MUSIC SUPPLEMENT TO LUTE NEWS 53 (APRIL 2000): THE SEVEN LUTE SOLOS OF JOHN STURT

1. ML, f. 22r *A Prelude John Sturt* [23 bars]
   Board, f. 44r untitled [bar 15 omitted]
2. ML, f. 19v *Allmayne by John Sturt* [two 8-bar strains]
3a. ML, f. 2v *Allmayne per: John Sturt*
   [4 bar strains in pattern $AA^1BB^1A^2A^3B^2B^3$]
   Dd.4.22, f. 10v untitled [AA^1BB^1 only]
   40641, f. 1v *Ballet* [AA^1BB^1 only]
   bars 1-2 = bars 6-7 of Board, f. 39v untitled
3b. Valerius 1626, pp. 266-8 *Mrs Mary Hofmans Almand* [sectioned as ML]
   Danzig 4022, ff. 12v-13r *Balletto* [sectioned as ML]
4. Board, f. 10r Al*ma / Almand Mr Sturte / The La*dy *Banning her Almand Made by Mr Sturte* [three 4-bar strains with repeats]
   40641, f. 2v *Ballet* [ditto]
5. ML, ff. 21v-22r *Corant John Sturt* [two strains of 17 & 16 bars with repeats]
   40641, ff. 11v-12r *Courant Jo: Sturt* [ditto]
   Nn.6.36, f. 27v *Currante Jo St* [ditto]
   15117, f. 2v *Curranto* [two strains of 15 & 16 bars]
6. ML, f. 18r *A Volte by John Sturt* [two strains of 16 and 32 bars]
   Nn.6.36, f. 26r *Currant Jo sturt* [two strains of 16 & 20 bars]
7. ML, f. 21v *Volte John Sturt* [two strains of 12 & 18 bars]
   40641, f. 6r *Volte John Sturt* [ditto]
   Nn.6.36, f. 27r *Volte Jo St* [ditto]

John Sturt/Sturte/Stirte is first mentioned in court records of 1611 in connection with his appointment at £40 a year as one of thirteen musicians for the new household of Prince Henry, eldest son of James I, from June 1610 until Henry died suddenly in November 1612.[1] Peter Holman argues that Henry's group comprised mainly singer-lutenists and that John Sturt 'certainly came into that category'.[2] However there is no surviving reference to him singing. Incidentally, Henry's group also included Valentyne Sawyer.[3] There are few references to Henry's musicians following his death although eight of them, including John Sturt, participated in one of the three masques performed during the marriage celebrations of Henry's sister Princess Elizabeth and Prince Frederick, the Elector Palatine in 1613. A list of the expenses for the staging of Chapman's Masque of the Middle Temple and Lincolns Inn at Whitehall in 1613 survives in the records of Lincoln's Inn:

> 'Item to M^{r} Rob^{te} Johnson for musicke and songes 45^{li}
> Item to Thomas Cutting, John Dowland and Philip Rosseter for playing Lutes, every one of them 2^{li}.10^{s}
> Item to M^{r} Thomas Forde for playing of Lute 2^{li}.10^{s} and more for setting songes used at the Maske 5^{li}, and for Mathias Johnson for singing, 2^{li} .
> Item to **John Sturte**, Robert Taylor, Robert Dowland, and Thomas Davies for playing of Lutes, every one of them 2^{li}.'
> ending with 'Item to 7 singing men ...'.[4]

What a remarkable occasion it seems to us now, to have John Sturt and so many other famous lutenists performing at the same event. Seventeen musicians, including John Sturt and eight others formerly of Henry's group, and now joined by Robert Johnson and John Daniel, were appointed to the household of Henry's brother Charles, when he was created Prince of Wales in 1617.[5] Sturt would have known the famous singer-lutenist Jacques Gaultier who joined Charles' group in 1623.[6] John Sturt received wages each year up to December 1624 and his wife Elizabeth collected the last installment as he died in January 1625, a few months before Charles became king in March. He was buried at St Andrews, Holborn, when he was described as John Sterte, a musician of Churchyard Alley, Fetter Lane.[7] In addition to his court post, John Sturt was appointed to one of the six regular places in the London waits from 1613, replacing John Robson (Jo Robson was also rewarded for playing the lute at the Merchant Taylor's banquet in 1609, see below) and he kept this place until he died in 1625; thereafter it was shared by Thomas Sutton and Edward Godfreye.[8] Amongst 'them that plaid on the lute' at the Merchant Taylor's banquet in honour of King James I, the queen and Prince of Wales, on 16 July 1609, payments are recorded 'To Nicolas Sturt for himself and his sonne 4l'.[1] The date is consistent with the 'sonne' being John Sturt, and hence his Nicolas would have been his father. John Sturt had a son named Nicolas (after his father?), baptised in April 1625 and buried March 1627 as recorded in the registers of St Andrew's, Holborn,[9] suggesting that his wife was pregnant when he died early in 1625. Another John Sturt/Start buried in Acton, Middlesex in 1625 is recorded in the Parish Register as 'seruant to Mer Robert Johnson', and Robert Spencer suggested that 'he may possibly be a relative, perhaps a son, serving as an apprentice to the lutenist Johnson, but this is only conjecture ...'.[10]

A possible ancestor of the lutenist John Sturt is **John Strutt** who was appointed at 12d a day as one of the new 'kings trumpets' in 1509 serving until he died in 1540. He also received livery for the funeral of Henry VII and again for the coronation of Henry VIII in 1509. His name is recorded variously in court records as Strutt, Strut, Strutte, Strute, Strett, Strote, Strott and Stutte. He was one of sixteen trumpeters who shared £32 in 1513 as wages for the month, amounting to £2 each; on the same day the court lutenist Arthur Dewes, 1510-1540, received only 9s 4d! However, a John Sturt was named as one of 'our trumpets of war' in a warrant of 1512 from Henry VIII at Greenwich to the Great Wardrode to deliver green and white chamblet for coats, and John Sturte received livery as a trumpeter at Windsor Castle in 1532, both presumed to be further variant spellings of the name Strutt[11]. If so, John Sturt the Jacobean lutenist and John Strutt the Tudor trumpeter of a century earlier may have been musicians from the same family, despite the apparent change of surname.

Describing the provenance of the M.L. lute book (British Library, Additional MS 38539, *c*1610-40), Robert Spencer has stated that 'The first printed British Library catalogue entry of the manuscript (1925) suggested that John Sturt was "probably compiler of the collection", but no supporting evidence was presented for this assertion. It has been repeated by so many writers since then, all without the qualifying "probably", that the manuscript is generally known today as the Sturt lute book. The only connection with Sturt that can be made today is his music, 6 compositions out of the 89 in the manuscript - hardly justification for deducing that the book was compiled by him'.[12] Hence his suggestion that the manuscript be renamed the M. L. lute book after the initials stamped on the outside of the upper and lower covers of the original binding. However, Bob mentions that evidence to support the attribution to John Sturt, such as writing inside the covers, may have been lost in the rebind of 1914.[12]

Bob also refers to the rediscovery in Kraków of the lost manuscript Berlin, Preußischer Staatsbibliothek, Mus. MS 40641, of English provenance, *c*1615 [now in the Biblioteka Jagiellonska in Kraków], suggesting that 'it could possibly be in the same hand as the main scribe of 38539' (the ML lute book), that 'the name of John Sturt is written twice in 40641 and both have the panache of a signature, ... but the J is formed differently in 38539', but also that 'it is odd that he did not add

[1] John M. Ward 'A Dowland Miscellany' *Journal of the Lute Society of America* X (1977), p. 119.

his name to the *Ballet* on f. 1v of 40641', continuing 'There are other inconsistences, and similarities, that require the attention of a handwriting expert to resolve'.[13] Finally, in refering to the main scribe, Bob conjectures that 'The scribe, who also wrote out 40641, may be John Sturt'.[14]

The surviving seven compositions ascribed to John Sturt are all lute solos, comprising a prelude, three almains, a corant and a volt, plus another piece called volt and currant in different sources. Versions of all but one are found in the ML lute book (London, British Library, Add. Ms. 38539, *c*1610-40) and the seventh is found in the Board lute book (London, Royal Academy of Music, Spencer Collection, *c*1620-30). The almain in the Board lute book is dedicated to Lady Banning, whom Robert Spencer identified with Anne, the daughter of Sir Henry Glemham who married Sir Paul Banning or Bayning (1588-1629), of Little Bentley in Essex, in or before 1613, and died in 1639.[15] Bob continues that she would have been known as Lady Banning from 1614, when Sir Paul was knighted, until 1630, when she remarried, so the almain must have been composed after 1614.

Kraków 40641, the subject of a projected Lute Society facsimile edition, is the other main source of Sturt's music, including versions of 4 of his 7 compositions. One or two closely concordant versions, usually ascribed, are found in each of a further three English manuscripts.[16] Interestingly, versions of one almain are also found in two sources of continental provenance, one dedicated to Mary Hofman.[17] The versions reproduced in this supplement are all taken from the ML and Board lute books because these sources are superior and include the most performing directions. However, the alternative versions are all closely concordant, except the versions of the almain no. 3a. found in Valerius 1626 and Danzig 4022, which have significant variants in sections A2 and/or A3, so the Valerius version has been included separately, omitting the voice and cittern parts, as no. 3b. Nos. 1, 3a & 3b are for 7-course lute in all sources, no. 4 is for 8-course lute in both sources and nos. 2, & 5-7 are for 9-course lute in all sources except in ML where nos. 5-7 are arranged for a 10-course lute.

[1] Andrew Ashbee, *Records of English Court Music* = RECM (Aldershot: Scolar Press, 1986-95), vols. iv and v; Andrew Ashbee, *Biographical Dictionary of English Court Musicians* = BDECM (Aldershot: Ashgate, 1998).

[2] Peter Holman, *Four and Twenty Fiddlers. The Violin at the English Court 1540-1690* (Oxford: Clarendon, 1993, paperback edition 1995), p. 200.

[3] Although it is not known what instrument[s] he played, he may be the composer of the bandora solo 'a fantasie by maister Valentyne' on ff. 41v-42r of London BL, Add. MS 31392, *c*1595, also untitled on f. 35r of Cambridge University Library Dd.2.11, *c*1590-5. Otherwise it may be by the Italian Roberto Valentini, also known as Robert Valentine when he was in England [Lyle Nordstrom, *The Bandora: Its Music and Sources* (Harmonie Park Press, 1992), p. 17], or less likely by the English musician Valentyne Flood who is recorded on the continent in 1617 and up to 1637 [Jerzy Limon, *Gentlemen of a Company. English Players in Central and Eastern Europe, 1590-1660* (Cambridge University Press, 1985), p. 101].

[4] Diana Poulton, *John Dowland* (London: Faber and Faber, 1972/R1982), pp. 73, 82 & 106; Diana Poulton 'Sturt, John', *New Grove* xviii p. 312.

[5] Peter Holman, *ibid.*, pp. 210-1. [6] Peter Holman, *ibid.*, p. 212; BDECM, pp. 468-9.

[7] Robert Spencer, *The M. L. Lute Book, c*1610-40, introduction to facsimile edition (Clarabricken: Boethius, 1985), p. xiii; Peter Holman, *ibid.*, pp. 213-4.

[8] Walter L. Woodfill, *Musicians in English Society from Elizabeth to Charles I* (New Jersey: Princeton University Press, 1953), pp. 36 & 249.

[9] BDECM, p. 1065. [10] Robert Spencer, *The M. L. Lute Book,* p. xiv.

[11] RECM vii; BDECM, pp. 1064 and 1065.

[12] Robert Spencer, *ibid.,* p. xiii.

[13] Robert Spencer, *ibid.,* p. xiv.

[14] Robert Spencer, *ibid.,* p. xix.

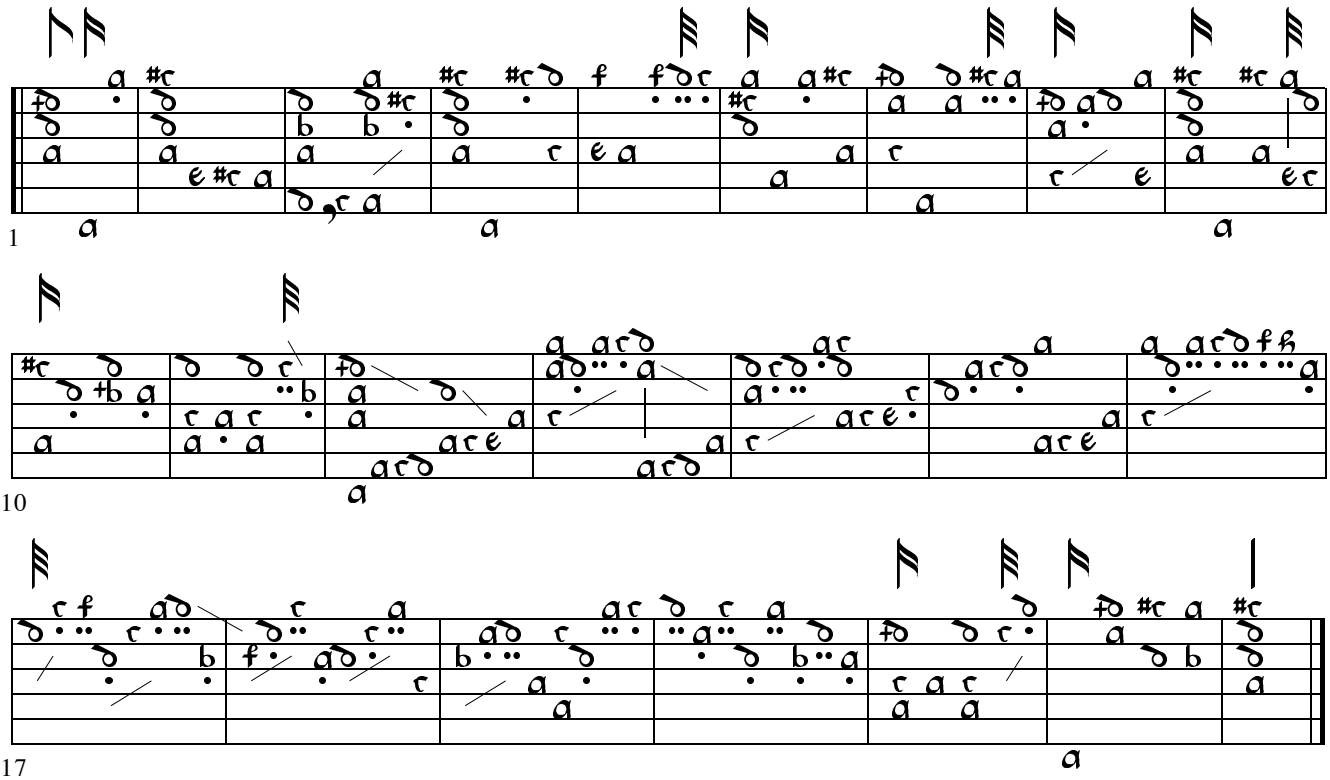
[15] Robert Spencer, *The Board Lute Book, c*1620-30, notes to item 29 of the inventory of the facsimile edition (Leeds: Boethius, 1976).

[16] Cambridge, University Library, Ms. Dd.4.22, *c*1610, and Ms. Nn.6.36, *c*1610-15; London, British Library; Add. Ms. 15117, the Swarland book of lute songs and solos, *c*1616.

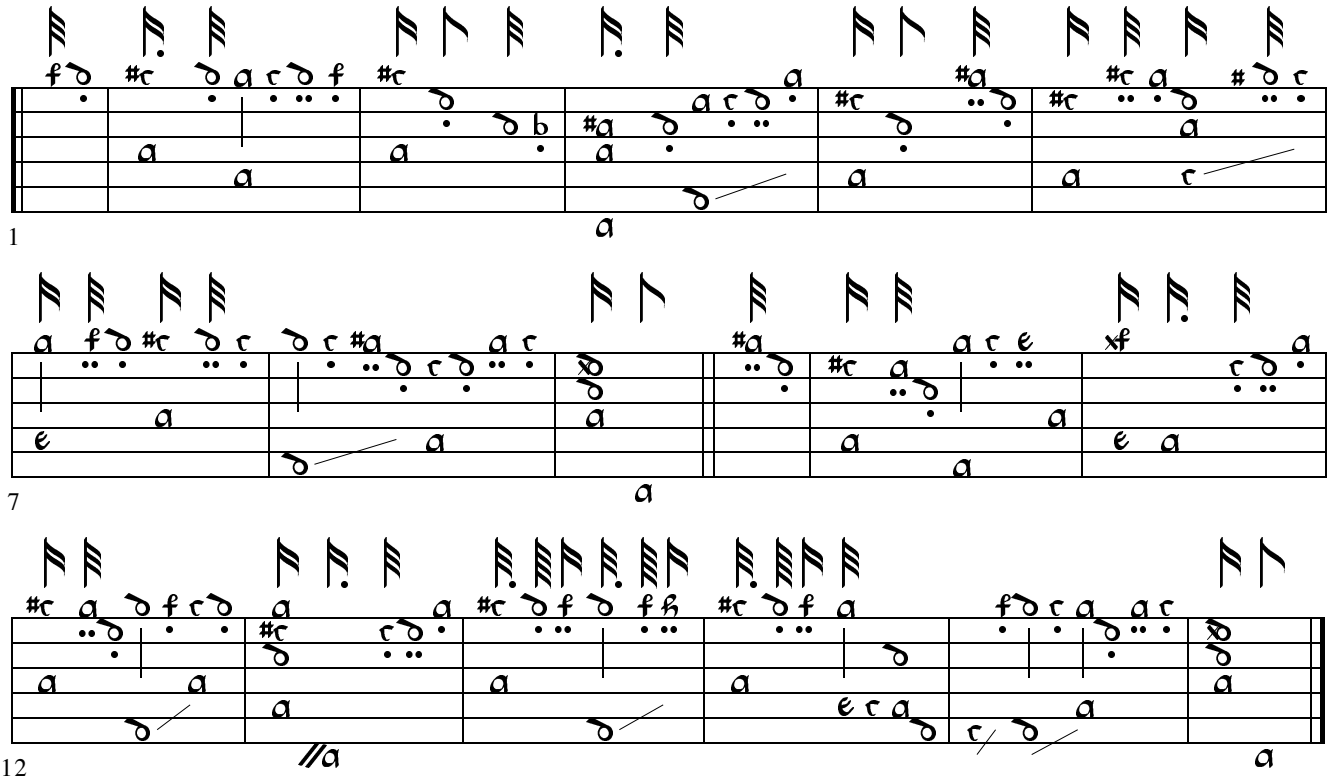
[17] Arranged for lute, cttern and voice in Adrian Valerius, *Neder-landtsche gedenck-clank* (Haarlem, 1626), facsimile edition (New York: Broude Brothers, 1974) and for solo lute in Danzig 4022 (Berlin, Staatsbibliothek Preußischer Kulturbesitz, Ms. 4022, (formerly Danzig, Stadtbibliothek), *c*1615-2

John H Robinson - February 2000/revised May 2016

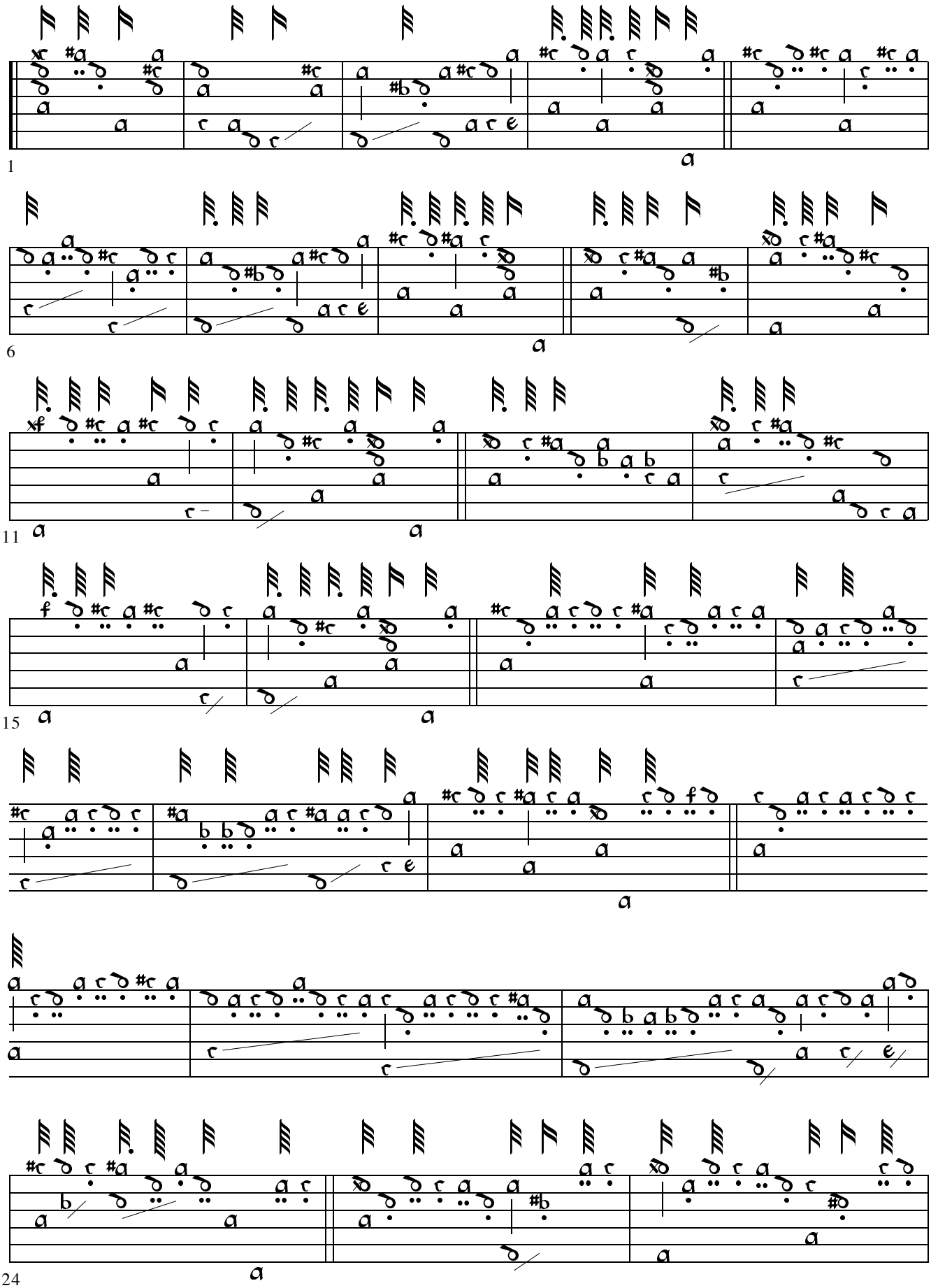
1. A Prelude John Sturt ML, f. 22r

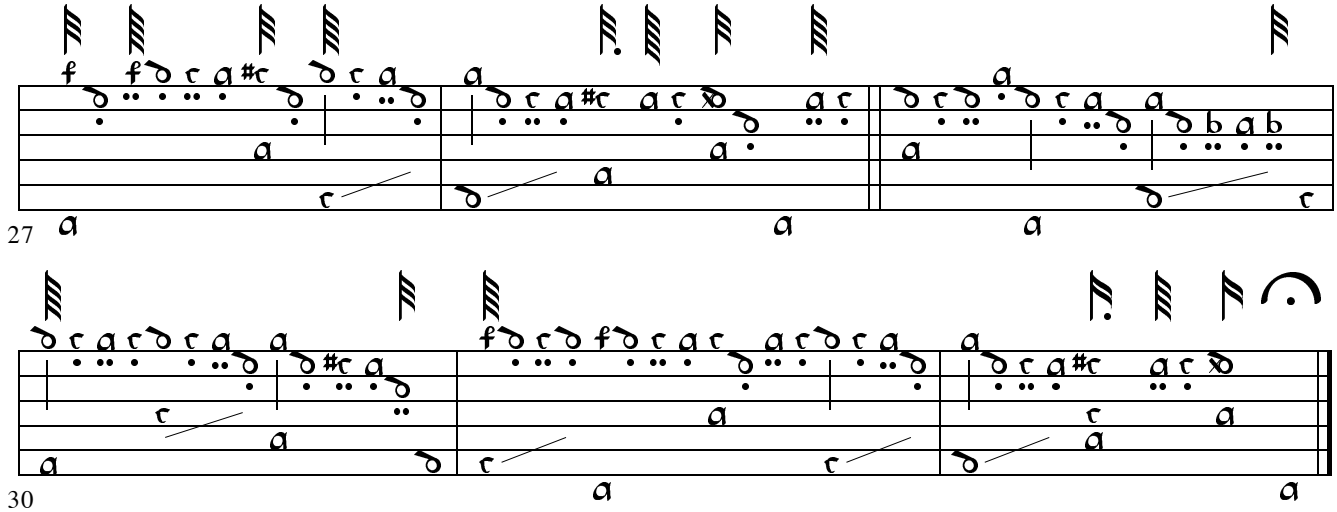


2. Allmayne by John Sturt ML, f. 19v

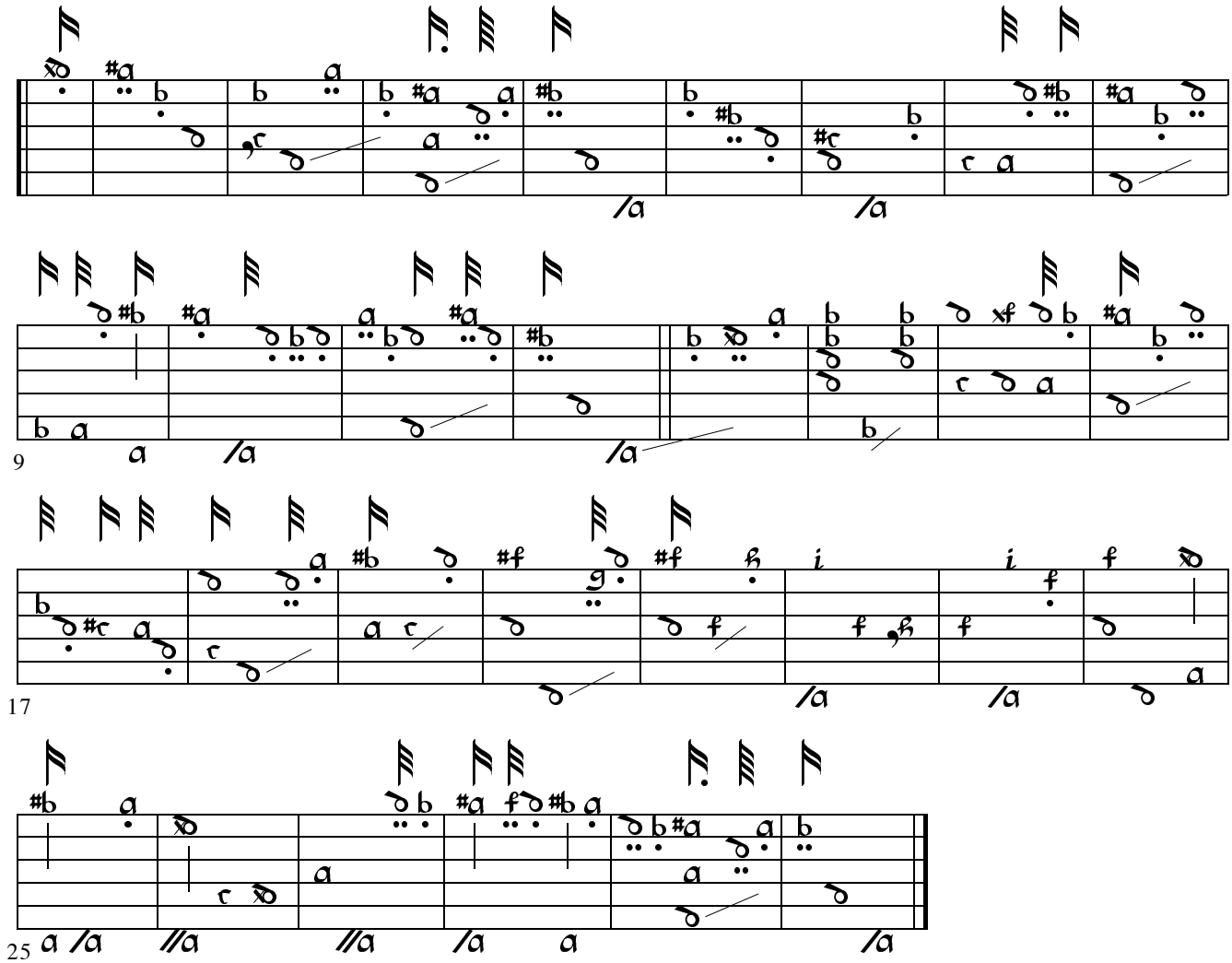


3a. Allmayne per John Sturt ML, f. 2v



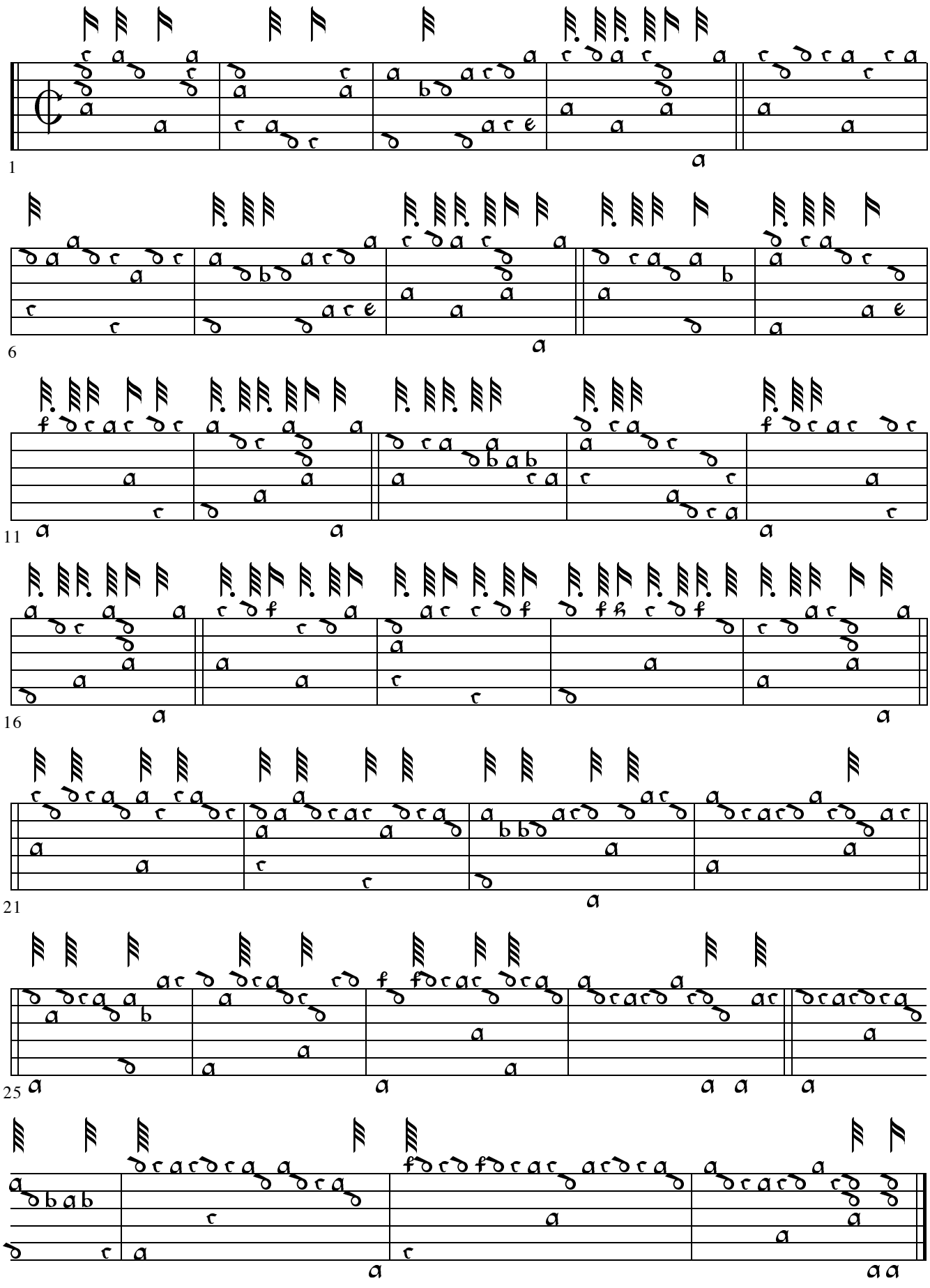


7. Volte John Sturt ML, f. 21v

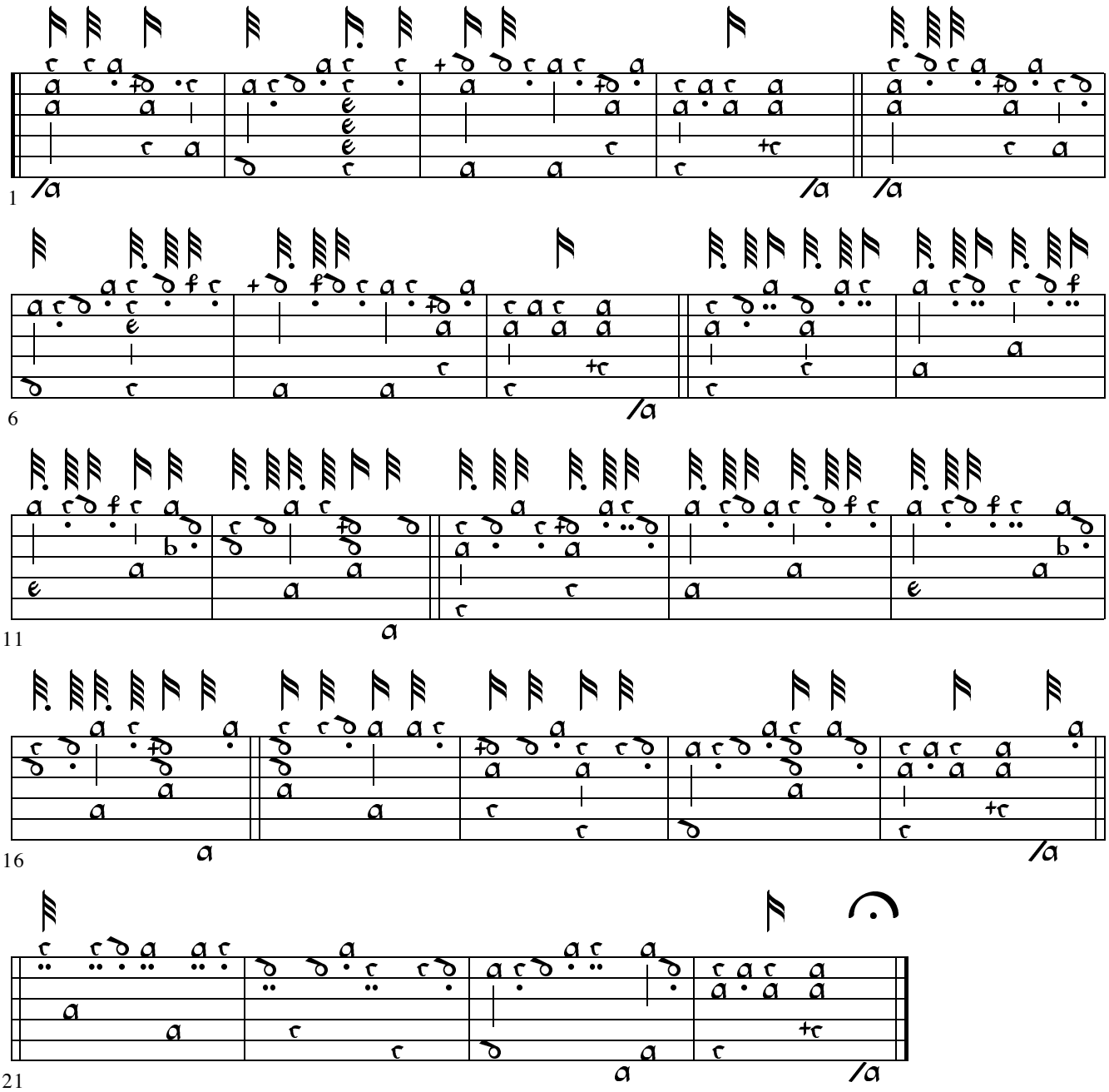


3b. Mrs Mary Hofmans Almand

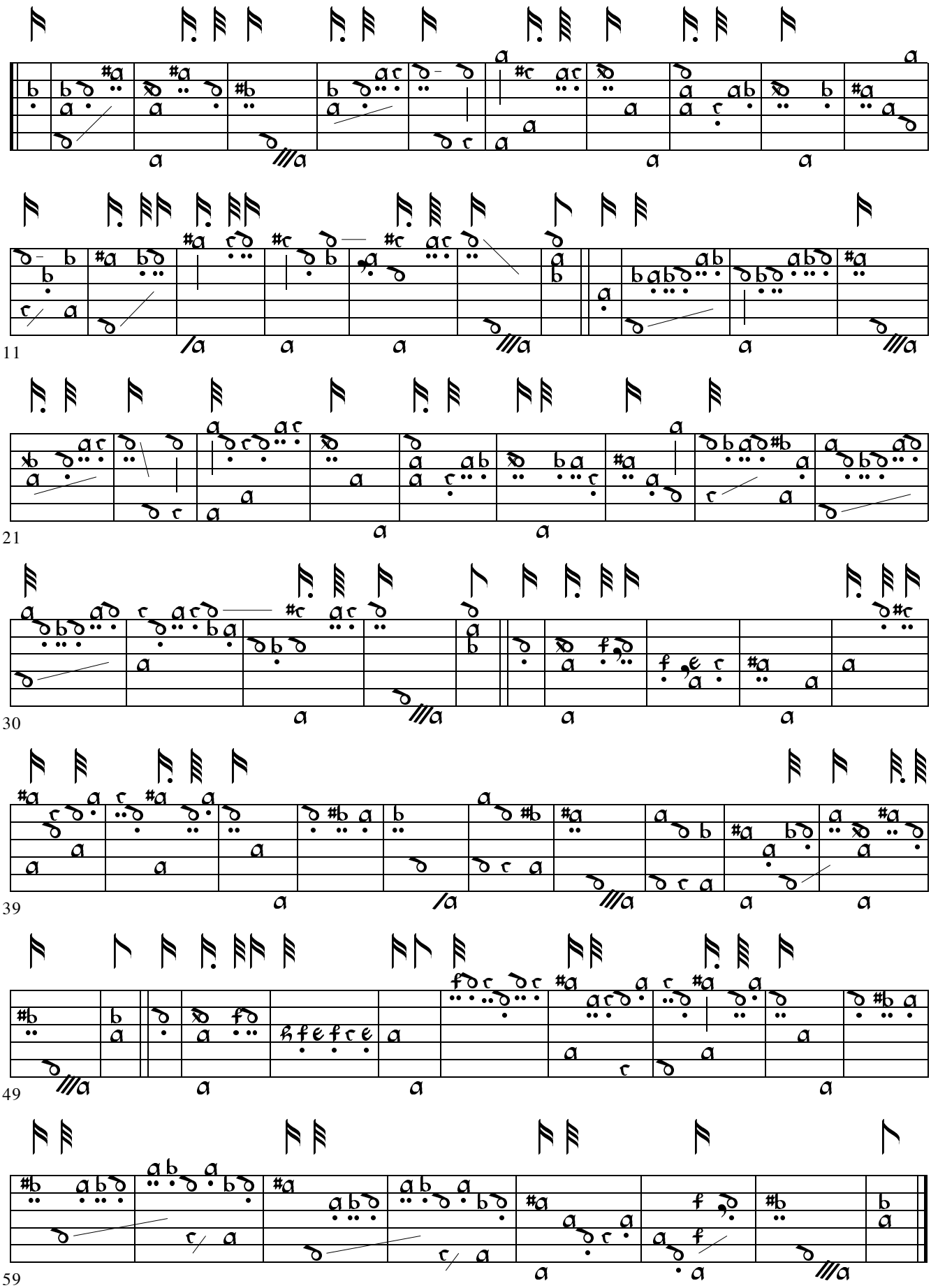
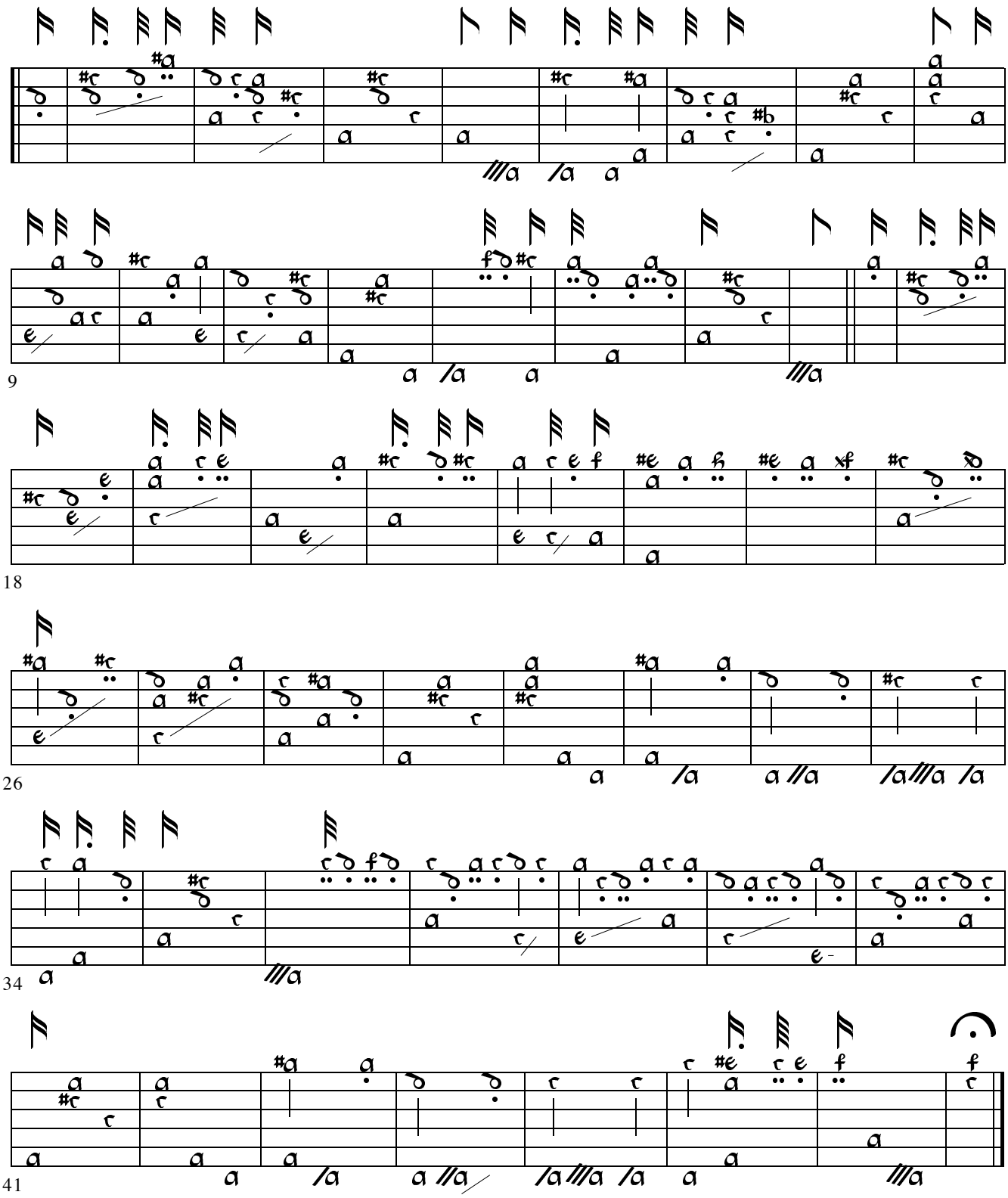
Valerius 1626, pp. 266-8



4. The Lady Banning her Almand made by Mr Sturte Board, f. 10r



5. Corant John Sturt ML, ff. 21v-22r



6. A Volte or Currant by John Sturt ML, f. 18r