger, must play his assigned part, reflexively assuming that his end is near. The plaintive tone of the piece is also that of the narrator in Simplicius, always dubious, if not explicitly critical, of his own actions on his escapades on and in the Rhine. Direct signification gives way to abstracted rumination.

Like Grimmelshausen, Froberger steps back from the events described and presents them as a cautionary tale. The furious early morning struggle against the Rhine at midsummer is retold, or reconsidered, in a twilight of brooding contemplation. Both *Simplicissimus* and the Suites evince a notable absorption in the moment, evident in the immediacy—the *now-ness*—of their narrative voices. There is a restive quality in Froberger's Allemandes but also a contemplative stillness: moments of harmonic and figurative stasis alternate with flashes of movement, indecision is brushed aside by apparently resolute actions, only to retreat towards doubt again. In both Grimmelshausen and Froberger, pained disquiet not only alternates with poised reflection, but the two are folded into one another, as if the one is not possible without the other.

Lonely Abroad

The reflexive turn towards death, and its attendant melancholy in the literary text of the 'Allemande made while crossing the Rhine' appear in almost all of the opening movements of Froberger's suites in SA 4450, from the mournful London 'Plainte' to the manuscript's other Meditations, Tombeaux and Laments. Melancholy was both a motivation for and an attitude toward travel, well known to Mattheson, from whom we learn that Froberger arrived in London "full of sorrow" (*voller Bekümmerniß*). In *Simplicissimus*, humanity's unspeakable, ubiquitous cruelty darkens the narrator's apparently buoyant voice as he moves through the world. Eventually, this underlying sense of loss leads to his removal from society, and to a lonely, guarded existence on the desert island where he is marooned, remaining there by choice at the end of the novel.

"Get thee gone," advises Robert Burton in his seminal *Anatomy of Melancholy* (1621-6); seek relief from depression through "a change of air and soil."³⁸ The urge to travel continually resurfaces: "You fool," says Simplicius to himself, "you are not tied down or locked up. The whole wide world is open to you."³⁹

War and its aftermath complicate travel and the presentation of the self along their path. The 'Lament on my having been robbed' (Lamentation sur ce que j'ay esté volé), FbWV 614, composed after Froberger was whipped by soldiers on his way from Brussels to Leuven, refers not only to stolen possessions but also to the degradation of the spirit; it is not simply the physical abuse that causes Froberger's despondence, but the enduring humiliation. The melancholic piece Froberger then composed is an attempt to overcome the terror and salvage the pride so bruised from the encounter. Violence is central, from the very beginning, to *Simplicissimus*. Not only does war damage Simplicius indelibly, but it also sets the scene for the novel as a whole. On the frontispiece, the narrator informs us that:

I was born through fire like the Phoenix.
I flew through the air, but was not lost,
I wandered through the water, and traveled over land,
with such flittings (and effusions) I made myself known,

³⁸ Robert Burton, *The Anatomy of Melancholy*, ed. A. R. Shilleto, 3 vols. (London: Bell & Sons, 1893), 3: 229. See also Ulrich Breuer, *Melancholie und Reise: Studien zur Archäologie des Individuellen im deutschen Roman des 16. – 18. Jahrhunderts* (Münster-Hamburg: Lit Verlag, 1994), 159.

³⁹ *Du Narr / du bist ja nicht eingesperrt oder angebunden / die gantze weite Welt steht dir ja offen. Simplicissimus*, 479; Schulz-Berend, 205.

but it often saddened me and seldom delighted me,
What was that? I have put it in this book
so that the reader may do exactly as I now do,
remove himself from foolishness and live in peace.

[Ich wurde durchs Feuer wie *Phoenix* geboren.
Ich flog durch die Lüffte! wurd doch nit verlorn,
Ich wandert durchs Wasser, Ich raißt über Landt,
in solchem Umbschwermen macht ich mir bekindt,
was mich oft betrüebet und selten ergetzt,
was war das? ich habs in diß Buch gesetzt, damit sich der Leser gleich wie ich itzt thue,
entferne der Thorheit und lebe in Rhue.]⁴⁰

The fire of the opening line is the conflagration of the Thirty Years' War. The adventures that the novel will go on to relate seem to be exciting, even fun, when narrated directly, but as the perspective pulls back each time to the narrator at the end of his life, the events are reconsidered in the sadness of retrospect. As with Froberger, and in spite of Burton's prescriptions in *Anatomy of Melancholy*, the novel will make clear that travel does not quell a fundamental darkness, but rather deepens it. Melancholy is part of the baggage of the traveler even carried with him on his eventual removal from society—to the desert island or to the castle of Montbéliard.

What was that? It is not only melancholy, but also self-doubt that colors the faltering attempt at understanding the life and actions recounted. Grimmelshausen's self-doubting question inserted into the Frontispiece's poem before the cautionary words that close it, can, according to Ulrich Breuer, be understood as central to the sense of the novel, "insofar as it derives from a poetic mode of reflection, and of the lonely, solitary memory which passes through the places of recollection and is therefore necessarily melancholic."⁴¹ The first person narration of the novel encourages these reflections and allows a provisional victory over the past.⁴² The telling offers a form of therapy, as it does, too, for Froberger who writes his *Allemande* in London precisely to overcome sadness: "pour passer la Melancholie." Melancholy is not caused only by external events, pirates and the death of friends; in Froberger, as in *Simplicissimus*, melancholy both spawns and shadows the journey.

⁴⁰ *Simplicissimus*: frontispiece. Emphasis mine.

⁴¹ Breuer, *Melancholie und Reise*, 210.

⁴² For more on this perspective see Breuer, *Melancholie und Reise*, 202-11.

There is a large body of thought that interprets the incessant desire for travel as driven by a fear of death.⁴³ Of course, earthly journeys cannot provide an escape from death. Grimmelshausen's question (What was that?) is asked with respect to his own travels and existence, What was this life? The question invokes death. Froberger's most explicit confrontation with the same issue comes in his 'Meditation on my future death' (Meditation faite sur ma mort future), FbWV 620, composed, as SA 4450 inform us, in Paris, far from home (see figure 2).

In the manuscript Froberger noted the very date and place of composition, which were then passed on in SA 4450: the traveler commits these thoughts to paper on May Day, considering his death just as Paris is celebrating the return of life with spring. Mortality is a constant presence for the traveler; death lurks everywhere and is faced resolutely by our musical narrator and travel guide, Froberger, not only on the Rhine but also in his rooms in a distant city. How else are we to explain the question mark at the bottom of the page—the one the composer adds after the words *Memento Mori Froberger?*⁴⁴ Does the question mark ask: "How could you have forgotten that your death will come, for the certainty of death is only confirmed by travel?" It is as if distance from the certainty of home demands this confrontation, one that is joined, if not resolved, through musical reverie. Yet it seems to me that the music offers no cure, and only a modicum of solace. Like the narrator in *Simplicissimus* and the book's first question—what was that?—there is doubt and even disbelief with respect to the act of telling, as if the narrator cannot adequately describe what has happened, cannot capture his feelings completely. How can music be more than ephemeral and meaningless, given the impermanence of the medium and the fleetingness of life on earth? And how can the malleable and willful sensibilities of the narrator be trusted, not least by himself?

Or does the question mark challenge the notion of identity, and therefore encapsulate the difficulties of attaining full self-knowledge even after the travels of a lifetime? It is a sign that is figuratively and literally self-effacing, the punctuation drawing retrospective attention to the inconsequential nature of

⁴³ I am thinking especially of Horst Martin Müllenmeister's classic essay "Lust auf Reisen: Anmerkungen zu Theorien des Tourismus" in *Reisen und Reiseliteratur im Mittelalter und in der Frühen Neuzeit*, ed. Xenja von Ertzdorff and Dieter Neukirch (Amsterdam: Rodopi, 1992), 6-28.

⁴⁴ Philippe Vendrix, "Froberger et la mort," in *J. J. Froberger, musicien européen*, ed. Denis Morrier (Paris: Klincksieck, 1998), 77-88. As noted above, the autograph manuscript auctioned in 2006 at Sotheby's contains a 'Meditation on the future death of Duchess Sibylla'; here, too, Froberger adds at the end "NB Memento Mori Sibylla?"—using a question mark. See Sotheby's, *Johann Jacob Froberger: A Hitherto Unrecorded Autograph Manuscript*, 9, 12.



Figure 2 Meditation faite sur ma mort future, la quelle se joie lentement avec Discretion à Paris 1 May Anno 1660, (FbWV 6111), SA 4450. Courtesy of the Sing-Akademie zu Berlin.

the act of music in light of the transitory sweep of earthly life and the inevitable leveling effect of death. Like “What was that?” in *Simplicissimus*, the question mark projects a fundamental sense of unease. After all that, the quickness of the journey—whether down the Rhine or through life—renders meaningful description of it impossible. The postscript reminds us that oblivion is the silence after the music. Life is a journey, through the musical imagination and over the European landscape, and stillness marks its end.

Simplicius’ final earthly journey takes him to that desert island, where he, too, inscribes his own “Memento mori” on a tree trunk.⁴⁵ Given the impact of the Thirty Years’ War on Froberger and Grimmelshausen, it is not surprising that the summation of both their work can be found in the same two words. The phrase and its varied linguistic, musical, and visual representations and evocations was pervasive during the German catastrophe and its aftermath.⁴⁶ The bleak, final image from the South German engraver—and organist—Hans Ulrich Franck’s haunting series of anti-war images is also entitled “Memento mori” (figure 3). The strange beauty of the image, like the strange beauty of Froberger’s music, confronts the traveler at the end station of the earthly itinerary.

Life’s journey, even to its outer geographic limits and its most interior musical reaches, is towards death. The point of making the journey is to face that truth.

Posthumous Travels

After his death Froberger was remembered and mythologized. His fame and music outlived him, in spite of his efforts to restrict the circulation of his manuscripts at the end of his life. More than thirty years after Froberger’s death, Johann Kuhnau acknowledged the seminal role of his music in dramatizing distance, landscape, and action within the seemingly modest confines of the suite. In the preface to his *Biblical Sonatas* of 1700, Kuhnau, who could only have learned of the picturesque nature of Froberger’s suites through word of mouth and from the traffic in manuscript copies, wrote that in his own attempts at musical narration and the representation of affect, he should not be thought of as “the first person to have hit upon such inventions unless one were

⁴⁵ *Simplicissimus*, 609-18 and Continuatio, chapter XXIV, unpaginated.

⁴⁶ See Ferdinand van Ingen, *Vanitas und Memento Mori in der Deutschen Barocklyrik* (Groningen: J. B. Wolters, 1966), and, again, Martin Knauer, *Bedenke das Ende: Zur Funktion der Todesmahnung in druckgraphischen Bildfolgen des Dreißigjährigen Krieges* (Tübingen: Max Niemeyer Verlag, 1997).



Figure 3 Hans Ulrich Franck, “Memento mori” from Thirty Years’ War Series (mostly after 1648). Courtesy of Graphische Sammlung Albertina, Vienna

to be ignorant of the various *batailles*, waterfalls, *tombeaux* and equally, entire sonatas composed in the same manner by the renowned Froberger and other excellent composers.”⁴⁷ While many of Froberger’s suites took European travel as their theme, Kuhnau used his example to depict biblical events even farther removed in time and place. For Kuhnau and many others the knowledge of real pieces by Froberger mingled with the stories of the restless composer himself.

The mystique of Froberger’s travels and his personal style extended still farther north to Denmark, where Christian Ritter (c. 1645-1717) wrote *Tombeaux* as melancholic *Allemandes*.⁴⁸ Froberger’s suites also journeyed far to the east to Riga where, as Mattheson reports, Johann Valentin Meder (1649-1719) knew them and exercised his penchant for writing keyboard laments in emulation

⁴⁷ *Ich bin nicht der erste / der auff dergleichen Invention gerathen ist: Denn sonst würde man von des berühmten Frobergers und anderer excellenten Componisten ihren unterschiedenen Batailles, Wasserfällen / Tombeaux, wie nicht weniger von gantzen auff der gleichen Art gesetzten Sonaten nichts wissen.* Johann Kuhnau, *Musicalische Vorstellung einiger Biblischer Historien* (Leipzig: Immanuel Tietzen, 1700; reprint Leipzig: Peters, 1973), preface, unpaginated (first page).

⁴⁸ See Ritter’s *Allemanda in discessum Caroli XI regis speciae* (*Allemande on the death of King Charles XI of Sweden*).

of Froberger. As part of an intense two weeks composing funeral music in the summer of 1709, during which time two “noble corpses” (*adeliche Leichen*) and that of a Swedish Count were interred, Meder set two of Froberger’s *Tombeaux* for an unspecified number of mournful gambas. He had been required to do so by an aristocratic music-lover, who went on to request that another *Tombeau* be similarly transcribed. This Meder refused to do because he considered the piece to be too idiomatic, too interwoven (*in einander gelochten*) “to be suitably expressive on the violin.”⁴⁹ Froberger’s unique death music had made its way from the southern reaches of German-speaking Europe to its farthest northeastern corner.

At the hands—and under the fingers—of the two or even three generations of German keyboard players that followed Froberger and were deeply influenced by his music as well as by his persona as melancholic traveler, the suite expanded its scope partly to quench the insatiable European thirst for distant places or the melancholic meditation on them. Such collections could serve as a preparation for the journey or as a vicarious form of travel. Reincken, Bach, and Telemann—none of them great travelers—expanded the itinerary of the suite to include Italian *Gigas*, and *Correntes*; Poland, too, captured the tourist imagination, and the *Polonaise* soon became a popular destination of the suite. The music of England and Ireland provided selling points for publishers. In many ways the form of music prints mimicked travel publications; indeed, they were themselves travel books, like those that flooded the market as the seventeenth century drew to a close. The title pages of both travel guides and musical collections grandly surveyed the European continent (see figure 4 and figure 5).

Promising the foreign and fashionable, musical collections such as these advertised their cosmopolitanism. Considered in these terms, Bach’s *Clavierübung II*, with its Italian Concerto (BWV 971) and French Overture (BWV 831) offered players a musical tour—one far cheaper than actual travel—to the two most important destinations on the musical map of Europe. The guide for these journeys, J. S. Bach, never left German soil.

Indeed, the relatively stationary Bach was the greatest of virtual tourists: undaunted, his music traveled vast distances. As a young orphan, he copied Froberger’s music by moonlight, clandestinely having taken it from his brother’s music cupboard; while doing so he heard the extraordinary passages in his head

⁴⁹ *sehr in einander geflochten, und sich mit Geigen nicht so wohl ausdrucken lasse.* Mattheson, *Grundlage*, 222.

154075

Der getreue
Music = Meister,
 welcher
 so wol für Sängers als Instrumentalisten
 allerhand Gattungen musicalischer Stücke,
 so auf verschiedene Stimmen und fast alle gebräuchliche Instrumente
 gerichtet sind,
 und
 moralische, Opern- und andere Drien,
 dergleichen
TRII, DUETTI, SOLI etc.
SONATEN, OUVERTUREN, etc.
 wie auch
FUGEN, CONTRAPUNCTe, CANONES, etc. enthalten,
 mithin
 das mehreste, was nur in der Music vorkommen mag,
 nach Italienischer, Französicher, Englischer, Polnischer, &c.
 so ernsthaft als lebhaft und lustigen Art,
 nach und nach alle 14. Tage
in einer LECTION
 vorzutragen gedenket,
 durch
Telemann.

Vault
M
T 268

HAMBURG,
Ao. 1728.

*11 T. Instrument
3. 2. 1. 1572*

E. Harpen

Figure 4 George Philipp Telemann, Getreuer Music-Meister (Hamburg: the author, 1728). Courtesy of Sibley Music Library

18. K. a

K. Misson (M.) A

**NEW VOYAGE
 TO
 ITALY.**
 WITH
*Curious OBSERVATIONS on several
 Other Countries; As,*
**GERMANY; SWITZERLAND;
 SAVOY; GENEVA; FLANDERS;
 and HOLLAND.**
 Together,
 With Useful INSTRUCTIONS for those
 who shall Travel thither.

In Four VOLUMES.

*The Fourth Edition, with large Additions throughout
 the Whole, and adorn'd with several new Figures.*

VOL. I. PART I.

Dicitur & nostros cantare Britannia Versus.
 (*Martial. L. xi. Epigr. 4.*)

LONDON,
 Printed for *R. Bonwicke, J. Tonson, W. Freeman, Tm. Goodwin,
 J. Walthoe, M. Wotton, S. Manship, B. Tooke, J. Nicholson,
 R. Parker, and R. Smith.* 1714.

Figure 5 Maximilen Misson, A New Voyage to Italy (London: Bonwicke, 1714). Courtesy of the British Library

and imagined the far-off places they referred to.⁵⁰ Bach's Capriccio in B-flat 'On the departure of a beloved brother' (BWV 992) described the rituals of leave-taking, and the prospect of the journey from the perspective of those staying behind. The piece moves from opening attempts to dissuade the traveler from leaving, to a foreboding summary of the journey's dangers—like those encountered and recounted by Froberger—to a general lament by the well-wishing friends, and the final farewell as the coach departs.

While Bach's stay-at-home Capriccio is more overtly representational than Froberger's suites, the master's melancholic music of travel must have provided the inspiration for Bach, just as it had for Kuhnau. The Froberger style was a mode of thinking about music that echoed through Bach's own suites, his own imagined travels across Europe. That Froberger's legacy flourished among many Germans who did not travel widely—and few did as much traveling as he had done—speaks to the evocative reach of the music and to the eerie closeness of the narrator's voice even at a great remove of time and place. If the London 'Plainte' and the 'Allemande made while crossing the Rhine' reflect with such detail and detachment on early vicissitudes, mortal dangers and heavenly rescues, then how many other mournful pieces by Froberger held—and hold—within them untold adventures to be dreamed of by the young Bach and by us? An invitation to flee local circumstance, Froberger's music fed both the musical and geographical imagination of his followers. His meditations on travel and existence are delivered in the intimate terms of personal revelation, like a diary written in the familiar, if haunting, rhetoric of a noble character, recognizable in style but no less mysterious, even baffling for its uncanny familiarity. The great traveler's voice spoke to Bach and echoes into our own time and place, telling us that his musical journeys are still underway.

⁵⁰ Obituary by C. P. E. Bach, J. F. Agricola in *Bach-Dokumente*, 3, ed. Hans-Joachim Schulze (Kassel: Bärenreiter, 1972), 82; English translation in *The New Bach Reader*, ed. Christoph Wolff et al (New York: Norton, 1998), 299.