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THE ORIGINS OF THE GENRE SUITE: JOHANN JACOB FROBERGER.

Article purpose – to trace the main stages in development of a genre of the clavier dancing suite with detection of features which resulted in its wide genre and style variety watched in XX – the XXI centuries. The support becomes for a role of the German composer J.J. Froberger who made an important contribution to creation of a genre of the suite, to formation of its main regularities. **Methodology:** material of this research is regulated analytical, historiographic, source study and komparativny approaches. **The scientific novelty** consists the tracing of a way of origin and formation of a genre of the clavier dancing suite in the European music of a pre-Bach era and also detection of a role of Froberger in formation of a genre of the ancient dancing suite. **Conclusions.** Musical language of the clavier suites of Froberger is characterized by rhythmic freedom, complexity of metrorhythmic transformations within one suite that was the major step for its time forward. For the clavier suites of Froberger the richness of harmonic colors and also importance of the dramaturgic organization of a cycle is characteristically.

Keywords: clavier suite, genre, formation of the genre, the founder of the genre, Froberger, predecessors of Bach; characteristic of dances that are included in the suite.

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Мета статті - простежити основні етапи в розвитку жанру клавірної танцювальної сюїти з виявленням особливостей, які привели до її широкої жанрової і стильової різноманітності, що спостерігається в XX - XXI століттях. Опора робиться на роль німецького композитора І. Я. Фробергера, яка зробила важливий внесок у створення жанру сюїти, в формування його основних закономірностей. **Методологія:** матеріал даного дослідження регулюється аналітичним, історіографічним, джерелознавчим і компаративним підходами. **Наукова новизна** полягає відстеження шляху виникнення і формування жанру клавірної танцювальної сюїти в європейській музиці добахівської епохи а також виявлення ролі Фробергера у формуванні жанру старовинної танцювальної сюїти. **Висновки.** Музична мова клавірних сюїт Фробергера характеризується ритмічною свободою, складністю метроритмічних трансформацій в межах однієї сюїти, що було значним кроком вперед для його часу. Для клавірних сюїт Фробергера характерним є багатство гармонійних фарб, а також важливість драматургічної організації циклу.

Ключові слова: клавірна сюїта, жанр, формування жанру, основоположник жанру, Фробергер, попередники Баха; характеристика танців, що входять до сюїти.

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Цель статьи – проследить основные этапы в развитии жанра клавирной танцевальной сюиты с выявлением особенностей, которые привели к ее широкому жанровому и стилевому разнообразию, наблюдаемому в XX – XXI веках. Опора делается на роль немецкого композитора И. Я. Фробергера, сделавшего важный вклад в создание жанра сюиты, в формирование его основных закономерностей. **Методология:** материал данного исследования регулируется аналитическим, историографическим, источниковедческим и компаративными подходами. **Научная новизна** заключается отслеживании пути возникновения и формирования жанра клавирной танцевальной сюиты в европейской музыке добаховской эпохи а также выявление роли Фробергера в формировании жанра старинной танцевальной сюиты. **Выводы.** Музыкальный язык клавирных сюит Фробергера характеризуется ритмической свободой, сложностью метроритмических трансформаций в пределах одной сюиты, что было значительным шагом вперед для его времени. Для клавирных сюит Фробергера характерным является богатство гармонических красок, а также важность драматургической организации цикла.

Ключевые слова: клавирная сюита, жанр, формирование жанра, основоположник жанра, Фробергер, предшественники Баха; характеристика танцев, входящих в сюиту.

The genre of the old dance suite, which appeared almost four hundred years ago, remains relevant and is still of considerable interest to many composers in our time. It seems important to take a fresh look at the process of the formation and development of the clavier suite, and at the same time at the works of the composers who stood at its origins. It is

difficult to imagine that the genre of the old clavier dance suite serves as the primary basis for the stylistically diverse works of the suite genre in contemporary musical art.

Where are the sources of diversity in the transformation of this genre and who laid down its viable principles? Was the process of formation of the genre of the old suite natural, and each stage – prepared and predetermined?

The purpose of the article is to trace the main stages in the development of the genre of the clavier dance suite and to reveal peculiarities that led to its broad genre and style diversity in the XX – XXI centuries. German composer J. J. Froberger is in the very centre of attention, as he made an important contribution to the creation of the suite genre, to the formation of its basic principles.

To achieve this goal, we face the following challenges:

- 1) to trace the way of origin and formation of the genre of the clavier dance suite in European music of the pre-Bach epoch;
- 2) on the basis of the analysis carried out, to evaluate the role of Froberger in the formation of the genre of the old dance suite.

In the domestic musicology, an issue of the origin and formation of the suite genre, as well as the composers who stood at its origins, has not been sufficiently studied. Most works on the genre of the dance suite are limited by the analysis of Bach's suites, his immediate predecessors and contemporaries. Bach is considered a composer who formed this genre in its classical sequence of dances.

However, we shall determine what creative achievements in this genre Bach relied on when creating famous "French" and "English" suites. We appealed to the works of Johann Jakob Froberger, since it was he who made the most significant contribution to the formation of a suite number of dances, which are not only a sequence of diverse plays, but an integral instrumental genre.

Most musicologists possess limited biographical information about the composer, often without a complete list of his works. J. J. Froberger is mentioned as a disciple of G. Frescobaldi, as one of the composers, respected by Bach. G. Riemann already mentions Froberger as a creator of the clavier suite [1, p. 1360-1361]. And in general, information about Froberger characterizes a certain side of the composer's creativity or the peculiarity of

the musical language. There is no analysis of his works, including clavier suites, which may be due to the lack of notes of the composer's works.

We managed to get an access to foreign musicological literature and notes, to get acquainted with broader information about life and works of the composer, as well as to learn about the scientific evaluation of Froberger by foreign musicologists. So, let us refer to the old dance suite as a genre and consider the historical roots and ways of its development in the XVI – XVIII centuries.

The dance suite, along with fugue and variation form, was the most important and often used form of instrumental music in the Baroque epoch. In modern sources on the history of foreign music, we find various definitions of this genre.

To understand the processes that the suite had undergone in its development, it is very important to know how this genre originated and to make a historical overview of its evolution. A gradual separation of instrumental music from the dominant vocal music in the XVI century showed the need to develop acceptable forms of its implementation. The composers explored the possibilities in two directions: they experimented in the adaptation of the vocal genres and appealed to the widespread everyday dances at that time. The origin of the Baroque dance suite should be sought in the second direction.

B. Yavorsky notes that by the end of the XVI century, two cycles of dance had been formed in everyday life. The first one, where the dances due to their tempo and metrical contrast formed the basis for the future suite: basses dancés (low dances or without jumps) – solemn, important, slow dances: 1) curtsey (they were subsequently represented by pavane or allemande); 2) round dances (galliard and courante); 3) walk – promenade (sarabanda); 4) le tordion (tordre – twist, twirl) or (tourdion – three-beat) (jig). The second type of the cycle comprises playful or jumping dances (haute dance – high dances): 1) circular dances (le Branles), dance with figures (corresponded to cotillion or polonaise), which in various parts of France acquired specific features (passepied, bourree, gavotte); 2) bourree, Auvergne dance of woodcutters; 3) provence farandole; 4) provence la Volte (circular turn); 5) the repetition les Brenles [4. p. 17].

The abovementioned playful dances eventually were introduced between the parts of the sequence of dances established by etiquette, as entertaining respites. And much later they were included in the suite, where they began to function as parts of ordinarium. Thus,

inserted dances appeared in the dance suite: gavotte, bourree, later minuet, rigodon, etc. In the XVI century, it was common to combine two contrast dances (the so-called couple dances) – a slow two-beat and fast three-beat dance. The origins of this association go back far into the past, at least in the XIV century, however the first grouping of dances called “Suite”, made by a Frenchman Estienne du Tertre, dates back to 1557. This is more characteristic of dance music, which has an applied value, than to the formation of a sequence of dances in the instrumental genre of the suite. Most groups of dances, created from 1540 to the end of the century, were the couples – pavane and passamezzo or galliard and saltarello.

An impulse to create dance associations which are more or less similar to the suite, comes from England. Popular dances of that period – Pavane and Galliard are usually written in one key, but are contrast in tempo and meter (slow two-beat pavane and fast three-beat galliard), and also by the nature of the movement (steady solemn pace of a slow dance procession and a quick, quick step).

There were many samples of couple dances for the lute and clavier. We have got the pairs of Galliard and Pavane for the clavichord, created by English composers W. Byrd (1543-1623), J. Bull (1562-1628) and O. Gibbons (1583-1625), published in 1611. Some of them were preceded by a prelude, which much later, in the XVIII century, became a part of the classical dance suite. Such two-part cycles were not a full-fledged suite yet, but rather a “collection” of applied dances. But the character of the unification of the plays anticipated the future instrumental suite of the XVIII century.

The development of the dance suite took place at once in all countries of Europe under different names depending on the country. For example, in Germany it was called overture or partita, whereas in England a term “lessons” was used quite often, in France – “ordre”, and in Italy it was known as “sonata da camera” [5, p. 39]. The form of the suite was really international and all the terms listed were often completely interchangeable.

At the beginning of the XVII century there was a significant movement and interaction of musicians of all nationalities [2, c. 348]. It resulted in a grouping of dances from different parts of Europe into a form that became the main one for the classical dance suite. Throughout the century, Pavane, as an obsolete dance, was finally replaced by the more

fashionable and modern German Allemande. In the same way Galliard lost to Italian Courante. New plays were quickly stylized and included in the dance suite [8, p. 1770].

The colonization of the New World significantly influenced European culture. Sarabanda and Chacona – two exotic dances, originated from Latin America and represented in Spain by colonists, acquired a new life within European courts in the 1580s. Kurt Seche comments on the need for interpenetration of cultures for the regeneration of dance: “When a dance that is too highly ennobled by society becomes anemic, fresh blood should be taken from the dances of other peoples, which are more primitive in their development and exceed in their physical mobility and expressiveness” [9, p. 350]. Both dances were considered rude and intrusive in their original form for the European court society. Therefore, being torn from simple Spanish soil, polished and ruthlessly adapted to a reserved European movement, in new transformation they were represented in the circle of the court dances in Europe. In the described modification they spread across Europe and as Allemande and Courante, were soon included in the instrumental dance suite.

A typical dance suite dating back to 1620-30 included the following dance order: Allemande – a steady German dance in a moderate tempo and in a two-beat meter, characterized by a serious character, with an obligatory metric formula of the eighth or sixteenth upbeat; Courante – in a three-beat meter and a moderate tempo; Sarabanda is a slow Spanish static dance in a three-beat meter, characterized by solemnly-gloomy character, often dotted-syncopated rhythm [12, p. 339].

Numerous examples of the suites having this structure are found in French lute music, in the works of such composers as Dennis Gaultier (1603-1672) and Ennemond Gaultier (1575-1651), who influenced the formation of musicians from other countries, including J. J. Froberger. In the XVII century, many movements are progressing, as a result of which the sequence of dances in the suite varies, especially in the works of French composers. Widely presented in popular French operas and ballets, the dances Gavotte, Bourree and Minuet, by such composers as Lully (1632-1687), were included in the traditional form of the dance suite.

Jig, an English quick dance in a complex two-beat meter, is also included in the basic composition of the classical dance suite. As an English musicologist Grove notes, this happened simultaneously across Europe. In confirmation, he gives examples from the suites

of Gaultier (1650) in France, Froberger (1649), when he worked in Vienna, Playford (1655) in England [7, p. 341]. Thus, by 1650 a typical dance suite had been finally formed as a genre based on the contrast between two pairs of slow and quick dances in the sequence: Allemande – Courante, Sarabanda – Jig. However, the abovementioned order of dances was not stable yet, so it's not surprising to find the suites where Jig and Sarabanda are interchanging. Additional, or inserted, dances – Bourree, Gavotte and Minuet, are also included in many suites, mostly those of the French composers.

The contribution of French authors to the development of the dance suite in the XVII century was significant and ambiguous. On the one hand, they transformed the simplicity of the dance movement of the XVI century and enhanced grace of the dances which is a peculiar characteristic of the Baroque epoch; on the other hand, they included various additional dances in the suite, and they also presented an overture (introduction) in it, thus introducing diversity and contrast into the suite [6, p. 717]. Despite this, French composers did not understand the idea of the suite as a musical genre, but it seemed that they saw the suite as a method of convenient grouping of a number of dances.

This was a Baroque suite by the time of the creative maturity of Froberger. German composer was interested in creating the suite as an independent musical form. Of course, he was influenced by the works of such French composers as Chambonniers (1602-1672) and Gaultier [10, p. 1178]. But his music “by its complexity and intense expressiveness going beyond the limits of any French work, that Froberger could be familiar with, and the development of the suite genre as a compact, closed form, often combined more closely due to thematic connections between the numbers, were typically German features of the development of this genre”[11, p. 341]. The revival of the interest in harpsichord music of the XVII century is becoming more active through the repertoire for this instrument. Froberger can be considered a central figure in the constellation of composers-harpsichordists in this period.

His unconditional merit is evidenced by the significant development of organ and harpsichord compositional and performing styles. A characteristic feature of the musician's works is the tendency to unite and synthesize various stylistic trends of his time. In particular, he connected Frescobaldi School with early German and French harpsichordists.

But the performing skills of the author himself played quite an important role. It is clearly manifested in the suites, which occupy a central place in his works for the clavier.

We shall remind that Froberger is the author of about 30 suites, but there is no exact data on the number. They reflected the most characteristic features of the composer's style: rhythmic freedom, the complexity of the musical language, the colorfulness and subtlety of the texture. These means, as we assume, played a significant role in his improvisations – on the one hand, and the synthesis of Italian and French achievements in the genre of clavier music – on the other. The most important and absolutely indisputable fact for music historians is that when the composer demanded the preservation of the majestic tranquility for the character of the suite's music, he was able to convey intense emotions and sufferings to the listener, to transmit them with a huge force of expression literally in a few bars. This is a unique feature of the music of Froberger.

In musicology, many researchers, beginning with Riemann [1, p. 1361], Froberger is by right considered – the founder of the genre of the old dance suite. Their foreign colleagues are not so unequivocal in their judgments. Earlier it was believed that during the life of Froberger, none of his works was published, but they were distributed only in written copies. We shall note that the suites of Froberger, like most of his polyphonic works, were so appreciated that thirty years after the composer's death, two editions of ten suites appeared in Amsterdam in the 1690s. An example of special attention to the writings of the author is a well-known episode from the childhood of Bach, when he asked his brother for a copybook with clavier pieces of Froberger, Curl, Pachelbel and others; having received a refusal, pulled it out and would rewrite it at nights in the moonlight, spoiling his sight ... [3, p. 139].

In the work of H. Scott, we find new facts about the composer's clavier creative works [13]. Not so long ago, the autographs of the suites of Froberger, dating back to 1649, were found. Therein the cycle included four basic dances, but with an unusual order that the composer began to use after 1649, where Jig was more often the second rather than the fourth number, while Sarabanda performed the role of the finale. In this case, the impression from the suite will be different. Like the suites that are included in the manuscript of 1649, the dance cycles of Froberger, published in 1656, have a close resemblance to similar plays by French lutenists of the middle of the XVII century, widely known in Europe. According to foreign researchers in the two mentioned editions of the 1690s there was a rearrangement

of the dances in the traditional order, where Jig was the final one. This deceived the subsequent editors and performers who ignored Froberger's preference in the cycle construction and, accordingly, his expressive means. On the basis of new facts, a number of foreign musicologists have doubts as to the role of Froberger as the founder of the old dance suite.

It is unknown in what years the suites were created, but they are numbered and there is a tendency to enrich and complicate the musical language. It is assumed that these suites were edited in the 1690s, where Jig closes the cycle. Unfortunately, we do not have editorial suites from 1649 and 1656 to find out in which suites Jig was put by the author on the second position in a cyclical form.

We shall note that Froberger does not give tempo notation in his suites, that can be explained by the fact that Allemandes, Courantes and other dances were performed everywhere, were widely popular in everyday life. A well-known tempo of the performance of the dances constituting the suite deprived the composer and the performer of the need to set the tempo.

In the examined suites, we see that he did not include the main dances in the suite immediately. The first compositions were quite typical for that time and three dances were used: Allemande, Courante and Sarabanda (the first type of the suite of Froberger). They were characterized by the generality of the thematic material (for example, Suite No. 1).

Froberger introduced the features of an individual style: 1) a tendency to unite the cycle under the contrast of numbers, and hence the perception of the suite as an integral work; 2) a combination of Italian traditions from Frescobaldi (polyphonic techniques: sequencing, imitation, qualitative transformation of thematicism) and features of French lute music (arpeggiated cadences, unconventional doubling of sounds in chords, predominance of homophonic and harmonious constitution). In subsequent suites, he developed these techniques.

The composer's polyphonic writing was especially reflected in jigs which he began to include in the 1640s (the second type of the suite of Froberger). Often (for example, Suites No. 2, 6), the author used a fugue form in two themes, while the second theme was an inversion of the first one. Thus, the thematic character of the fugue in the fourth number of the suite is exceptionally bright and laconic; the forms of development of the themes aren't

of less importance. Here we can recall a technique of re-harmonization of the theme and its motivational development in the Eleventh Suite. In jigs of Froberger there is a way to the polyphonic techniques in the works of Bach. On the other hand, there is a clear combination of genres – Froberger accurately notices a motor character of the dance and finds a perfect form for its embodiment.

The variational principle of the development is as significant in his suites as the other characteristics: Courantes as a continuation and a variant of Allemandes (Suite No. 1, 2) or the variational cycle of partitas and Courantes and Sarabandas following them, built on the same theme (Suite No. 6). Over some time, Froberger overcomes the intonational closeness of the dances in the cycle and finds new ways to combine the cycle. For example, the shaping and unifying role in Suite No. 11 is played by the dotted rhythm in various modifications. For Froberger, a single tonality for dancing and the absence of inserted numbers are fundamental in the suite (unlike the French harpsichordists).

The issue about the order of dances in the suite was not of principle for the composer. In the suite No.1, Jig was not included, in the suite No. 6 Allemande was replaced by a cycle of partitas, and in the suite No. 12 the first dance was replaced by a program play Lamento. The function of Allemandes in a cycle is often performed by introductions, preludes. Courante is more often a variant of the first dance, its contrasting continuation. According to the character and musical language, Jig is always opposed to the rest of the dances in the cycle, and Sarabandas are steady, restrained and majestic. They are easy to put on the final place in the suite. Therefore, we can agree with Western musicologists that in the question of the sequence of dances in the suite it is not entirely correct to call Froberger the founder of this genre.

If we assume that after the 1690s, when Froberger's suites were published, in which the order of dances was changed to traditional, and the performers and composers began to perceive his suites in this very edition and to focus on it. In this case, Froberger became the founder of the suite and had a huge influence on the creative works of the subsequent composers.

We shall note the individual features in the style of the clavier suites of Froberger:

- the musical language is characterized by rhythmic freedom, the complexity of metrorhythmic transformations within a single suite, which was a significant step forward for his time (Suite Nos.2, 6, 9);

- richness of harmonic colours (use of seventh chords of the side steps, DD chords, chords with additional tones, deviations to related tonalities through D7, modulation with interrupted cadences).

- an important role in the suite belongs to the drama of the cycle: for example, a complex composition with three levels of contrast, built by the composer in the Suite No. 6; the transformation of lyrical images in the harsh and majestic suites No. 1 and 11 are also quite interesting.

Thus, in the clavier suites, Froberger laid the foundations of this genre. He crystallized the most valuable achievements of the previous and contemporary composer schools, outlining the ways of further development of the old suite.

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