MUSIC SUPPLEMENT TO LUTE NEWS 47 (SEPTEMBER 1998): THE COMPLETE LUTE MUSIC OF MATHIAS MASON AND JOHN MARCHANT

MATHIAS MASON

The lute solos ascribed to Mathias are assumed to refer to Mathias Mason [cf. Diana Poulton's *New Grove Online*]. He was appointed at court at the same time as John Johnson as 'one of the musicans for the three lutes' at £20 a year in 1579; the third musician was probably Thomas Cardell, Daniel Bacheler's uncle who was also a dancing master. Mathias' wages were doubled in 1589, he received livery for Elizabeth I's funeral as 'the Lute of the privie Chamber' in 1603 and died sometime before 6 April 1610 when Simon Marson/ Merson/ Merston took his place [see John Ward, 'A Dowland Miscellany', *JLSA* x (1977), pp. 7 & 110; Andrew Ashbee, *Records of English Court Music* (Menston, Scolar Press), vols. iv (1991), vi (1992) & viii (1995)]. He often appears in court records as 'Mathathias Mason' and signed himself thus three times in 1581 and 1582 [Harley MS 1644, f. 21v]. His name always precedes his fellow lutenists, the number increasing from 3 to 5 or 6 after 1590 with the inclusion of Robert Hales the lutenist and singer Walter Pearse replaced by Philip Rosseter in 1605, Alfonso Ferrabosco II and Robert Johnson from 1604. John Johnson was replaced by Edward Collard in 1594. In the section 'Of fretting the Lute' on sig. D2r of 'Necessary observations belonging to the lute, and lute playing' in Robert Dowland's *Varietie of Lute Lessons* (London, 1610), John Dowland states that 'all the lutes I can remember used eight frets' and 'by the wittie conceit (which I have seene, and not altogether to be disalowed) of our most famous countriman M. *Mathias Mason* Lutenist, and one of the Groomes of his Majesties most honourable Privie Chamber, (as it hath ben told me) invented three frets more, the which were made of wood, and glued upon the belly, ...'. However, of his surviving music only the pavan uses more than 8 frets, and then only the ninth fret ['k' on the first course]. Of the 4 lute solos bearing the name Mathias, the pavan and the corant included unascribed in *Varietie* are likely to be by him, whereas the remaining 2 are not, as the other corant is found in many continental sources, one source ascribed to Julien Perrichon [1566-<1600], valet de chambre and lutenist to Henry IV of France, who probably composed it, and the galliard which is ascribed to Anthony Holborne in 4 sources, is presumably not by Mathias but composed by Holborne in his honour.

Possible relatives of Mathias include [cf. *RECM* viii]: the clergyman and composer John Mason, who was a clerk at Eaton 1501-6, obtained a B Mus at Oxford in 1509 and a post in the Chapel Royal around 1523, dying as treasurer of Hereford Cathedral in 1548; a George Mason was appointed as a chaplain of the Queen's Chapel in 1560; Bartholmew Mason became a Gentleman of the Chapel Royal in 1575, was presented in Exeter as one of the Queen's chaplains in 1579 and was replaced presumably upon his death in 1605, and may have been the same Bartholmew Mason who was a vicar choral of Hereford in 1587. Thomas Mason was appointed to the wind instruments in place of Richard Greaves the sackbut player in 1602, received a New Years gift in 1611 and died in 1626 to be suceeded by his son John Mason who served until 1677. Another George Mason was a composer in the service of the Earl of Cumberland 1610-7, who published, with John Earsdon, and probably composed, *The ayres that were sung and played, at Brougham Castle in Westmorland, in the King's Entertainment: Given by the Right Honourable the Earle of Cumberland, and his Right Noble Sonne the Lord Clifford*, in 1618 [facsimile: *English Lute Songs, 1597-1632*, no. 31 (Menston, Scolar Press 1970)]. In *New Grove Online* for 'George Mason' Diana Poulton suggests that the 8 pavans for 5 viols ascribed to 'Mason' in BL Add.30826-8 [1616-23] were probably composed by yet another George Mason connected with Cambridge. Interestingly, the composer George Marson [1563-1632] received a B Mus in Trinity College, Cambridge in 1598, becoming organist and Master of the Choristers at Canterbury Cathedral before 1603 where he helped teach the choristers the viol and pandora; 4 virginals, 2 viols and a lute were in his possesion when he died [cf. Andrew Ashbee's *New Grove Online* for 'George Marson', and see Simon Marson, above]. He composed short services, psalms and anthems and a George Marson contributed the madrigal 'The nymphs and shepherds ...' to Morley's *The Triumphs of Oriana*, 1601. Is it possible that the viol pavans are by him but ascribed to 'Mason' in error, or are they the same person [as suggested by David Greer, personal communication]?

1. IRL-Dtc 408/I (Ballet), p. 6 *Master Mathias his Galliard* 3
cf. GB-Cu Dd.2.11, f. 89r *Galliard to the paven last before Ant. Holburne*
GB-Cu Dd.5.78.3, f. 19v *A.H.*
GB-Cu Dd.9.33, ff. 66v-67r *Galliarde A. Holburne*
IRL-Dm Z.3.2.13, pp. 386-387 *a galiard holborne*

2. GB-Lcm loan 2019-1 welde, ff. 16v-17r *Pauane* 4-6
cf. GB-Cu Dd.9.33, f. 22v untitled
Marsh, p. 385 *A pavion by Mer Mathias*
GB-Lbl Eg.2046 (Pickeringe), f. 14r *A pauing*
Welde is the only version with divisions.

3. GB-Cu Dd.9.33, f. 75v (Corant) *Mr Mathias* 6-7
cf. *Varietie* 1610, sig. R1v *Coranto 6*
UKR-Va 285-MF-LXXIX, f. 4r i untitled
UKR-Va 285-MF-LXXIX, f. 5v i untitled *NB*

4. GB-Cu Dd.9.33, f. 75r (Corant) *Mr Mathias* 8
cf. CZ-Pnm IV.G.18, ff. 33v-34r; untitled, & f. 36v *Corant*:; D-BAU 13.4°.85, p. 18r i *Courant*; S-S B.2245 (Beckman), ff. 9v-10r *Courant*; US-SFsc M2.1 M3 (de Bellis), f. 49r *Corente in soprano*; GB-Lam 603 (Board), f. 29r *Corranto*; D-LEm II.6.15, p. 254 *Courrent Amb. Alb.*; GB-HAdolmetsch II.B.1, ff. 12v-13r *Courante*; D-Dl M 297, f. 92r *Courrant*; GB-Cfm 689 (Herbert), f. 27r i *Courante Perrichon* [CNRS Perrichon no. 17]; UKR-Va 285-MF-LXXIX, f. 1v i *Volte NB*; UKR-Va 285-MF-LXXIX, f. 2r ii untitled *NB*; F-Pn Rés.31, f. 44r *Corrente di Frasnes Francese*; I-PESc b.10, f. 9v *Corente Francese*; GB-Lbl Add.15117 (Swarland), f. 2v i *Curranto*; Fuhrmann 1615, p. 171 i *Courante 14*

JOHN MARCHANT

Thurston Dart identified Marchant the composer of no. 12 below, and Robert Spencer the lute music ascribed to Mr. Marchant, with the John Marchant who was admitted Gentleman in Ordinary of the Chapel Royal in 1593, having previously been a Gentleman Extraordinary [T. Dart, *Music and Letters* xxv (1954), p. 105, and Diana Poulton *New Grove Online*]. He may be the same person mentioned in a letter by 'Your humble servant William Frost' endorsed 8 December 1611 and addressed to the Right honorable the Lord Salisbury stating that 'Mr Marchant is lately deceased who taught the princes[s] (James I daughter Elizabeth) to play uppon the virginalles...' [BL Lansdowne MS 92 item 76]. An inventory of his extant music was made by John Ward [*Journal of the American Musicological Society* 20 (1967) p. 79; *Lute Society Journal* xxii (1979-81) p. 157; *Music for Elizabethan Lutes* (Oxford, Clarendon Press, 1992), vol. 1, p. 64] and Robert Spencer

discovered no. 5b, below, in the Sampson Lute Book [facsimile edition: Leeds, Boethius Press, 1974] and identified the companion part, no. 5a, ascribed to Francis Pilkington in the Brogyntyn Lute Book [facsimile: Clarabricken, Boethius Press, 1978] [*Lute Society Journal* vii (1965) pp. 38-39]. It is my conjecture that three piece followed by what is probably the initial 'M' [nos. 3, 9, 10] may be ascriptions to him.

It is not known whether he was a lutenist, and hence if the music here as well as the mixed consort arrangement were composed by him for these instruments or arranged from another medium by someone else. If he taught virginals in 1611, then he could have composed nos. 12-14 directly for keyboard, but it is also possible that he played and composed for the lute prior to this, as the lute sources of his music date from the 1590s. Thus, the Francis Pilkington (*c.*1570-1638) ascription to one part of the lute duet no. 5 could be an error, or else Pilkington arranged it from a keyboard or other piece by Marchant. Another possibility is that the two two composers wrote a part each as a collaboration. The two lute duets [nos. 5 & 6] are well known now from the Boethius facsimiles or Stefan Lundgren, *English Duets for Two Renaissance Lutes*, vol. IV, no. 35, and vol. I, no. 10, respectively (Lundgren Musik-Edition, 1986, 1982), no. 5 also from Lyle Nordstrom, *Lute Society of America Editions*, 5 and no. 6 from Robert Spencer, *Elizabethan Duets* (Stainer and Bell 1983), no. 8. The two solos ascribed to Marchant with any certainty [nos. 1 & 2] are consistent in style with the duets and reveal a certain individuality in his compositional process. This is evident despite the possibility that they were transcribed for the lute, quite idiomatically at that, by someone else. The variations on the Walsingham tune and ground are unlike any other setting of this tune [modern edition: R. Darsie, *Vive la differences* (Silver Sound Publications, 1995), no. 11]. No. 6 is a lute duet treble based on the Philip van Wilder chanson 'Si vous voulez' and for which no ground survives, but a second part was reconstructed by David Humphries and published in *Lute News* 53 (April 2000). The cittern solo ascribed to Marchant (no. 8), is also ascribed to other composers: several lute and keyboard versions are titled Clarkes galliard that could refer to a dedicatee but in another it is ascribed to Anthony Holborne and Marchant is unlkely to have made a cittern transcription. Nos. 7, 12-14 appear in a modern edition [*Musica Brittanica* 55, (Stainer and Bell, 1989)], in which Alan Brown suggests that the Marchant of the title of no. 7 may refer to the composer, and tablature for the related lute version in Marsh is included here.

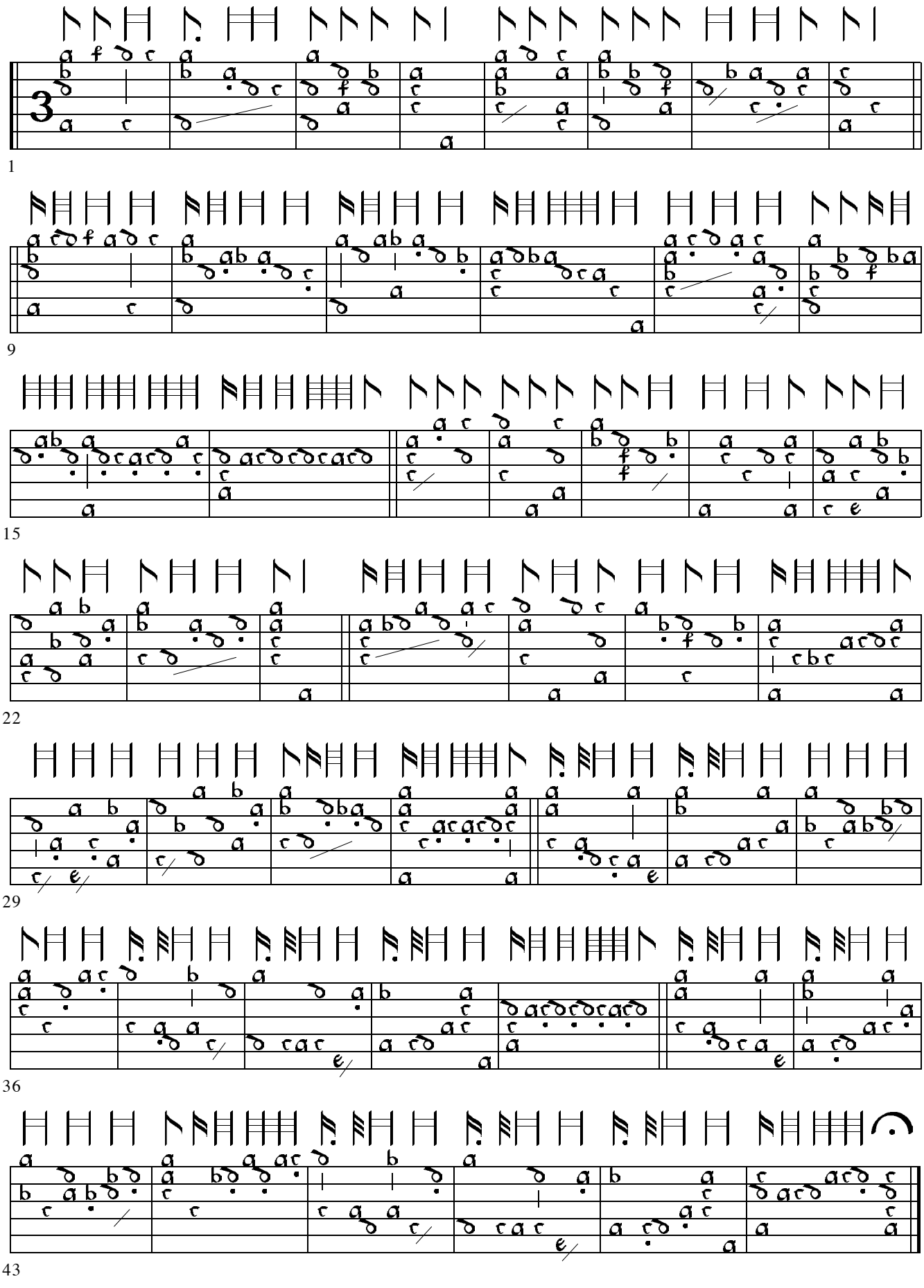
The composer is presumed to be a different person to the John Marckant who published a pamphlet entitled 'The purgacion of the Lord Wentworth concerning the crime layde to his charge' in 1559 [pointed out to me by David Greer in George Watson (ed.), *The New Cambridge Bibliography of English Literature*, vol. 1 (Cambridge, 1974), column 2071], and the poet John Marckant who wrote the words for the 'Lamentation of a sinner' in *Psalmes of Dauid in English Metre, by Thomas Sternhold and others*, ... London, 1561, and for psalms 118, 131-2, 135 and 'The humble sute of a sinner' in *The Residue of all Dauids Psalmes in metre, made by John Hopkins and others*, London, 1562 [cf. *Goostly Psalmes and Spirituall Songes* by R.A. Leaver (London, OUP), 1987, pp. 249, 251].

1. GB-Cu Dd.2.11 [*c.*1590-5], f. 100v [Fantasia] *Mr. Marchantt* 9
2. GB-Cu Dd.9.33 [*c.*1600], ff. 26v-28r *Walsingham Marchannt* 10-13
3. GB-Cu Dd.5.78.3 [*c.*1595], f. 18v [Galliard?] *M*[archant?] 13
4a. GB-AB I 27 (Brogyntyn) [*c.*1595], p. 15 [fantasia]
Mr Merchant - unison duet: lute I 14
4b. GB-Lbl Hirsch M 1353 [*c.*1595], f. 6v [fantasia]
unison duet: lute II 15
5a. GB-AB I 27, p. 31 *Eccho for 2 Luts by Mr ffra: Pilk*
Bach: of Musicke - unison duet: lute II 16
5b. GB-Lam 601 (Sampson) [*c.*1609], f. 11v *an allman*
for ii lutes mr Marchant - unison duet: lute I 17
6a. GB-Eu Dc.5.125 [*c.*1590], ff. 77v-78r *a fantasia*
by mr marchant for ii lutes - duet treble 18-19
6b. Fantasia - lute II reconstructed by David Humphries 20-21
7. IRL-Dm Z.3.2.13, pp. 244-246 untitled 22-25
cf. GB-Lbl RM24.d.3 (Forster) [*c.* 1625], ff. 87v-90r
The Marchants Dreame/ Marchants dreame - keyboard
modern edition: *Musica Britannica* 55 no. 34
8. US-CAh 181, f. 32v *Mar: chant Gal:* - solo cittern 26
cf. Clarke's Galliard
lute solos in B flat:
GB-Cu Dd.2.11, f. 60v *Holburne Jest*
GB-Lbl Hirsch 1353, f. 7r untitled
GB-Ci Add.8844 (Trumbull), f. 4r *A galliard. Mr Clarkes*
US-NHub Music Deposit 1 (Wickhambrook), f. 11r *a galiarde of clarkes*
lute solo in C:
GB-Cu Dd.2.11, f. 72v *Galliard*
GB-Cu Nn.6.36, f 14v; *Clarks Galliard*
keyboard:
F-Pn Rés.1186, ff. 104v-105r *Galliard Richard Clarke vide hoc aliter supra ad hanc notam*
US-NYp Drexel 5609, pp. 77-78 *Galliard Richd Clarke*
9. IRL-Dm Z.3.2.13, p. 236 *Fancie M* (galliard) 26
10. IRL-Dm Z.3.2.13, p. 251 untitled *M* (chi passa) 27
other music by Marchant:
11. Walsingham no. 31 *Mr Marchants Pauen* - mixed consort, C, TV, F, BV
12. GB-Cfm 168, p. 305 *Almanda Marchant* - keyboard
13. GB-Cfm 782 (Tisdale) [*c.* 1600], f. 79r *Pavane*
Mr Marchaunt - keyboard
14i. GB-Lbl Add.30485 [*c.* 1590s], ff. 20v-21r *mr marchant*
A pavion mr marchante - keyboard]
14ii. GB-Lbl Add.30485, ff. 21r-21v *The galliard/*
mr marchante - keyboard

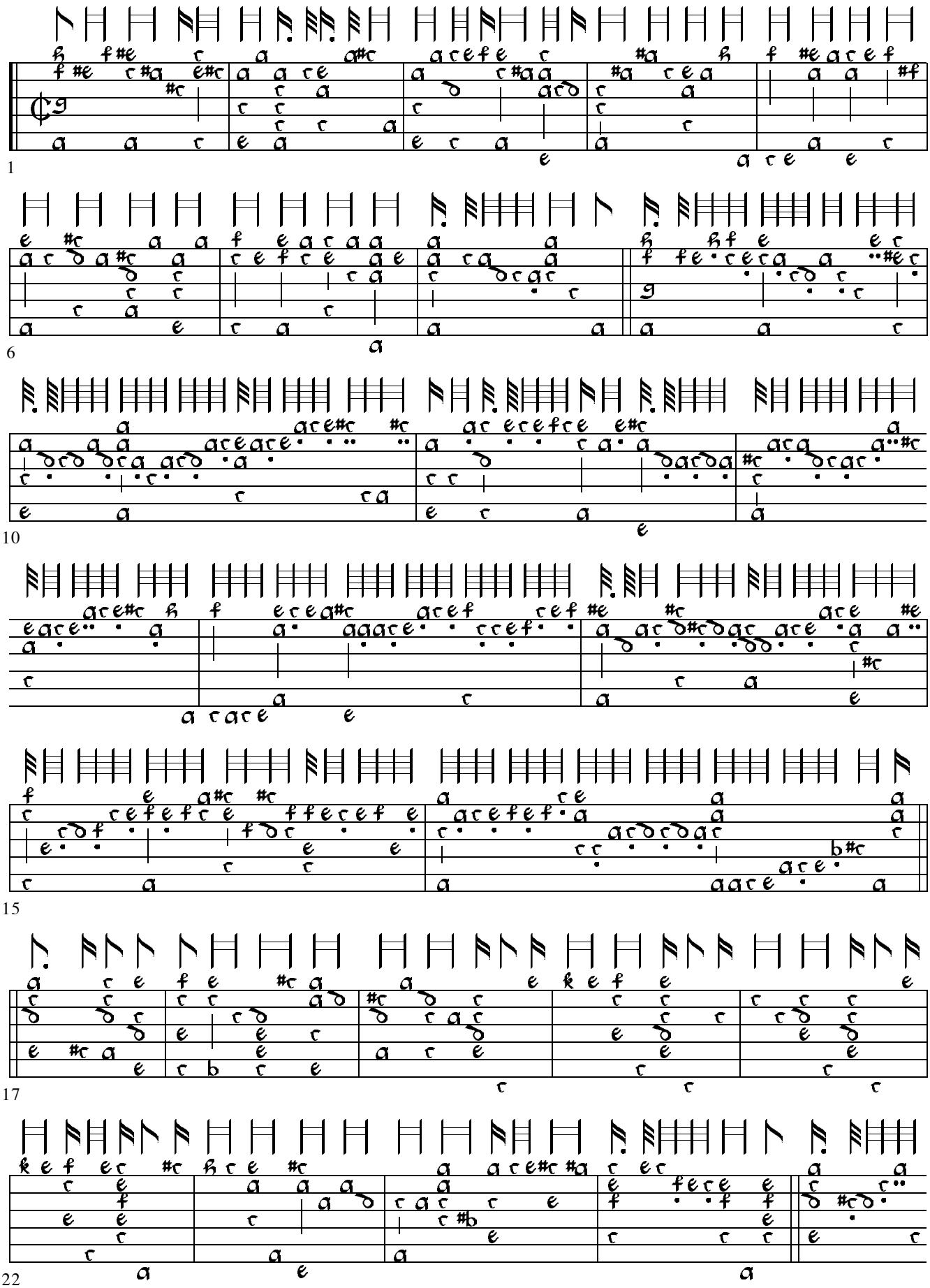
Minor corrections to the tablature in this supplement have been made without comment.

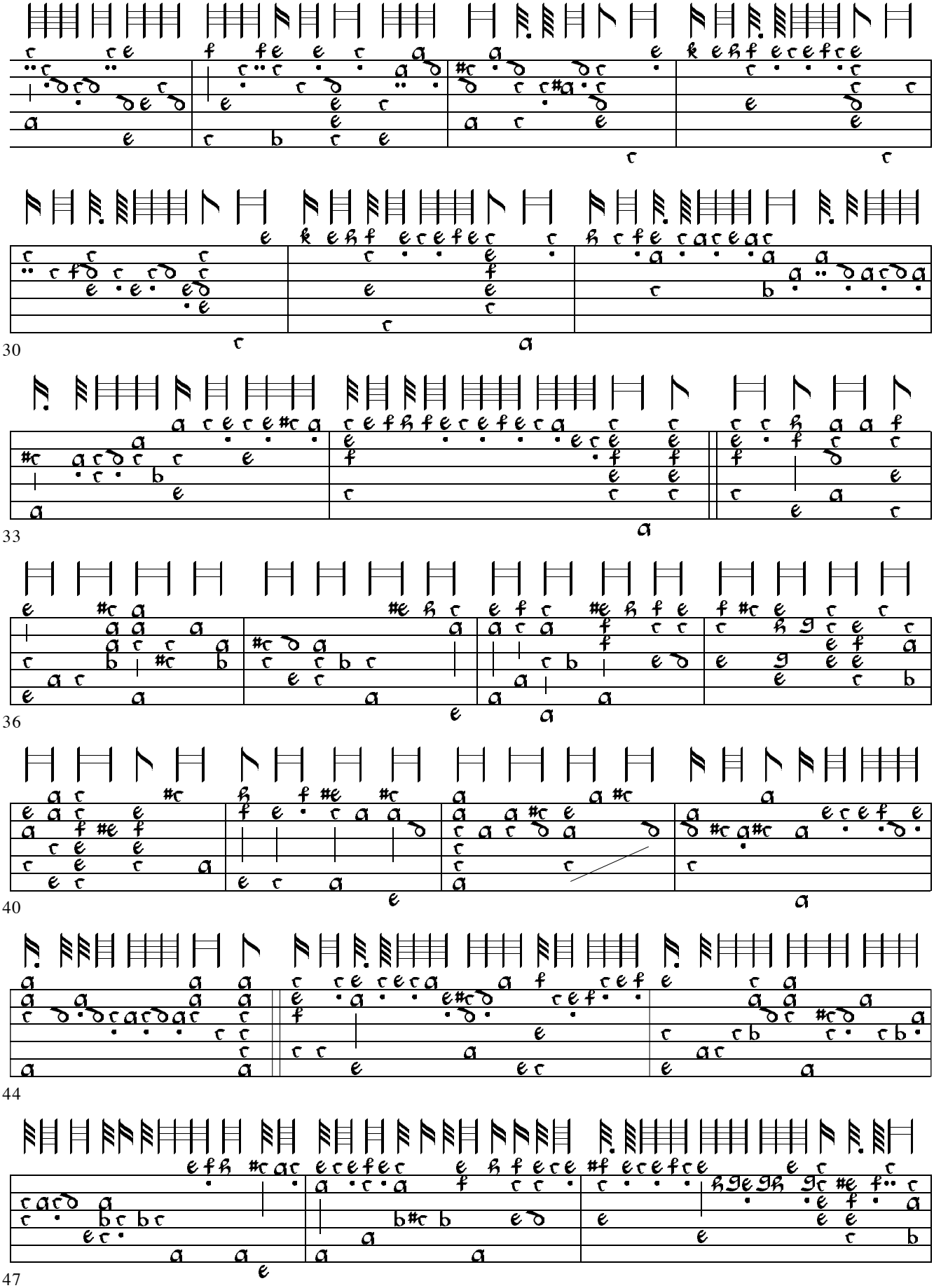
John H Robinson - July 1998/revised June 2016

Mason 1. Master Mathias his Galliard - AABBCC8 IRL-Dtc 408 I, p. 6



Mason 2. Pavan - 7D AA8BB9CC10 GB-Lcm loan 2019-1 welde, ff. 16v-17r

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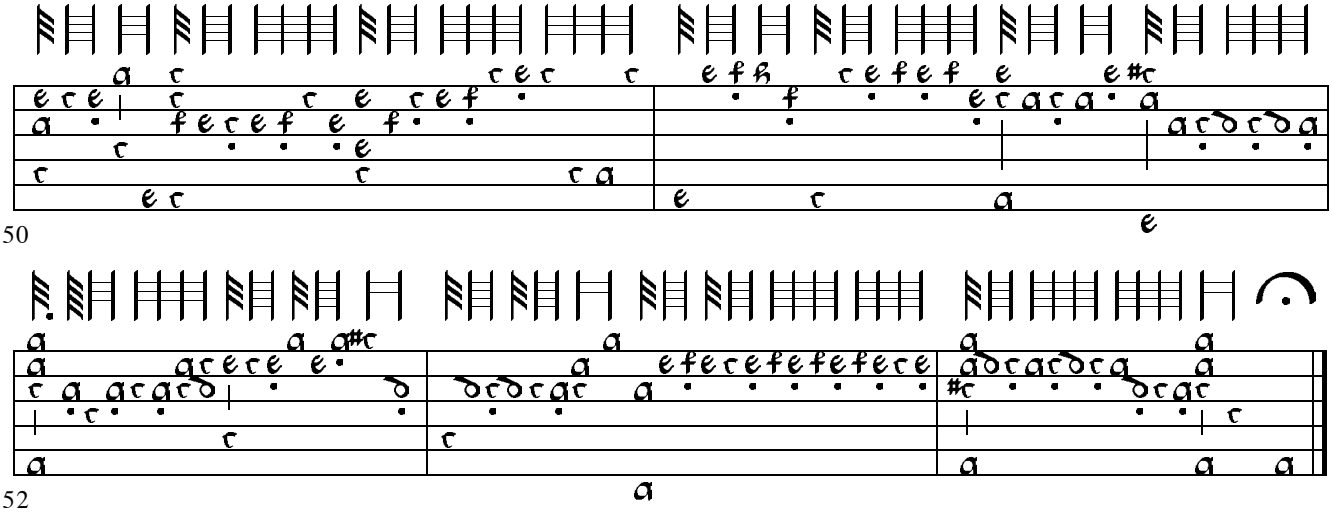
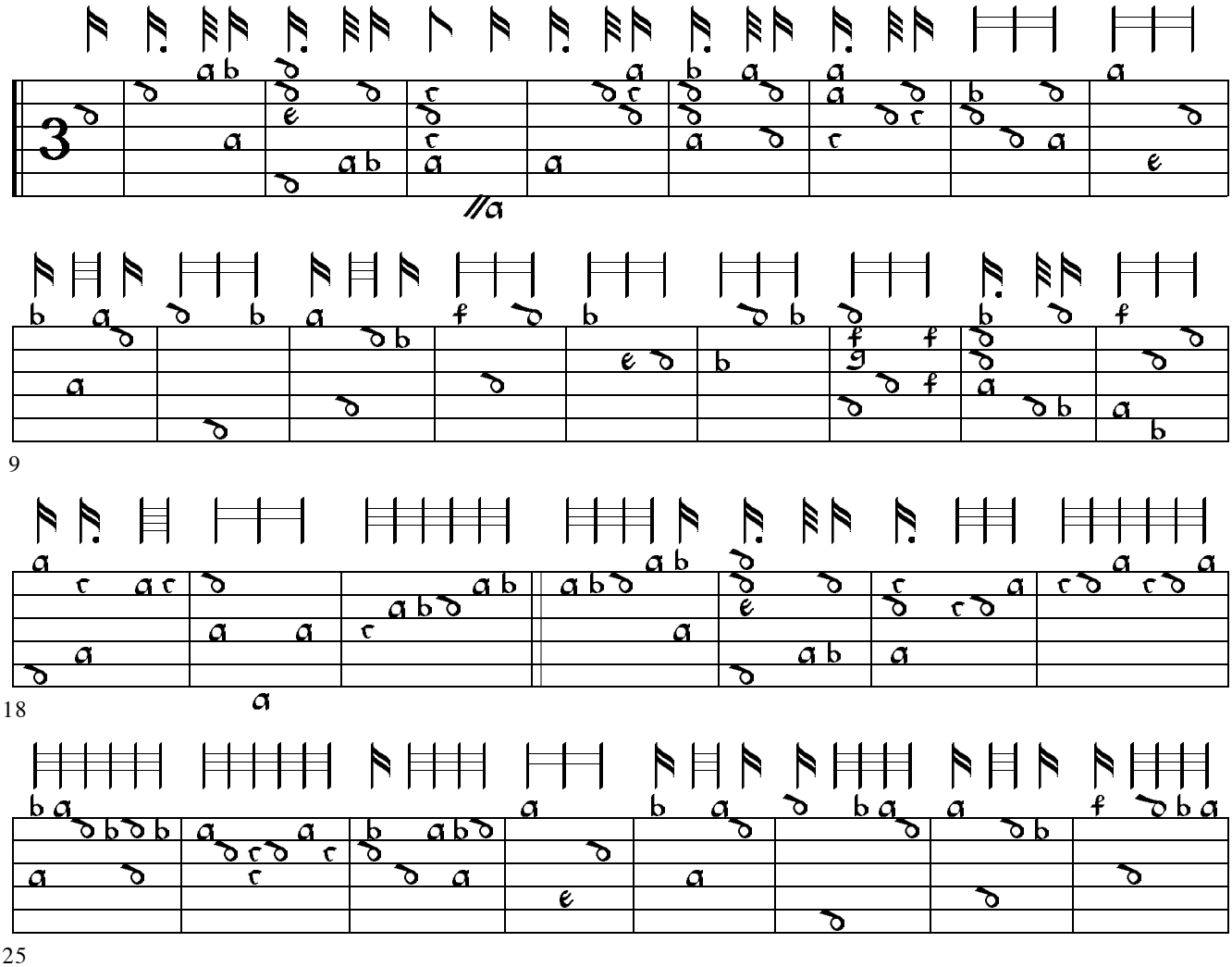
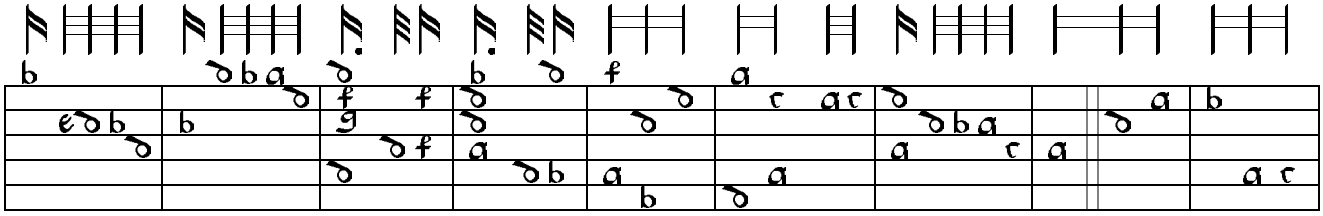


Mason 3. Coranto Mr Mathias - 7F9C AA20B2B223 GB-Cu Dd.9.33 f. 75v





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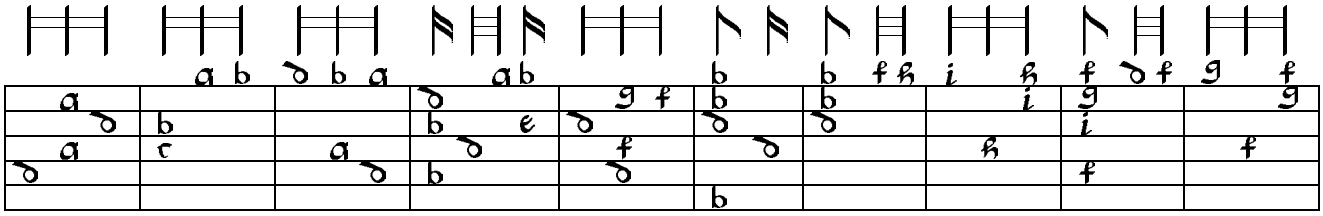

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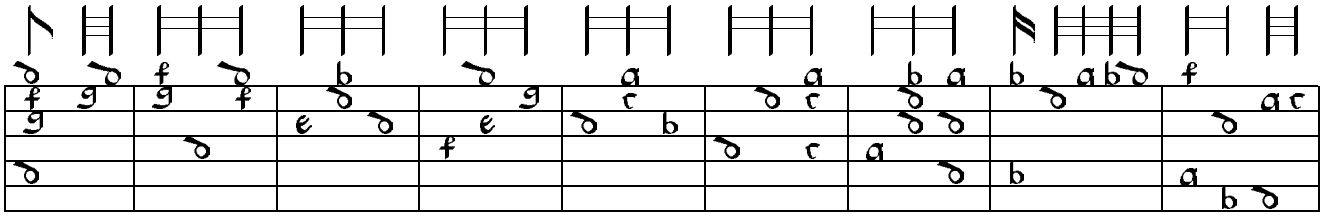

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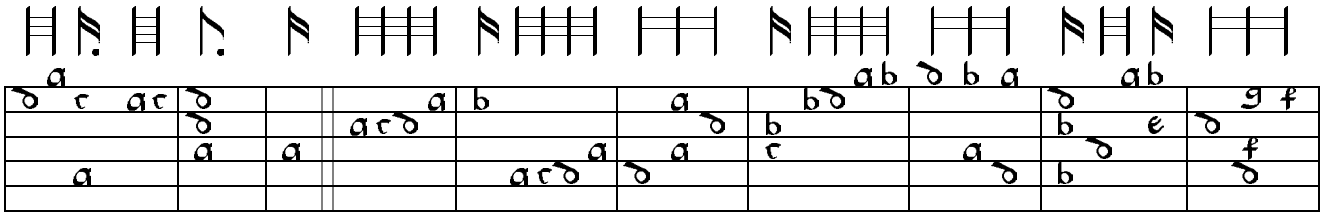

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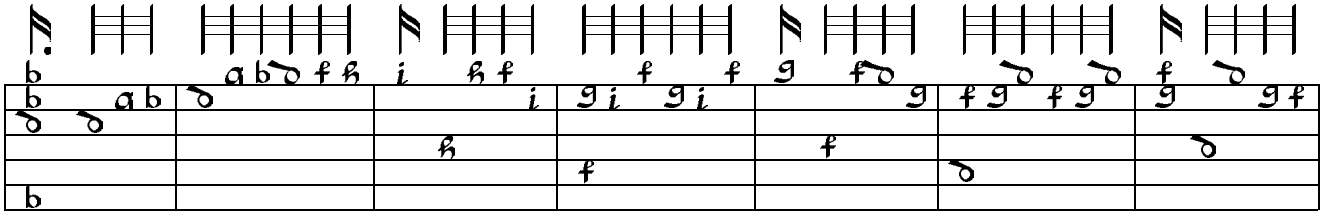

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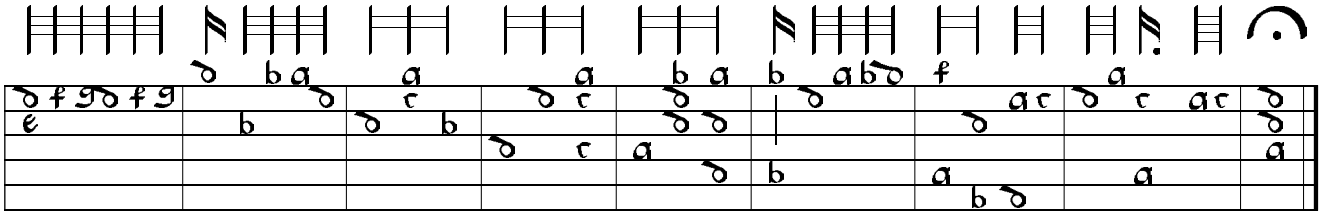

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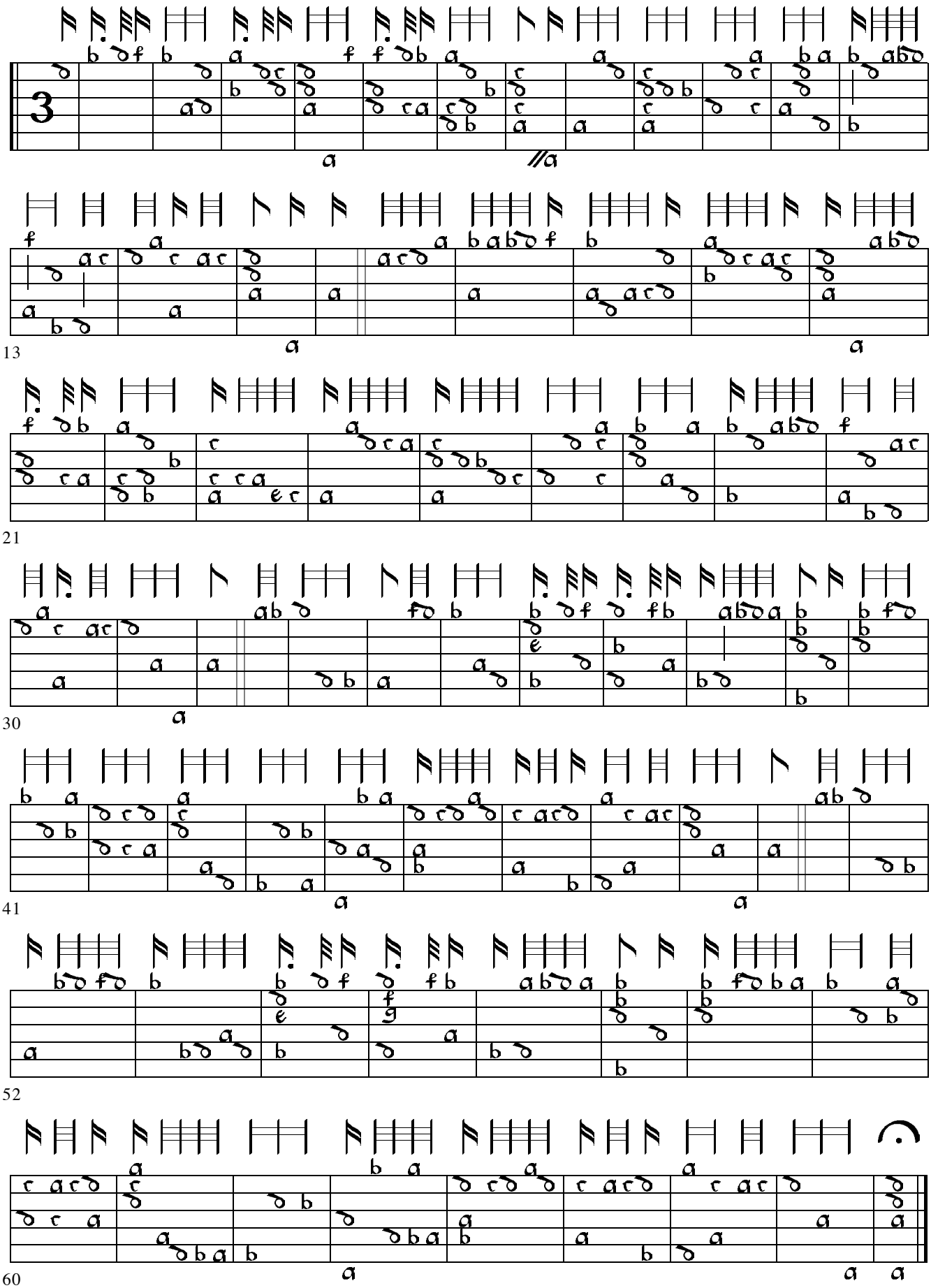
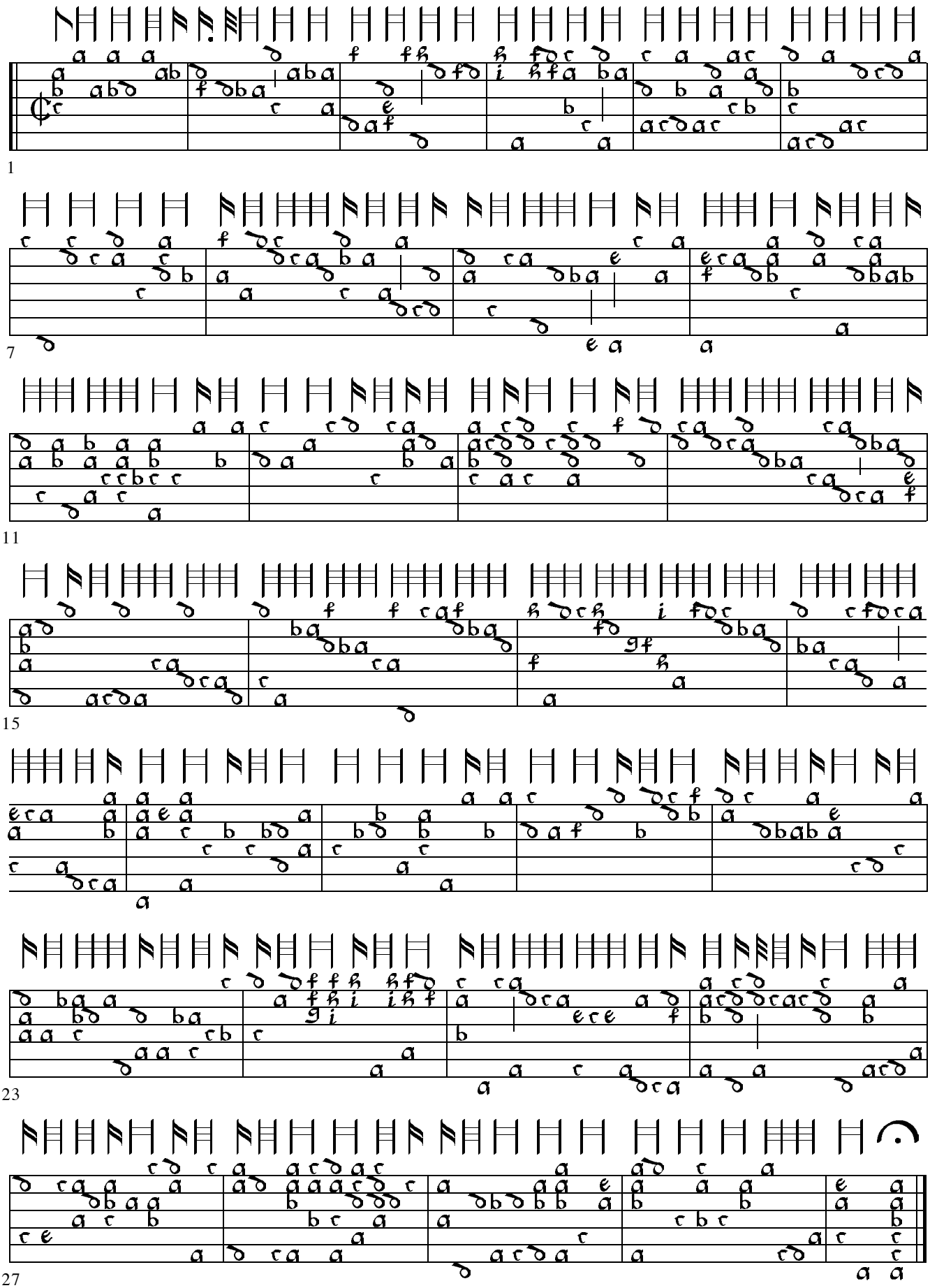
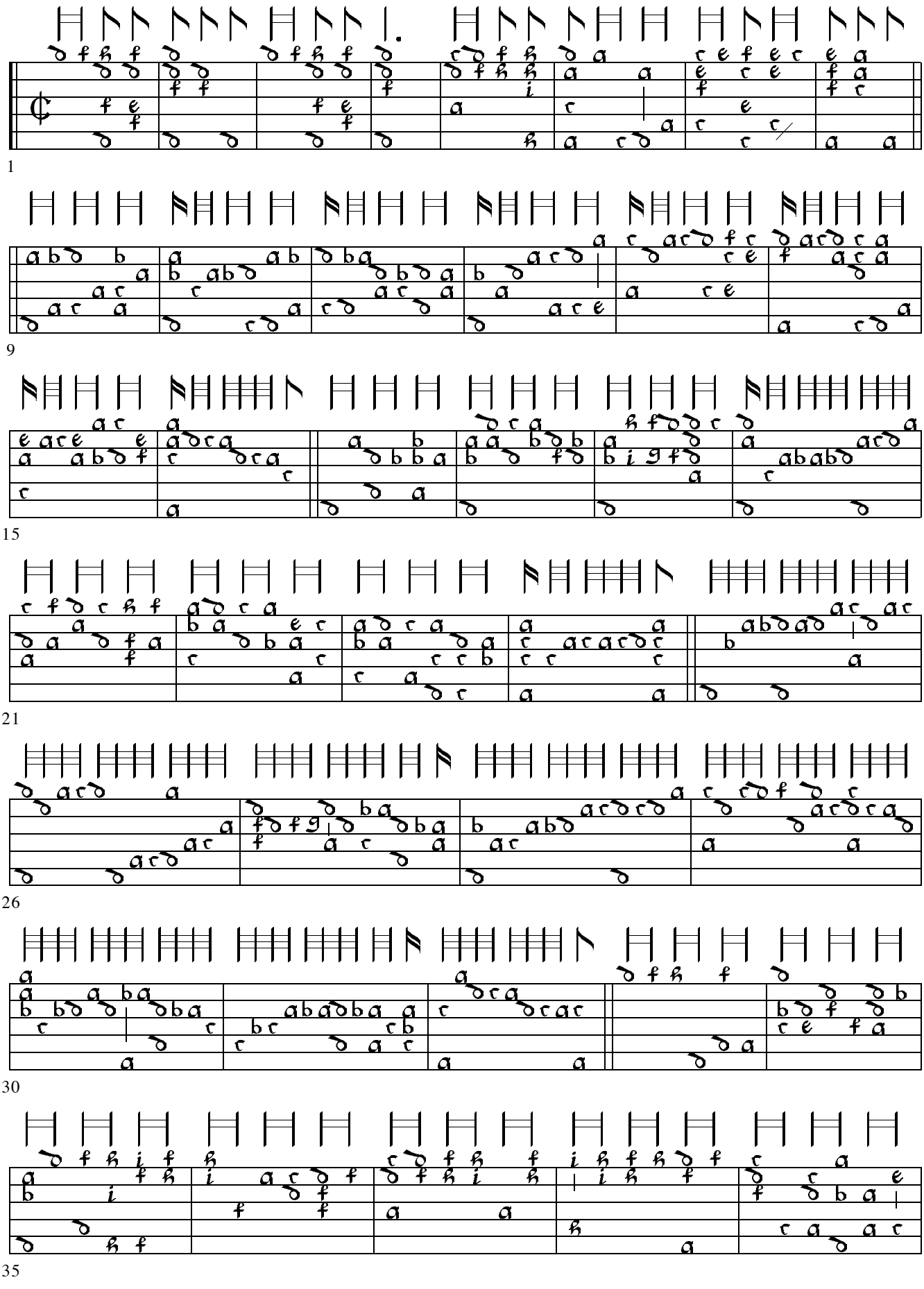
Mason 4. Courant Mathias - 7F9C AA16BB18 GB-Cu Dd.9.33, f. 75r

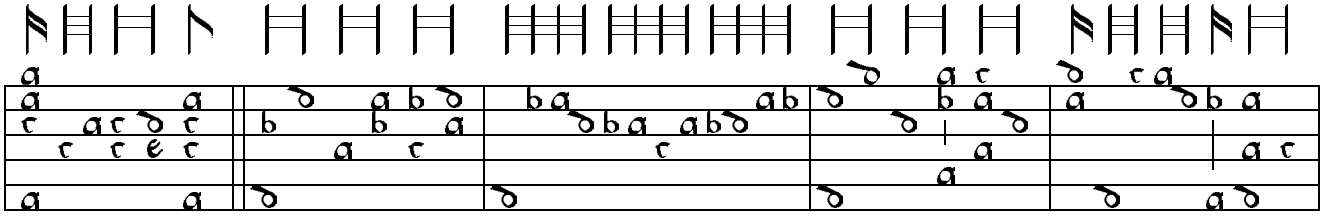


Marchant 1. Fantasia Mr. Marchant - 7D GB-Cu Dd.2.11, f. 100v



Marchant 2. Walsingham - 12x8 bars GB-Cu Dd.9.33, ff. 26v-28r





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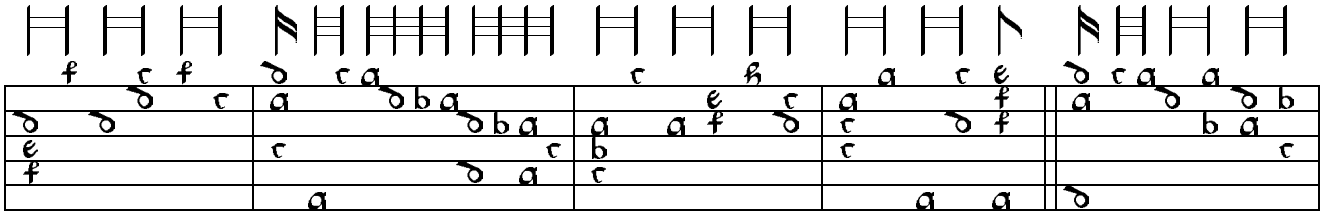

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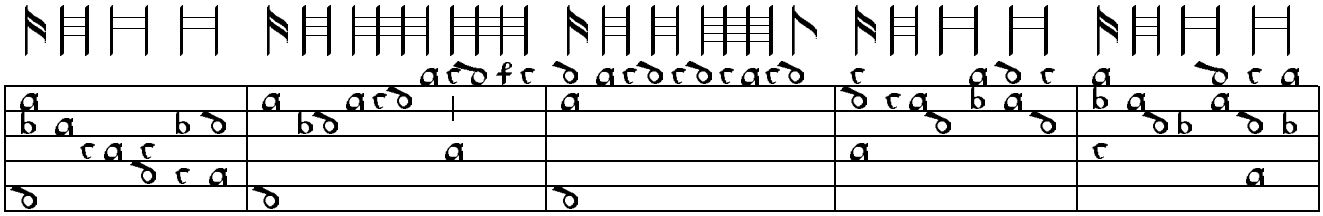

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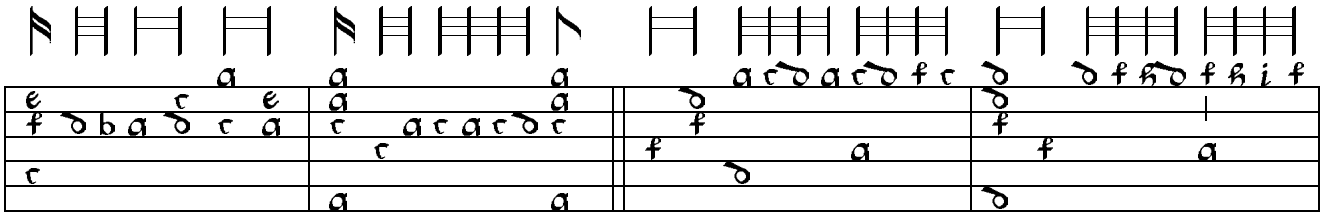

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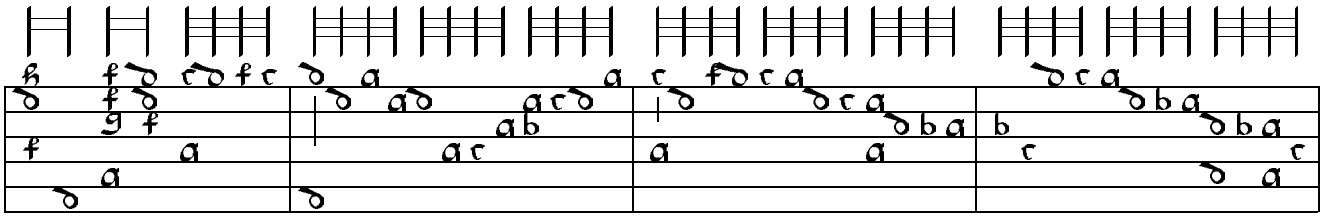

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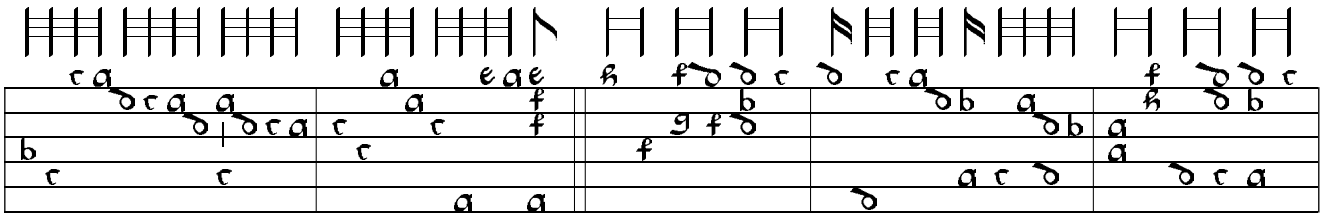

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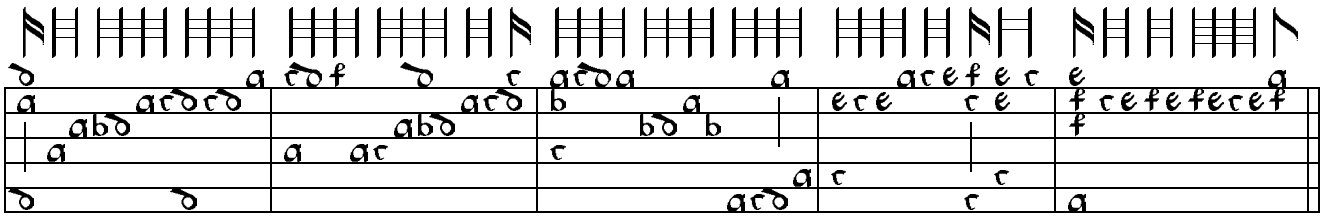

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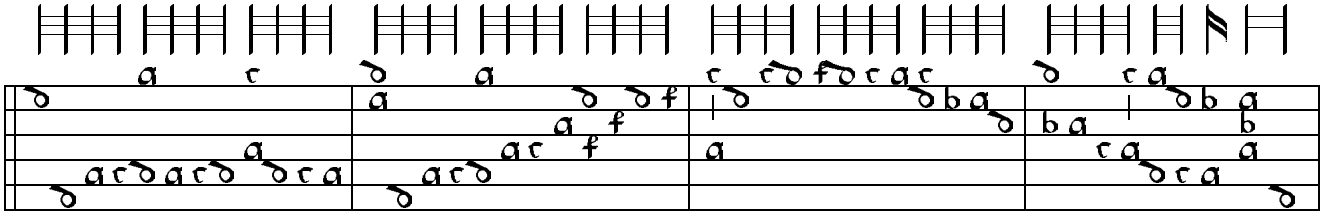

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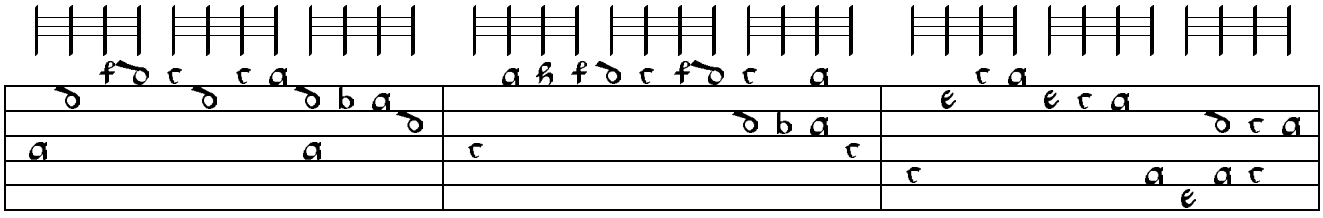

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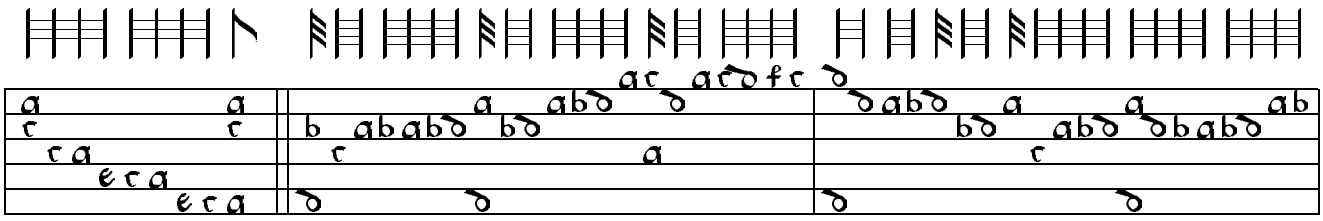

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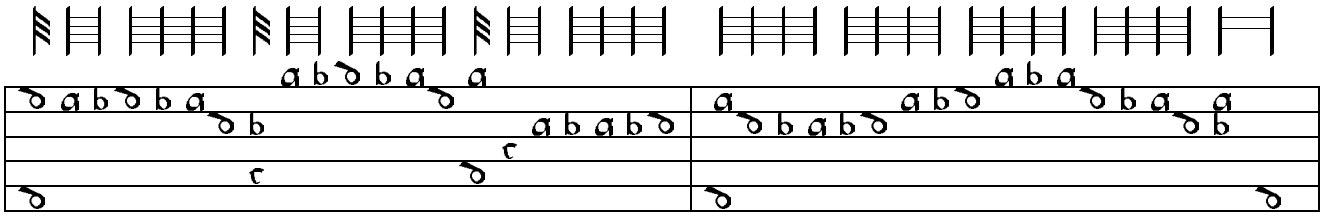

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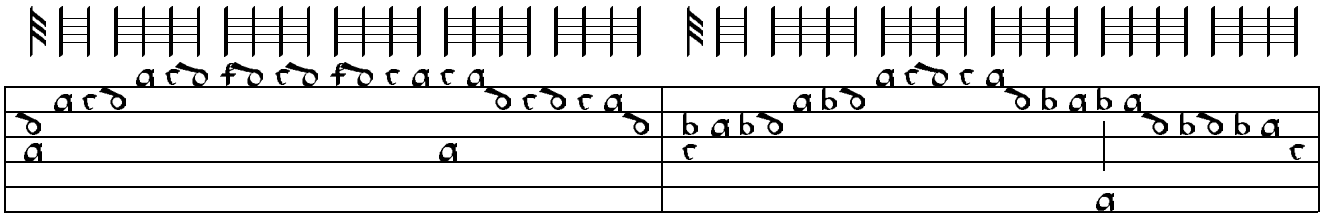

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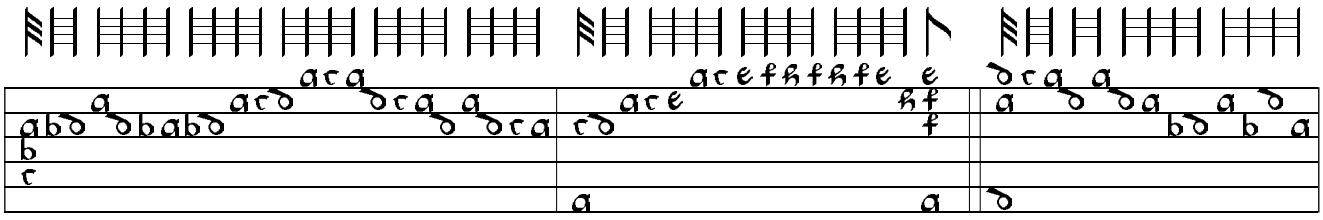

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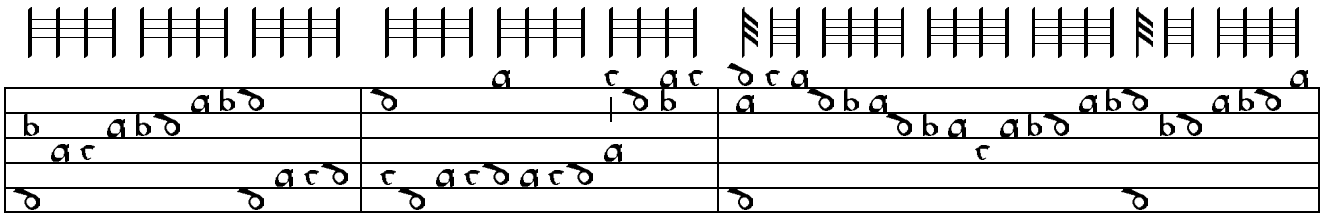

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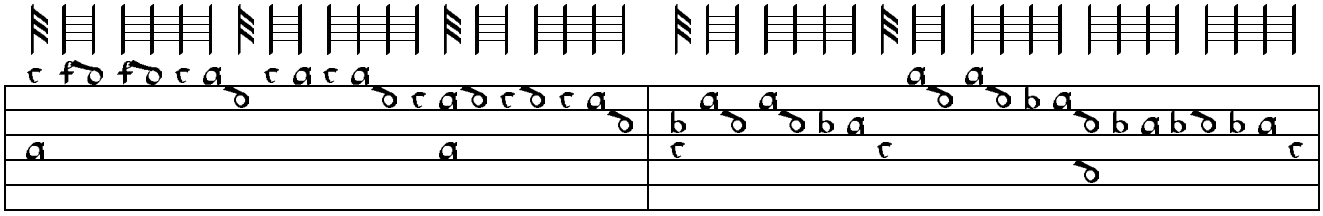

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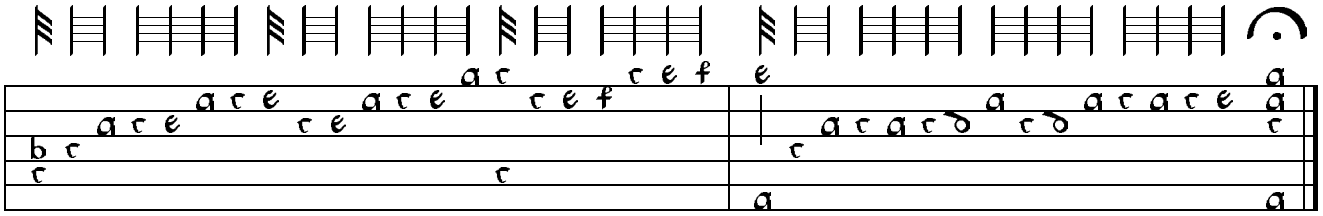

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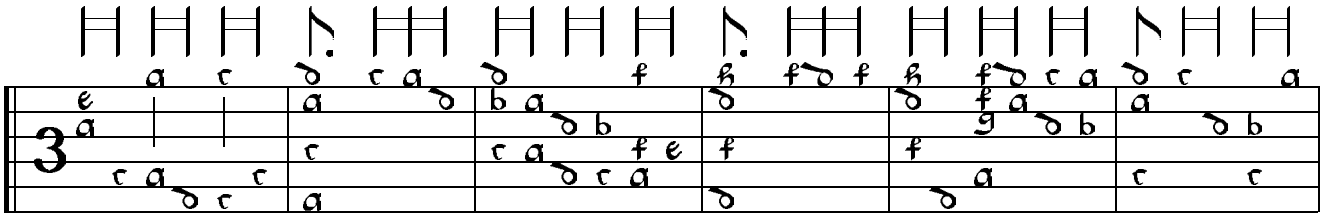
Marchant 3. (Galliard) M(archant?) - AB8C7 GB-Cu Dd.5.78.3, f. 18v



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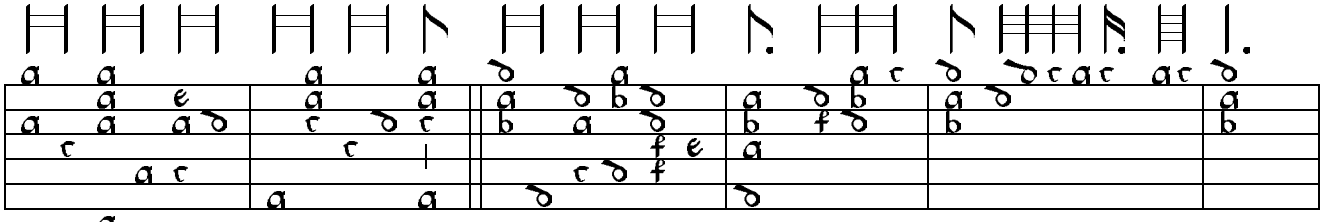

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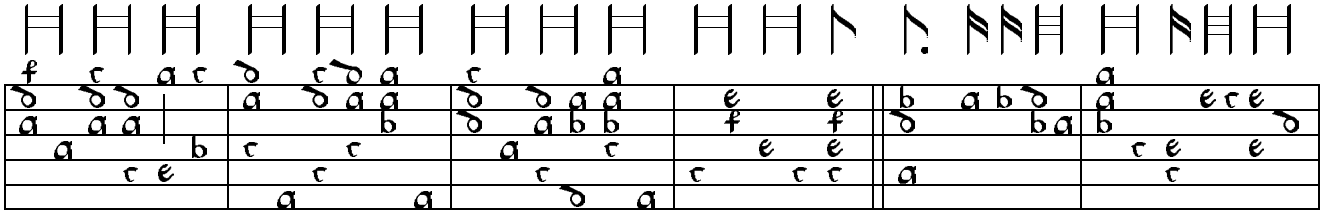

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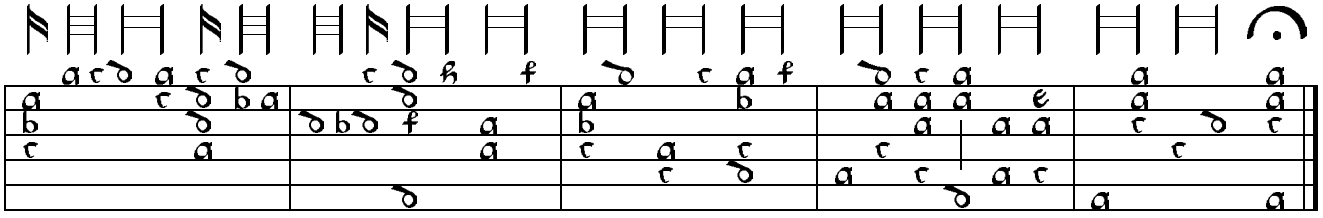

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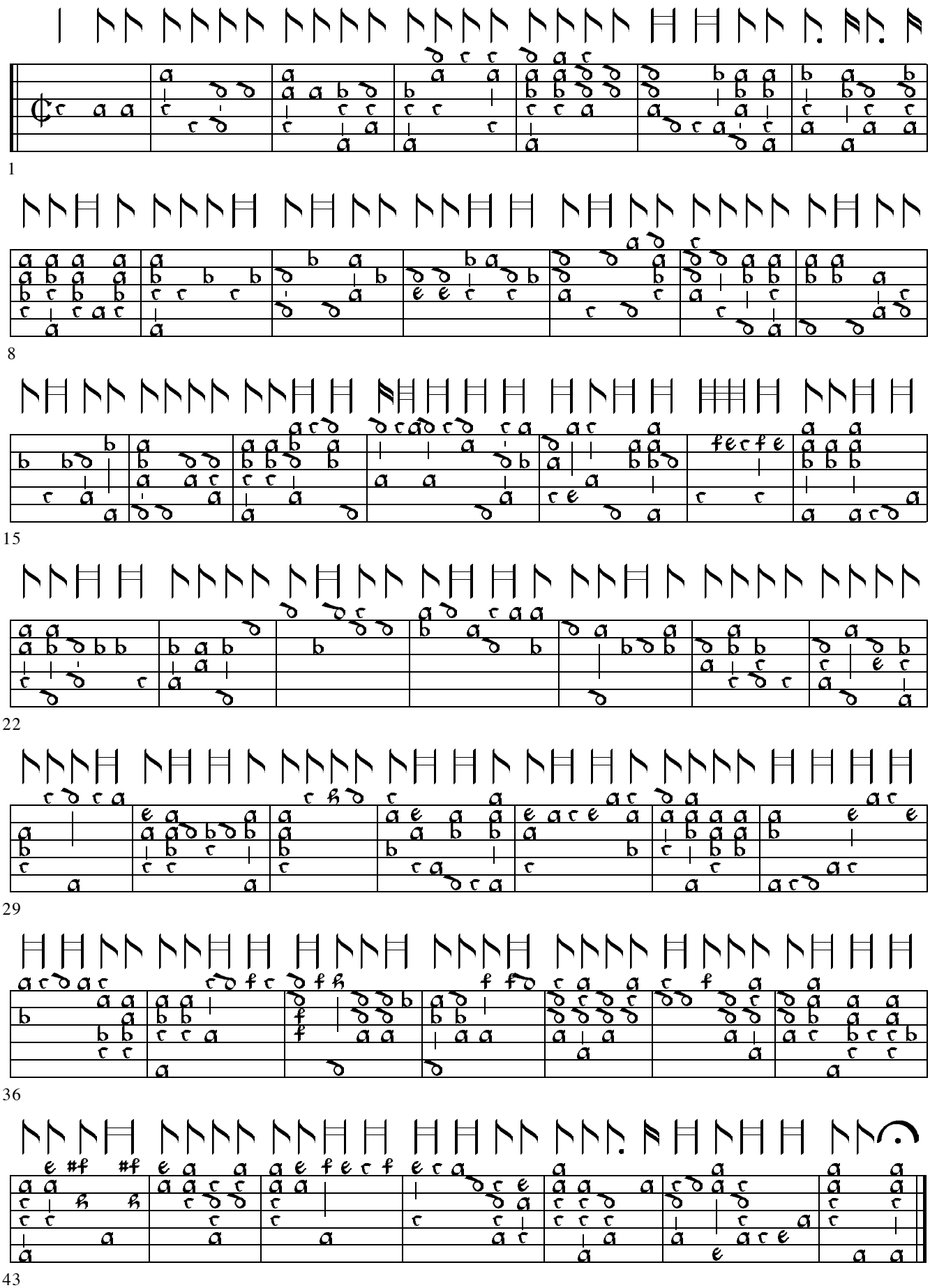
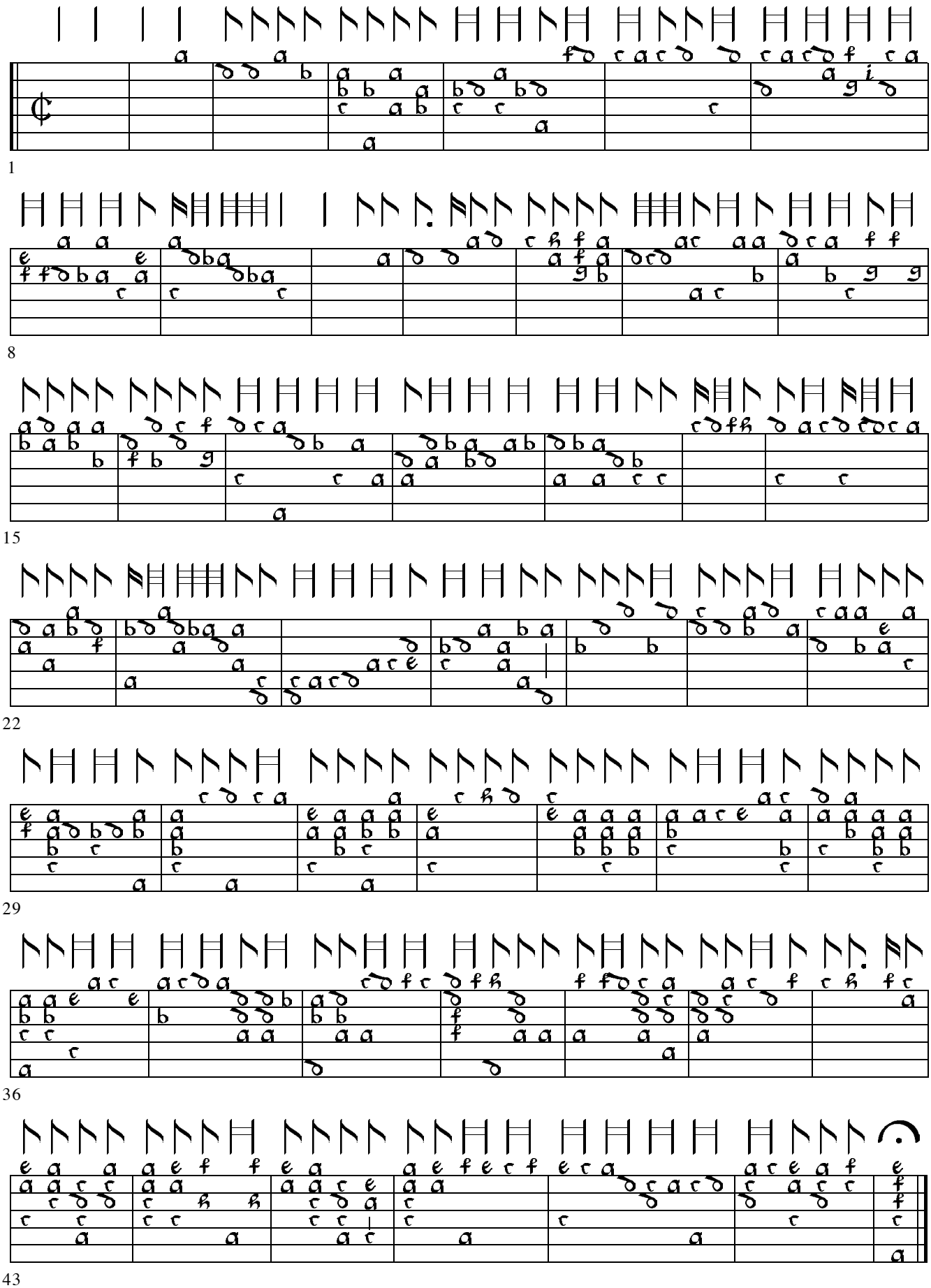
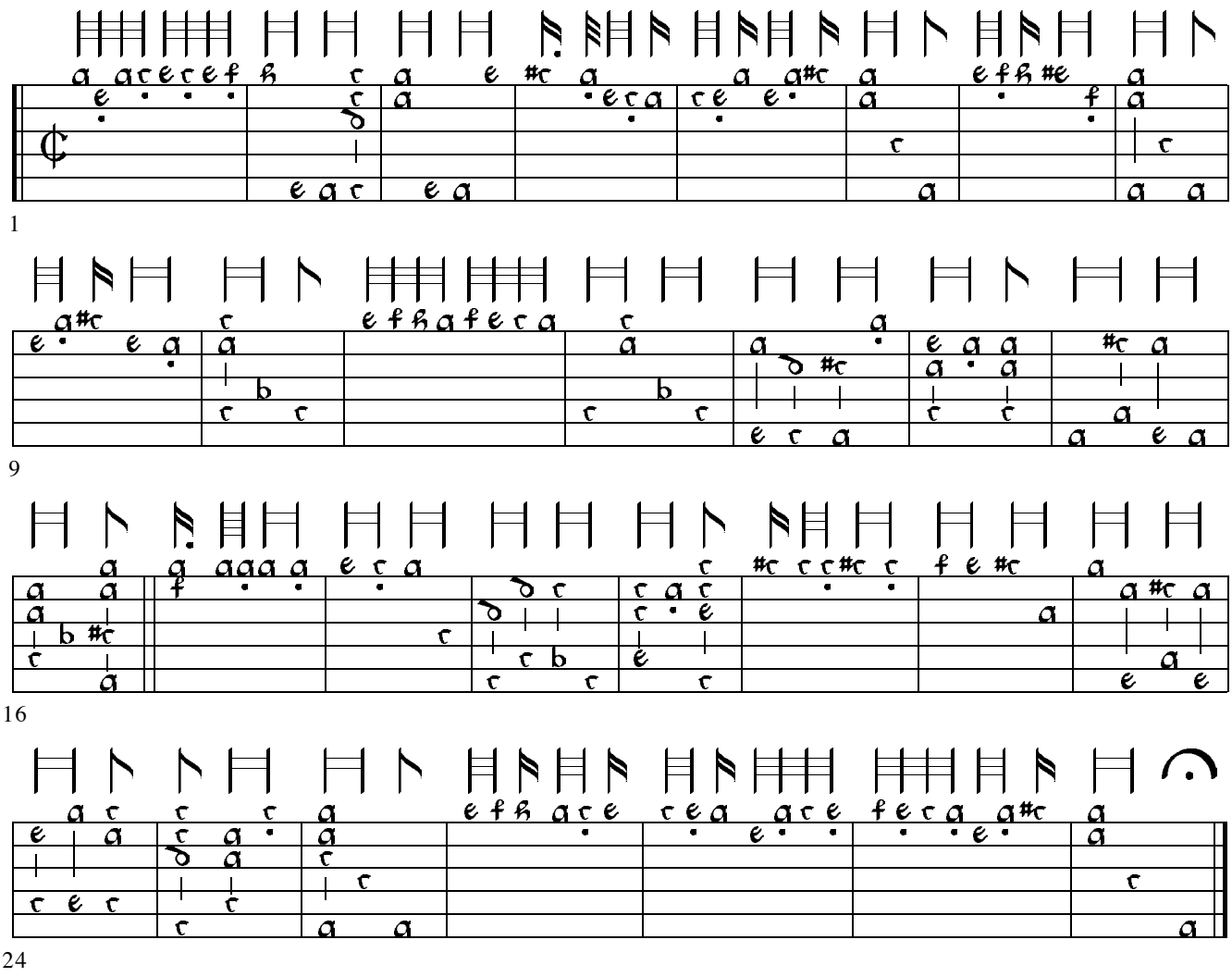


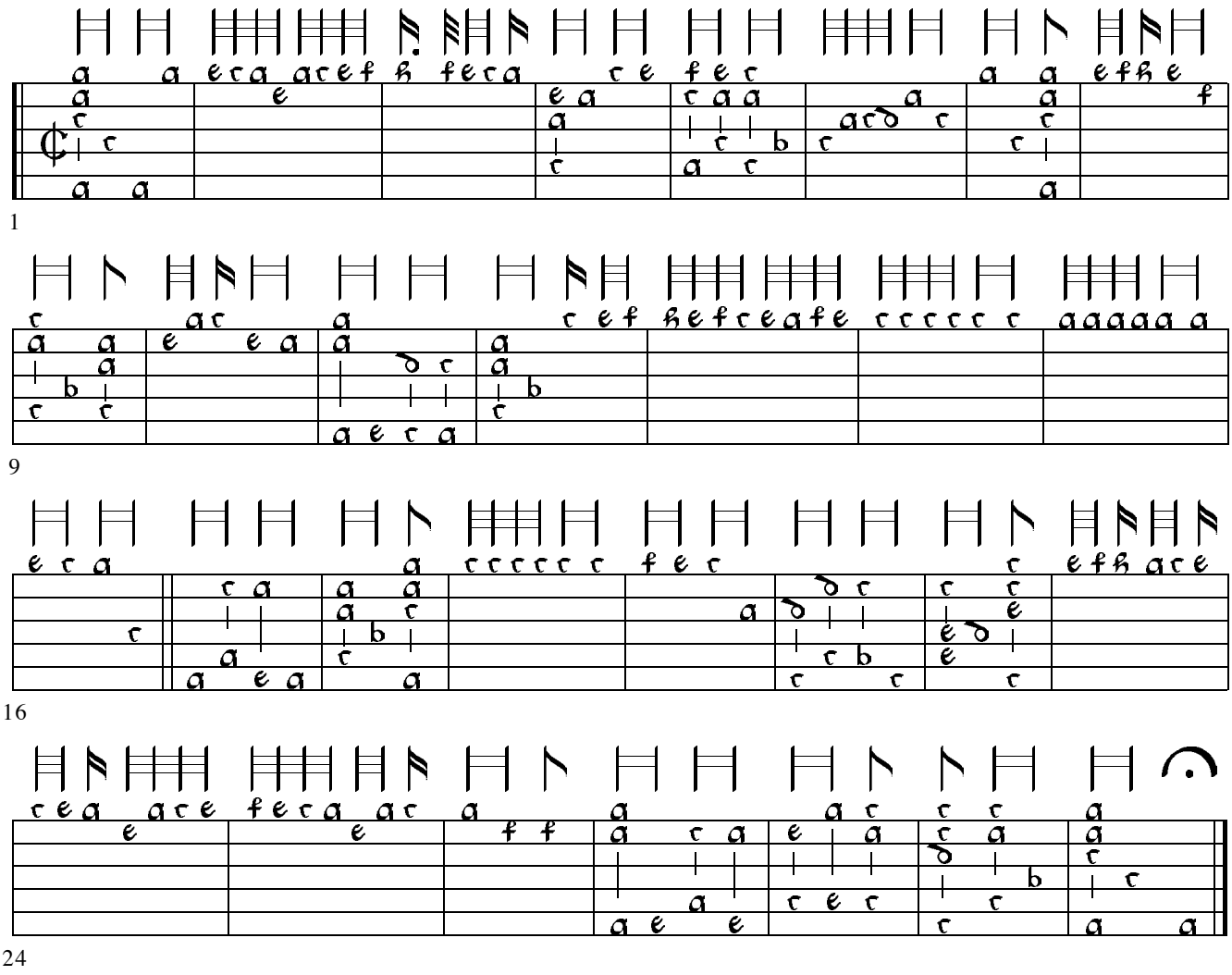
Marchant 4b. Fantasia - lute II GB-Lbl Hirsch 1353, f. 6v



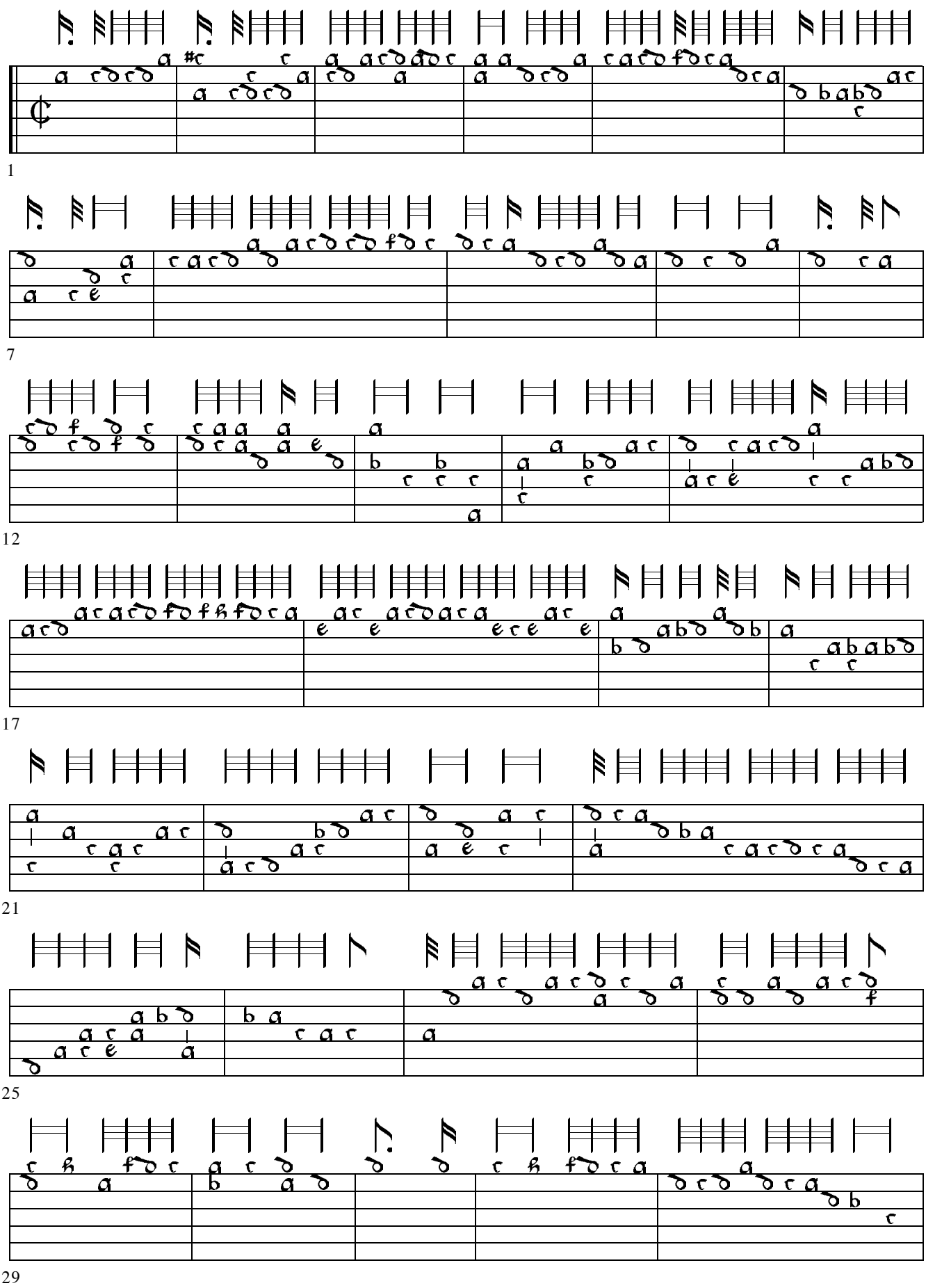
Marchant 5a. Eccho - lute I A16B14 GB-AB I.27, p. 31

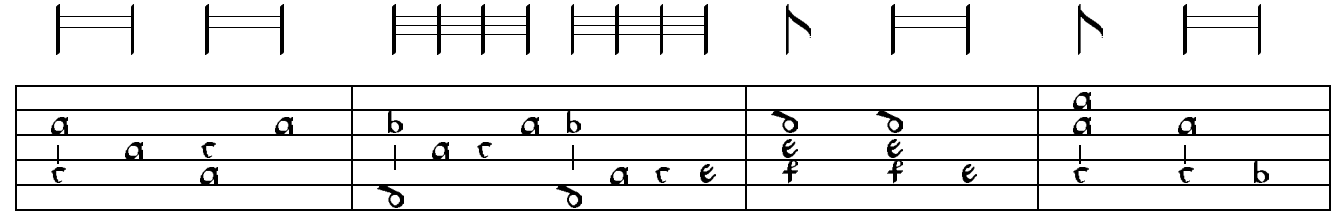


Marchant 5b. Allman - lute II A16B14 GB-Lam 601, f. 11v



Marchant 6a. Fantasia - lute I GB-Eu Dc.5.125, ff. 77v-78r





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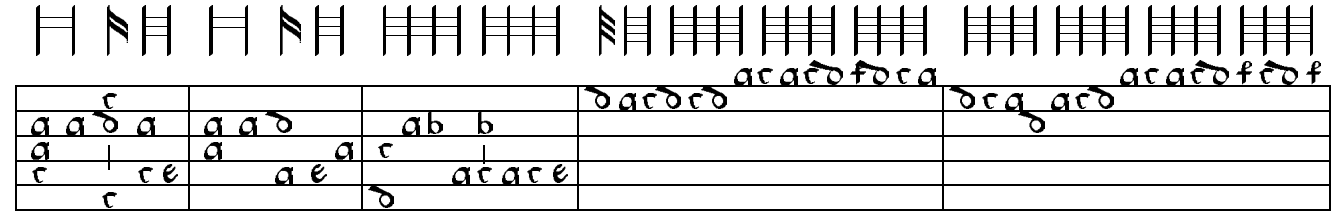

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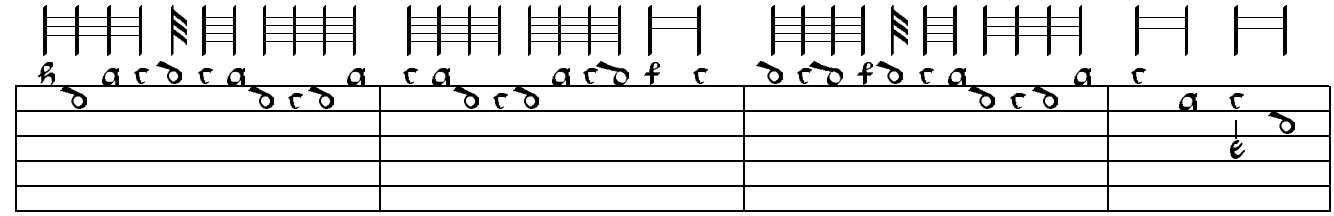

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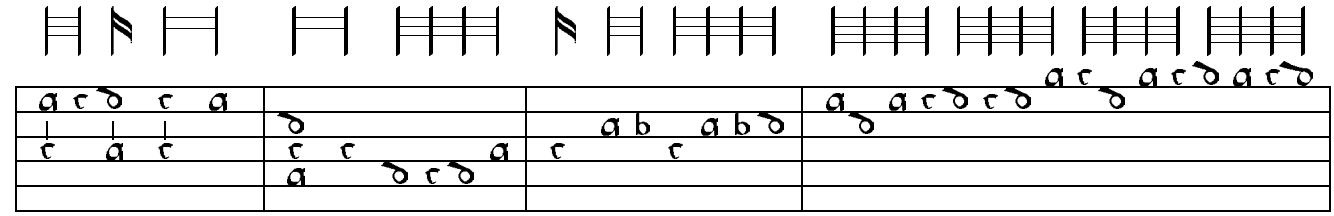

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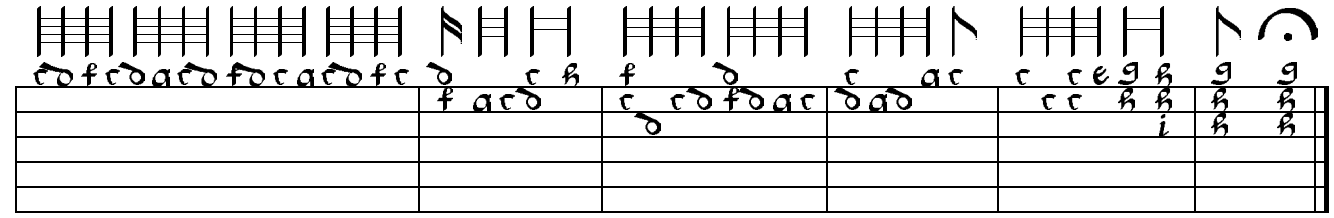

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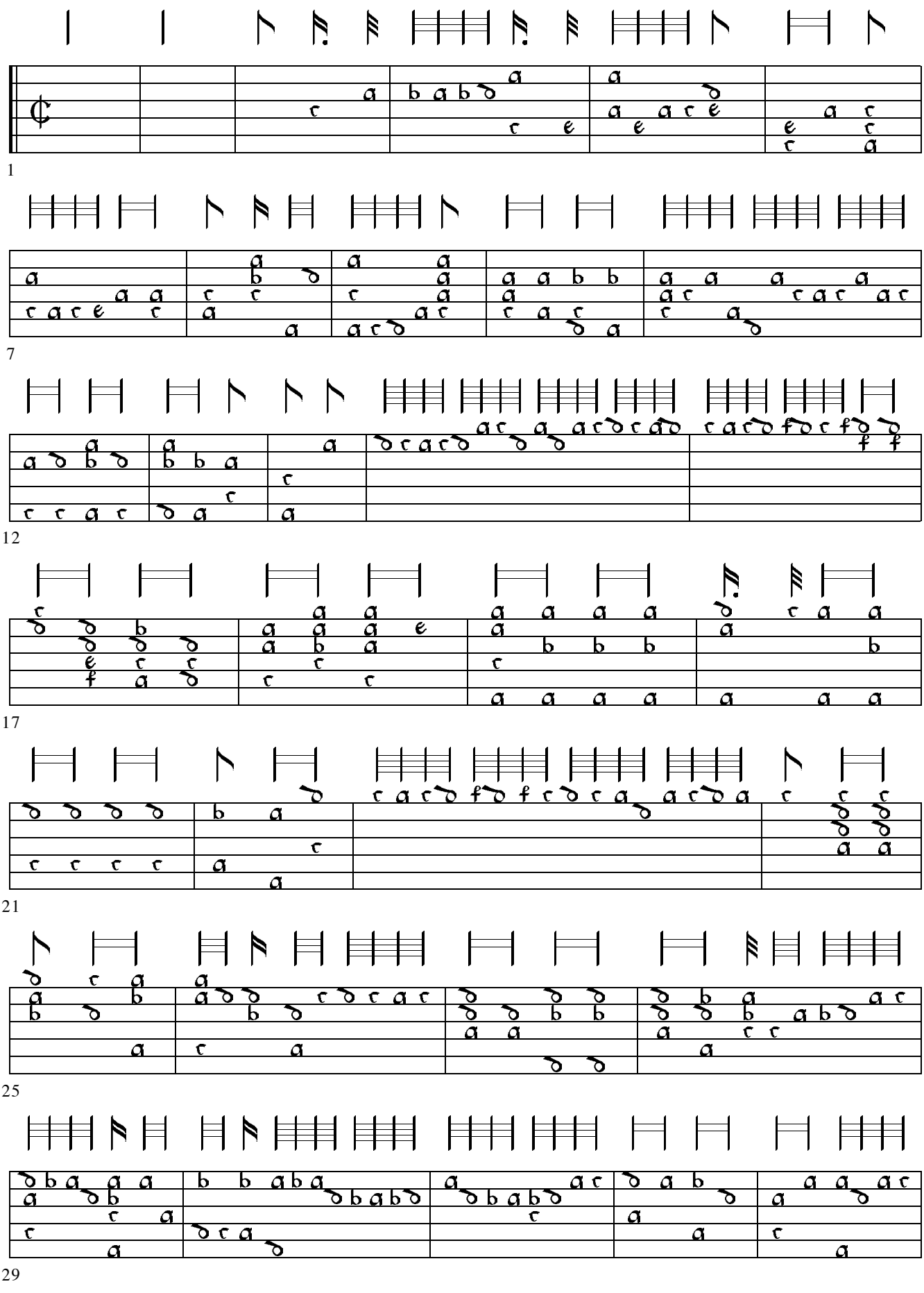
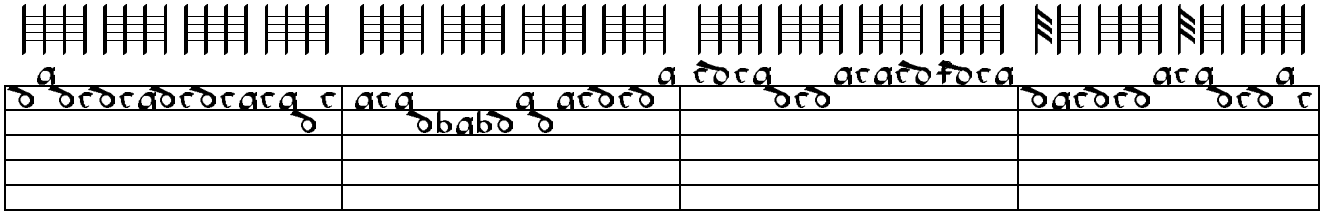
Marchant 6b. Fantasia - lute II

reconstructed by David Humphries





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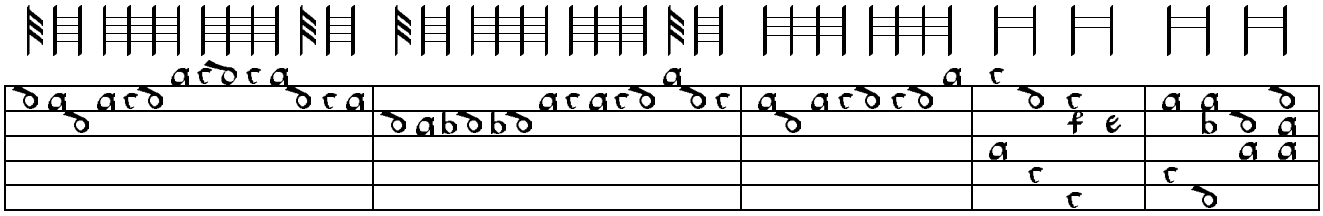

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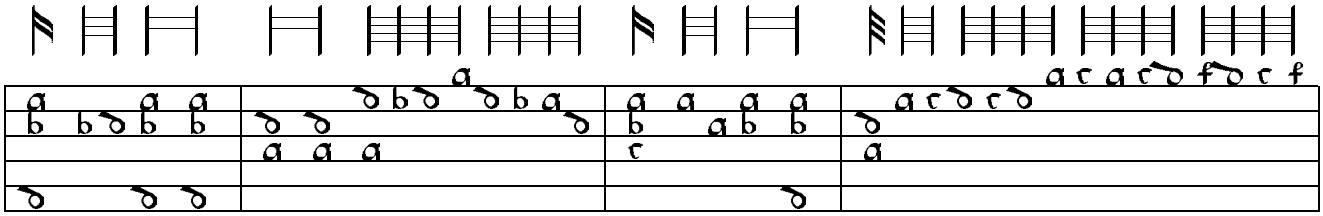

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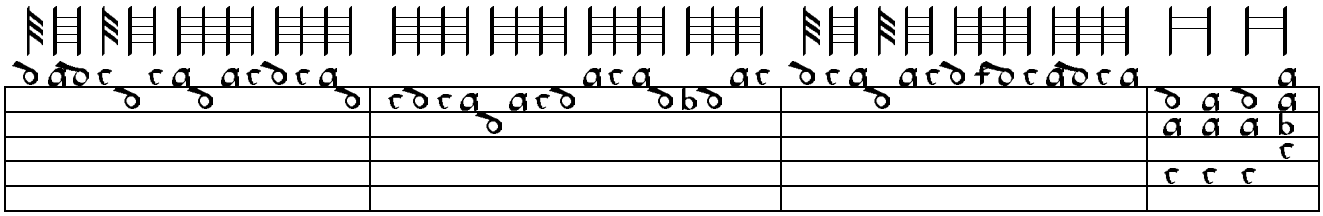

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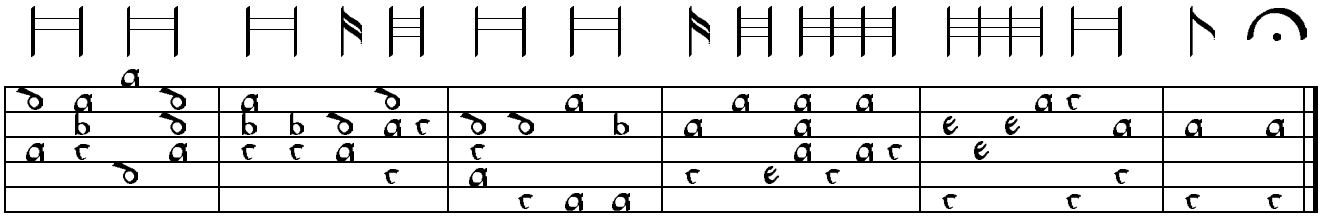

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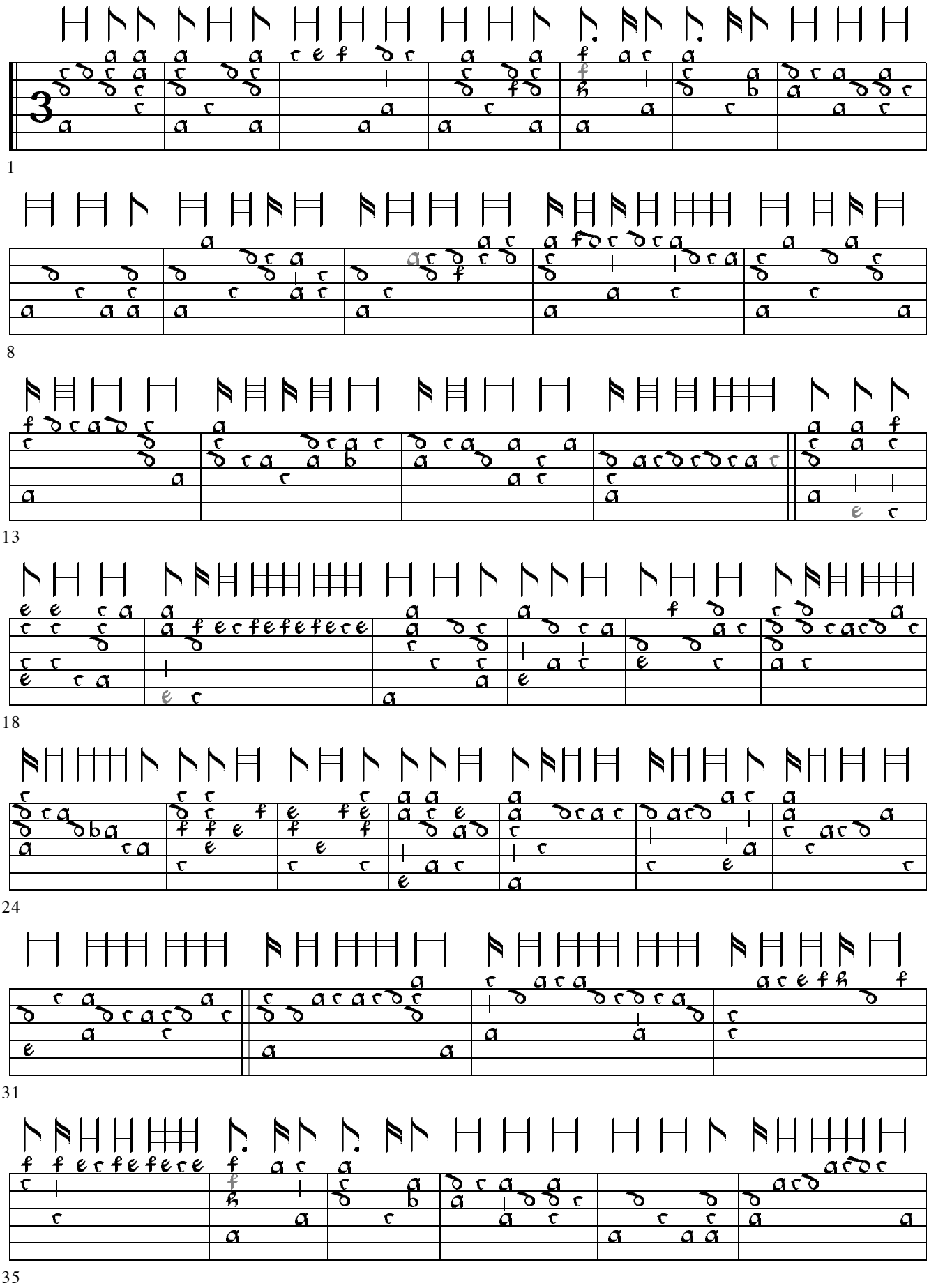
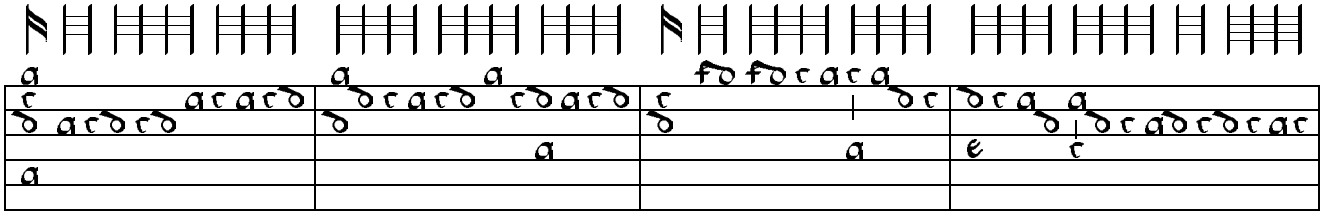
Marchant 7. (Marchants Dreame) - 9 irregular sections IRL-Dm Z.3.2.13, pp. 244-246





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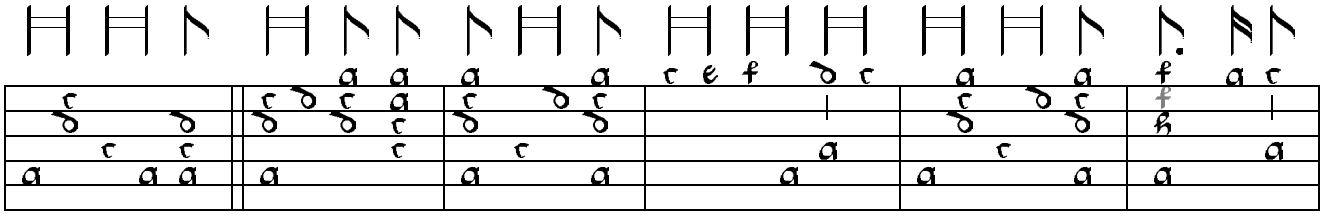

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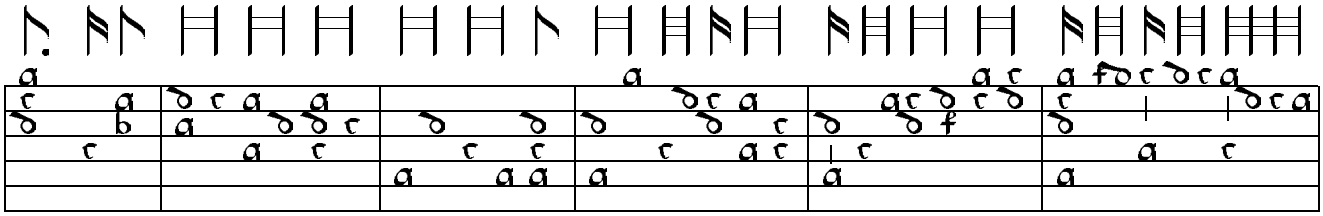

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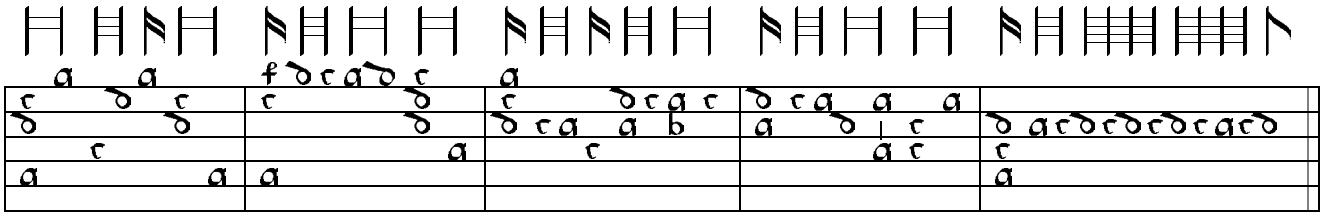

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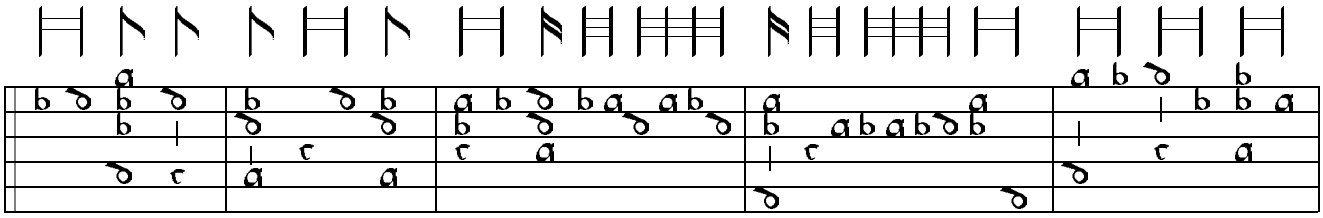

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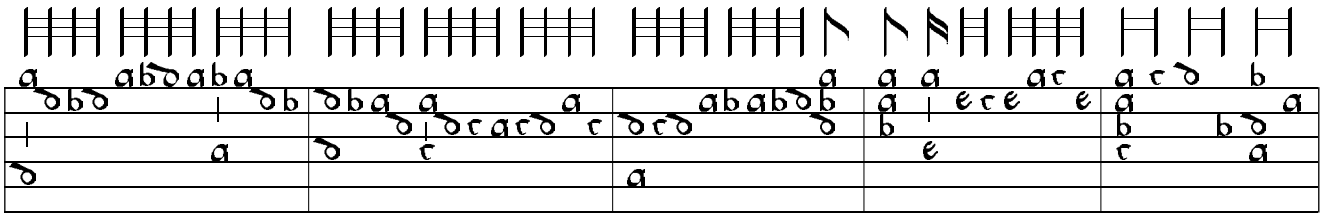

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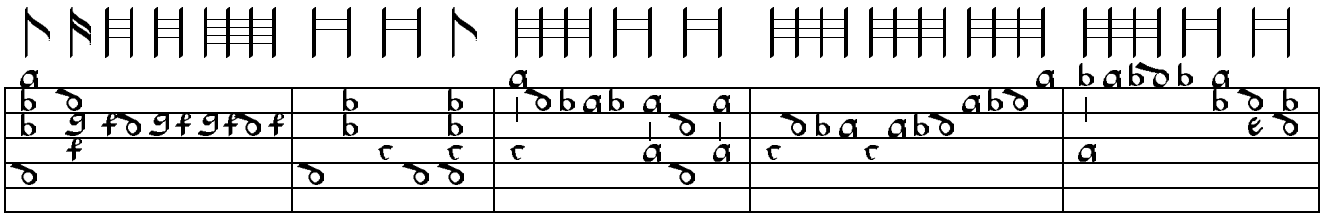

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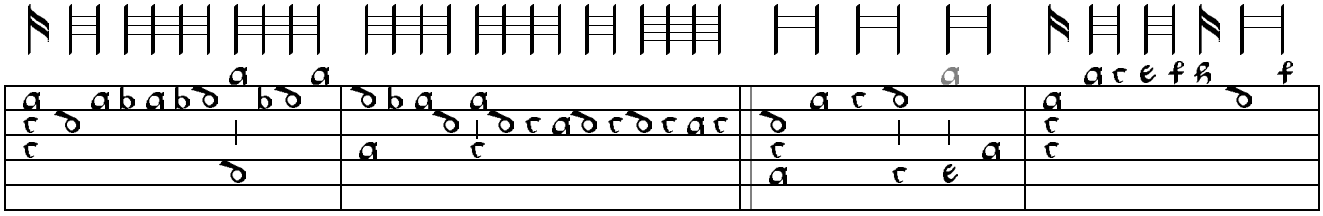

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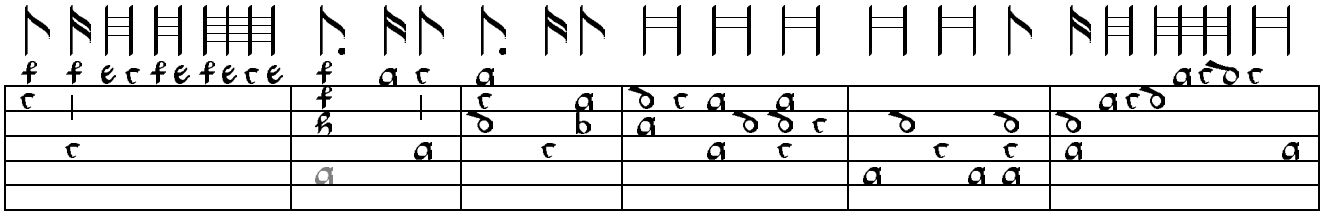

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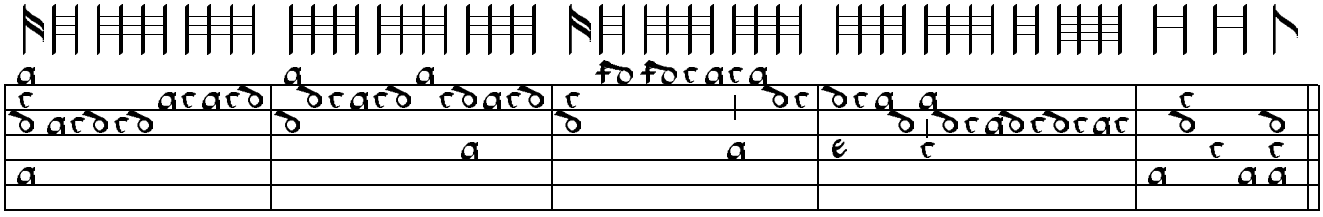

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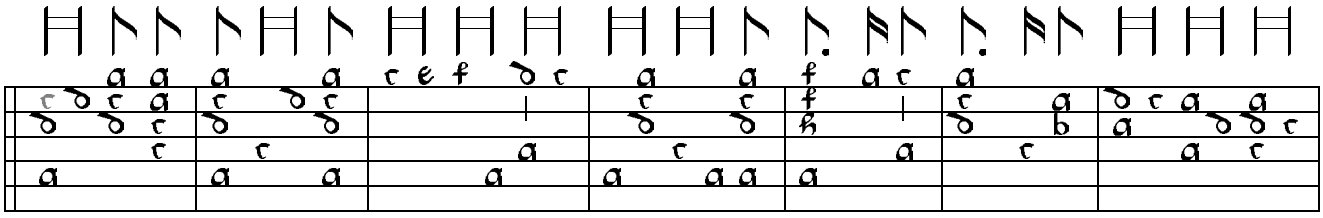

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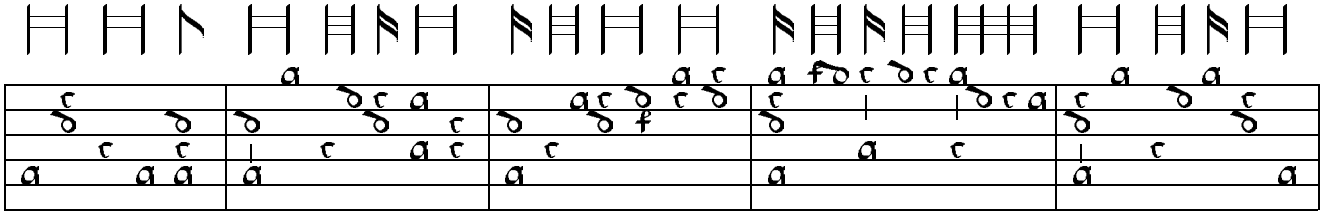

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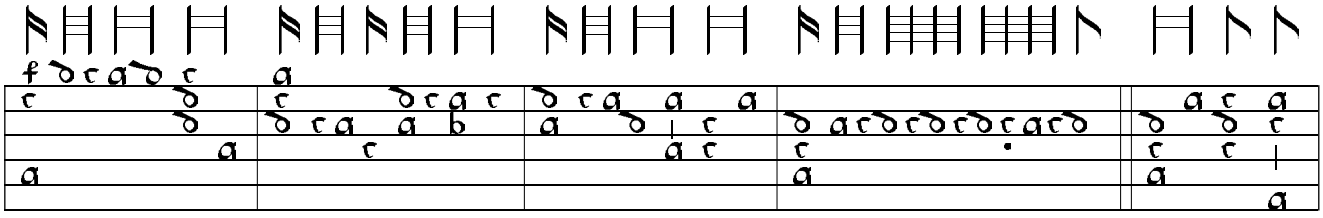

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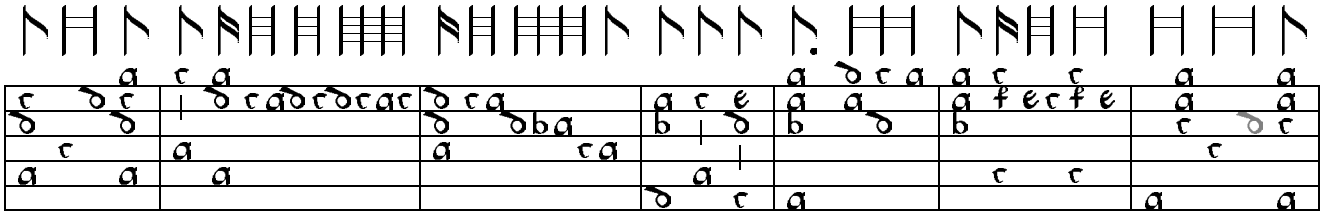

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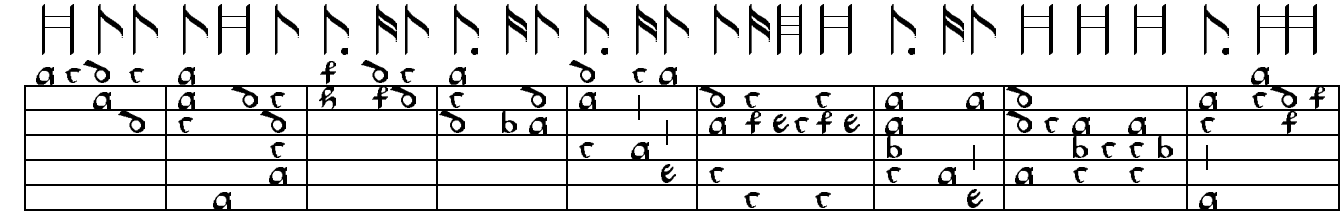

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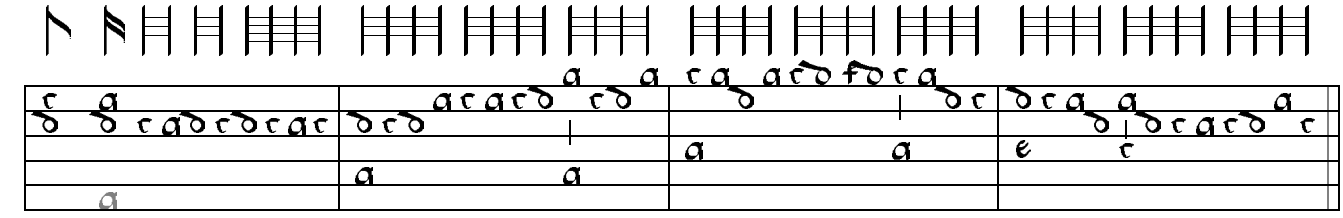

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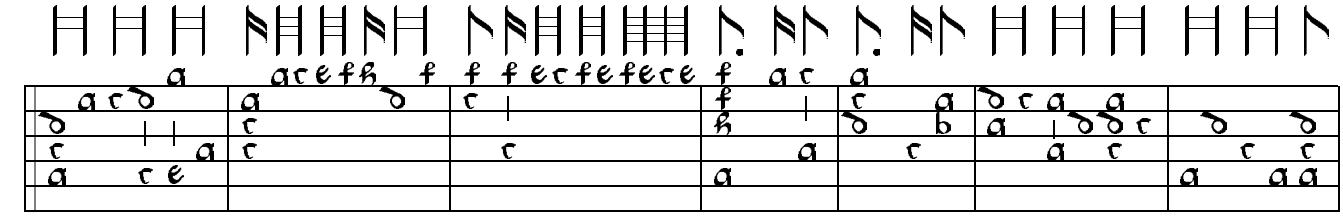

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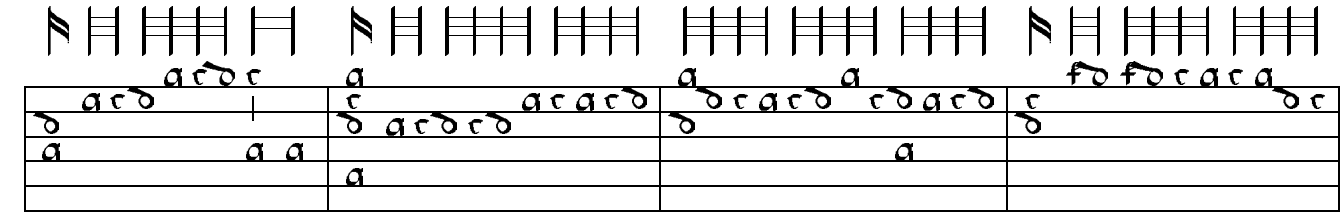

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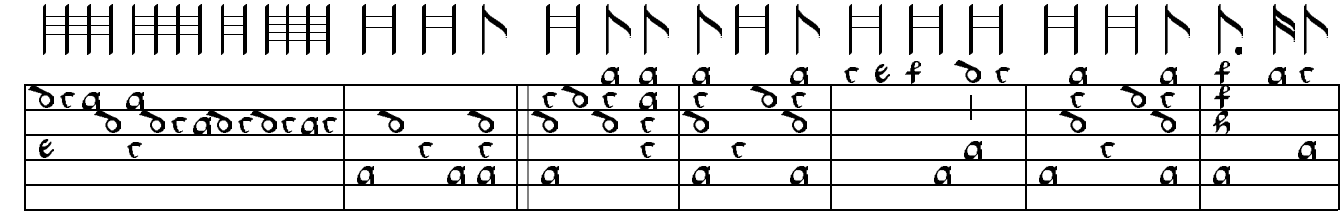

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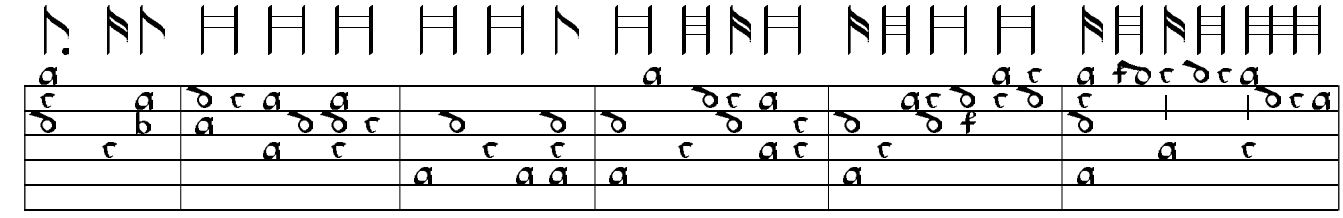

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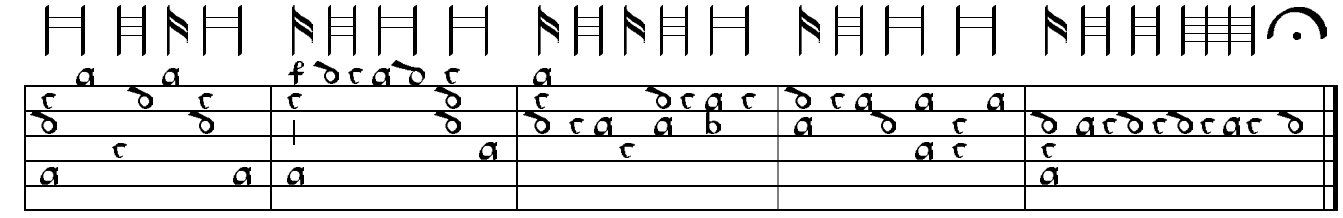

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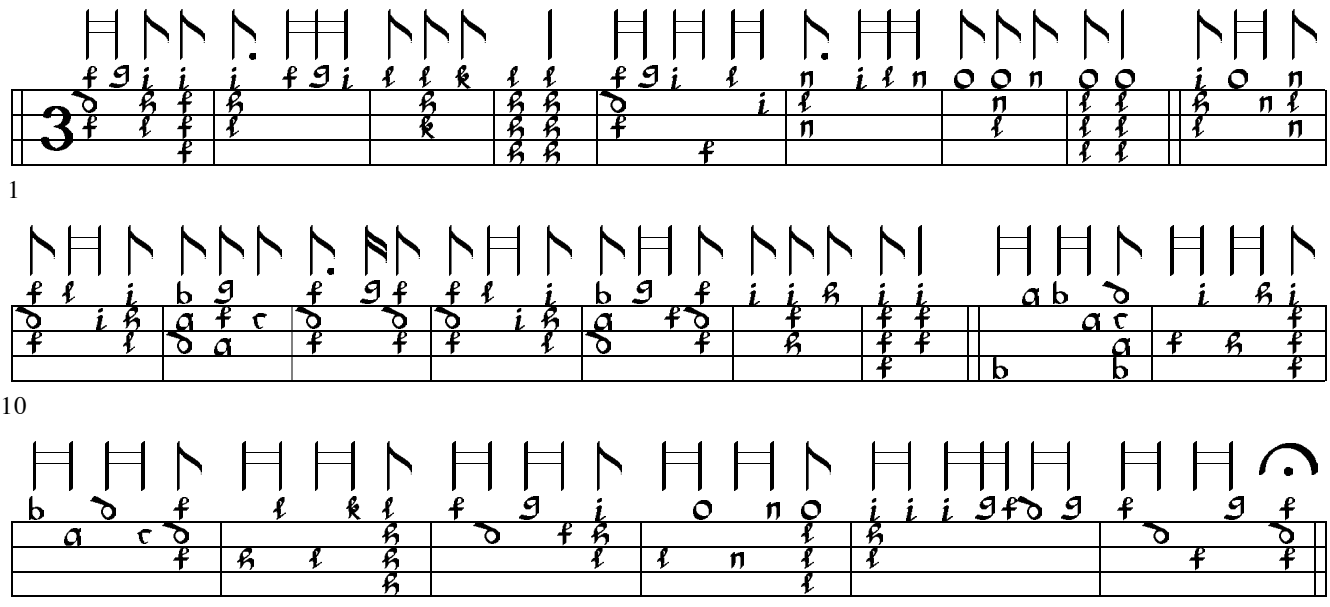
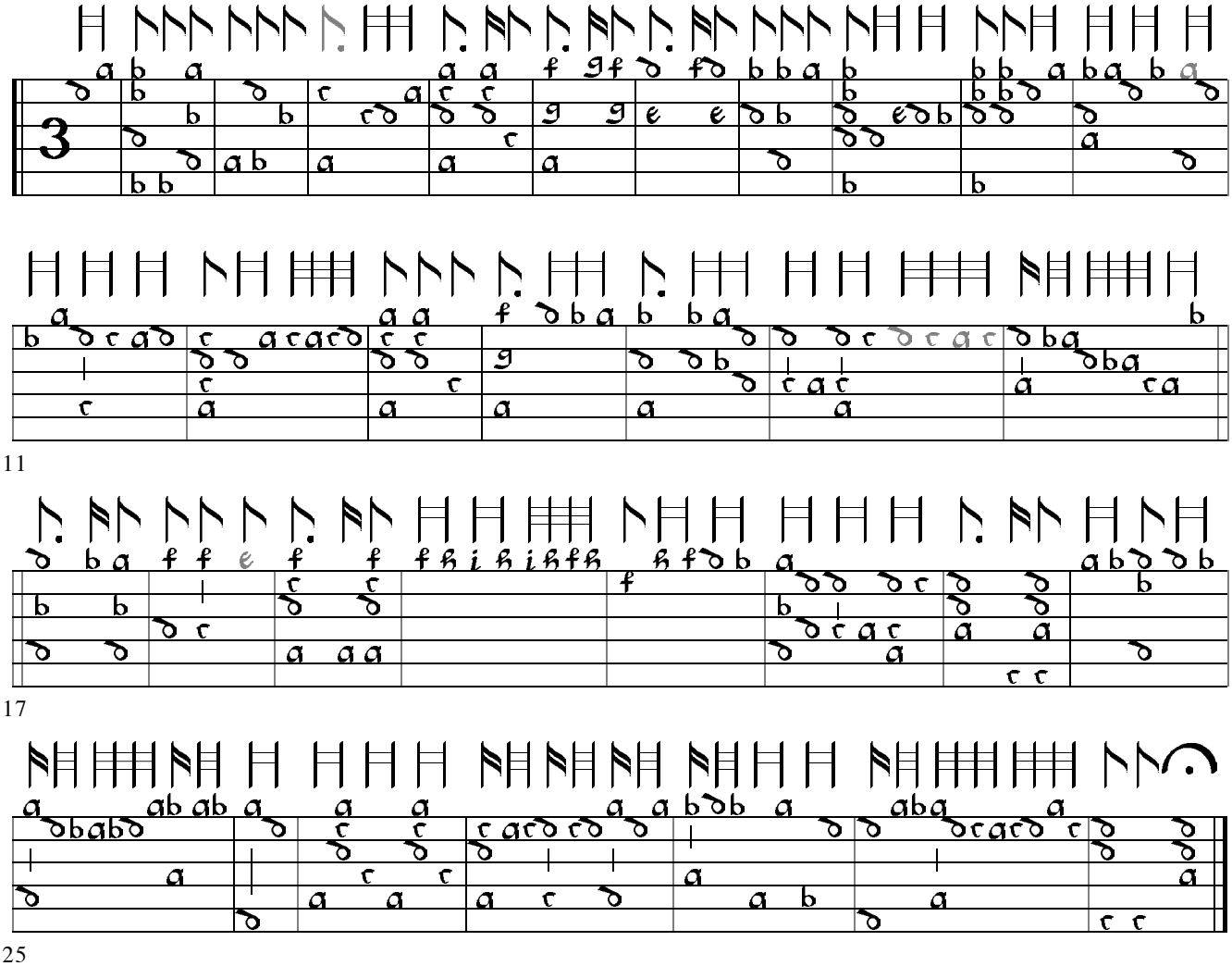
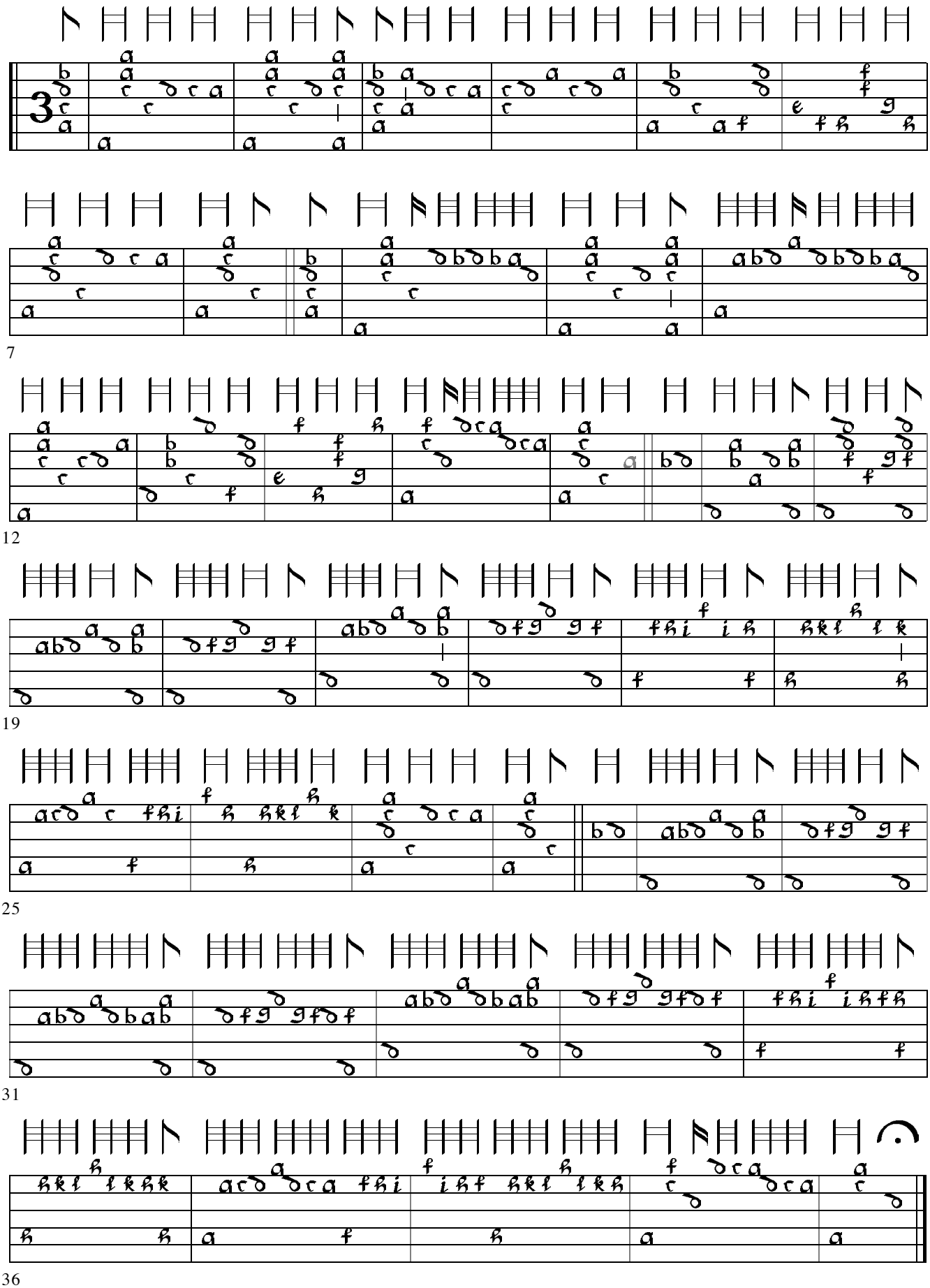
Marchant 8. Marchantes Gal(iard) - cittern A16B8 US-CAh 181, f. 32v



Marchant 9. Fancie (galliard) - A17B14 IRL-Dm Z.3.2.13, p. 236



Marchant 10. (Chi Passa) M - AA8BB12 IRL-Dm Z.3.2.13, p. 251