

MUSIC SUPPLEMENT TO LUTE NEWS 39 (SEPTEMBER 1996): THE COMPLETE LUTE SOLOS OF GREGORY HOWET - PART I

Gregory Howet, his name also spelt Howett, Huewet or Huwet, is mainly known to lutenists for his justifiably popular fantasia in *Varietie of Lute Lessons* published by Robert Dowland in London, 1610. Also we are probably aware that the Walsingham tune, the most frequent subject of the peculiarly English variation form, is linked to a galliard ascribed to Howet in numerous continental lute manuscripts. But how many of his other compositions are familiar and do they match the undoubtedly highly accomplished fantasia? This and the next music supplement reproduce all his lute solos, as well as a few doubtful and a wrong attribution, so that the above questions can be addressed and a more complete picture of his abilities as a lute composer deduced.

This first part comprises 1 fantasia [#3], 1 pavan [#5] and 5 galliards [#6, #7, #8, #9 and #12]. Four versions of #7, numbered i-iv are included, one each in D minor and F minor, and 2 G minor, ii providing divisions for i, or making a duet in unison as they fit together quite well.

The main sources for his music are Adrian Denss' *Florilegium* [Köln, 1594], Johannes Rude's *Flores Musicae* [Heidelberg, 1600], the Dlugoraj lute book [Leipzig, Musikbibliothek der Stadt, Ms.II.6.15, c.1619] and the Loss lute book [Dresden, Sächsische Landesbibliothek, Ms.Mus.1/V/8, formerly B.1030, c.1580-90], with more, mainly versions of the Walsingham galliard, scattered in another 2 printed and 12 manuscript sources, often anonymous. In total, his corpus of surviving lute music consists of 3 fantasias, 2 pavans and 5 galliards [1 in duple time] ascribed with some certainty, and a further 2 galliards of doubtful attribution as well as a passamezzo. The 2 doubtfully ascribed galliards are one by 'Gregor' copied by Wilhelm Tappert from the missing Loss lute book and the other by 'Gregory Ansini' in the Dlugoraj lute book. They are both likely to be by Howet, but it is not known to what 'Ansini' refers in the first of these and all we have of the Loss galliard is a copy by Wilhelm which seems rather fragmentary. The passamezzo is ascribed to 'M. gregorio' in an Italian manuscript [München, Bayerische Staatsbibliothek, Mus.Ms.1511d, c.1550], which is too early for Howet and may refer to Gregor Brayssinger. Ernst Pohlmann in *Laute, Theorbe, Chitarone, Die Instrum ente* [Bremen 1982] may have meant this piece when he lists 'Maestro Gregosio im Mus.Ms.242 der Bibl. München BS' under 'Gregorij'. Also *Fantasia Gregory* in the Dlugoraj lute book [#4] is a truncated version of a Francesco da Milano fantasia [Ness no.33 and App. 4], not a parody by Gregory so it may have been a solo he merely played. I have included tablature for all the above with several versions of the 'Walsingham' galliard. One further item completes the works ascribed to Howet, a 'Galliarda à 4' for instrumental ensemble in Hagius Nene *Künstliche Musicalischer Intraden*, 1616 & 1617 [#11] not recognisable as a cognate for any of the lute solos, although difficult to identify as the cantus part is missing.

It has been suggested that Howet was English as he is called 'der Engländer' in the Wolfenbüttel court records, but the ascription to the fantasia in *Varietie* reads 'Gregorio Huwet of Antwerpe' [facsimile below tablature for #5] and Matthäus Reyman refers to him in *Noctes Musicae* [Heidelberg, 1598] as 'Gregorius Hovvet Belga' which accords with archival research showing that his family was from Huy near Liège in Belgium and that his father Gregorius, also a lutenist, became a citizen of Antwerpe in 1560. In the dedications to *Hortus Musicalis Novus* [Strasbourg,

1615], Elias Mertel refers to Howet as 'qui germanis celebres' although the latter probably stems from his long association with the court at Wolfenbüttel. Howet was appointed as lutenist to Henry Julius, Duke of Brunswick at Wolfenbüttel in May 1591 and is listed as a court musician until 1616, although after 1614 when the post of court lutenist was discontinued, he played in the orchestra under the direction of Michael Praetorius. John Dowland praised Howet [and Alexandro Horologio] in *The First Booke of Songs or Ayres* [London, 1597] 'for their loue to me, as also for their excellency in their faculties', following his visit to Wolfenbüttel in 1594, Howet and Dowland then travelled together to perform in Kassel for Moritz Landgrave of Hesse, probably in 1595, where they presumably saw Victor Montbuysson who was court lutenist there 1592-1627. It is recorded that Prince Moritz thought Howet was unsurpassed in the playing of motets and madrigals on the lute. The lute instructions in the manuscript BL, Sloane Ms.1021, c.1640, f. 24r credits him with adopting a new right hand thumb technique, and he must have been a renowned lute teacher as Christian IV of Denmark sent him a pupil in 1606. Thus he was an outstanding lutenist, but was he also a composer? His three fantasias are highly competent, original and independent compositions, as is the Walsingham galliard, if he is the composer. However, 4 of his other compositions are related to lute solos of John Dowland and it seems more likely that Howet borrowed from Dowland rather than the other way round. Furthermore, the ascription of the Walsingham galliard is problematical. Most versions adhere closely to the same three strain galliard [#7a], whether in G minor, D minor or F minor. Versions in Königsberg, ff. 24r & 69v-70r, Nürnberg, ff. 2v & 14v are variant arrangements of this same pattern. Seven of these are ascribed to Gregory, but 2 bear Dowland's name and a further 2 are termed galliard 'Anglica' and 'Englessa'. This group also includes 2 versions in English sources which predate the rest [Dd.2.11, f. 29r, Wickhambrook, f. 17r]. Both transpose the first strain from G minor into B flat minor which thus follows the English variations in B flat/G. The #7b settings use the same first strain only, and then quote John Dowland's no. 22, as does Howet's #9. The versions in Rude are ascribed to Howet and the remaining two to Tobias Kuhn.

[Additional: The collected music of Gregory Howet/Huwet was subsequently published: *Collected Lute Solos by Gregory Howet*, edited by John H. Robinson (Lübeck: TREE Edition, 1998); revised as *Collected Lute Solos of Gregorius Huwet & Thobias Kühne Lutenists at the Wolfenbüttel Court* revised and extended edition with Sigrid Wirth (Lübeck, TREE Edition, 2018), both now as free pdfs on Lute Society website.]

Worklist

Numbering #1-12 from John M. Ward, 'A Dowland Miscellany', *JLSA* 10 (1977), pp. 94-96.

#3. Dlugoraj, pp. 56-58 *Fantasia 10*

Schele Ms.MB/2768 [c.1619], pp. 103-104 *Fantazia Gregorij*

#4. Dlugoraj, pp. 52-53 *Fantasia Gregory 8* [cf. Ness.

33/App. 4] 2 bars omitted between 3-4 and 41 bars between bars 57-58

#5. Rude 1600 II, sigs. gg5r-gg5v 90 *Pavana à 5.voc. Gregorij Huberti* [cf. Poulton & Lam 15]

#6. Dlugoraj, p. 193 *Galliarda Huwet 7*. [duple time]

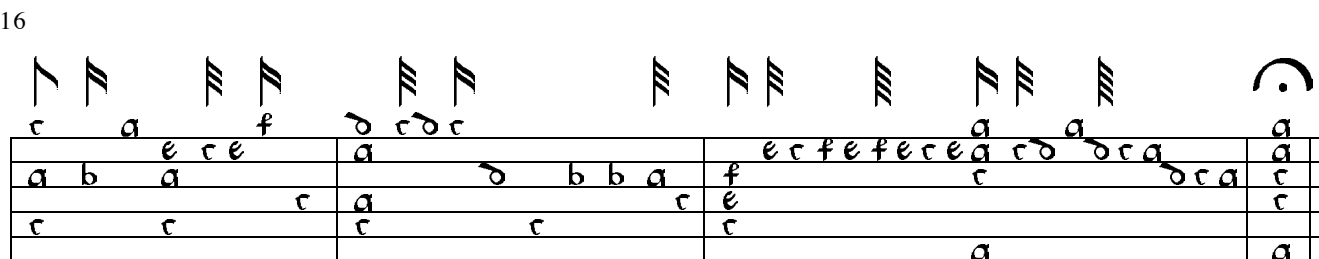
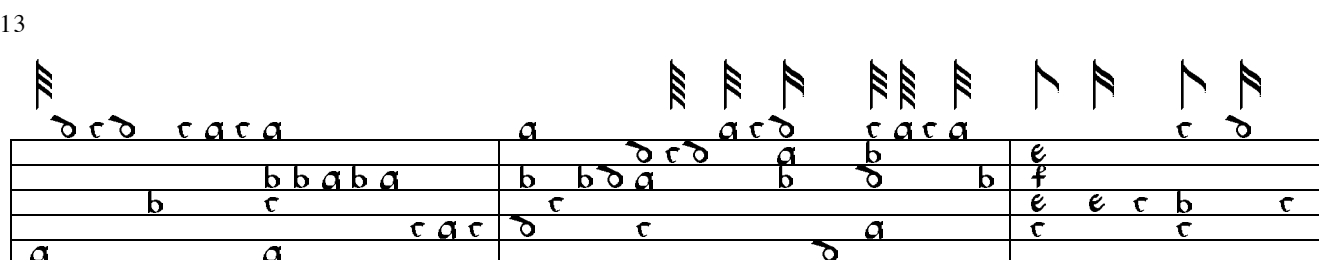
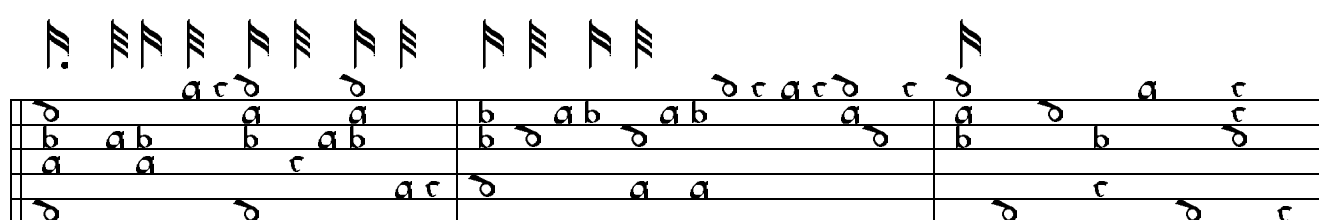
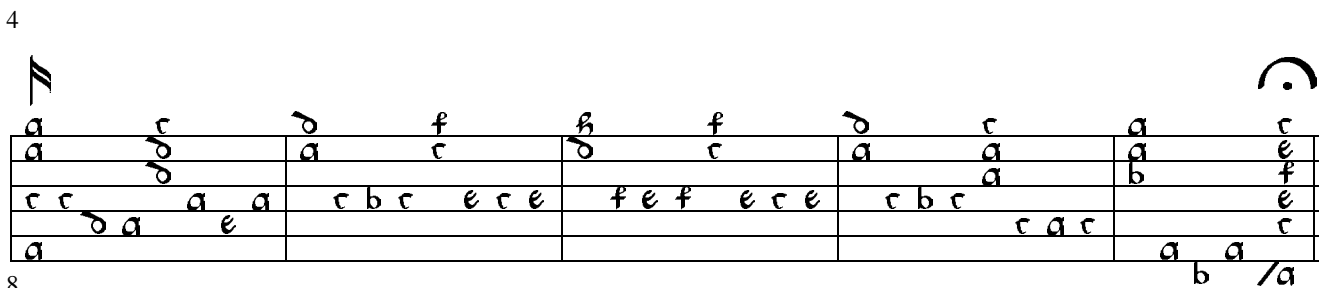
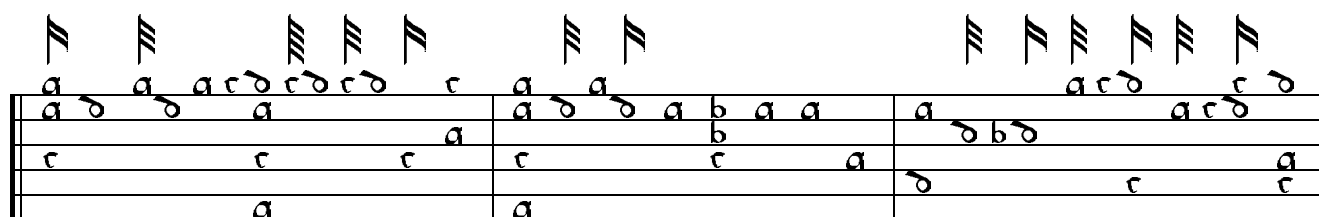
7ai. Fabritius [København, Ms.Thott 84,4°, c.1605-7], f.

- 110r *Galliarda Anglica* (g)
7aii. Nürnberg Ms.33.748/I [1615-20], ff. 69v-70r
 [Galiarta Zasj] *Tertius Modus* (g)
7aiii. Danzig Ms. 4022 [early 17th c.], f. [47r] untitled (d)
 [a complete listing of the remaining concordances and cognates are found in the editions of the collected music of Gregory Howet/Huwet, see above.]
iv. Eijsertt [Linz, Hs. 475, c.1610], f. 94r *Galliarda Englessa* (f)

- #8.** Dlugoraj, p. 198 *Galliarda Gregory 14* [cf. Poulton & Lam 40]
#9. Dlugoraj, p. 235 *Galliarda Gregory* [cf. Poulton & Lam 22]
 Rude 1600 II/98, sigs. hh2v-hh3r *Gagliarda*
#12. Dlugoraj, p. 199 *Galliarda Gregory Ansini 16*
John H Robinson - August 1996/ revised June 2016

5. Pavana

Rude 1600 II, sigs. gg5r-gg5v



3. Fantasia 10

Dlugoraj, pp. 56-58

1

16

28

34

41

48

54

b d b a a b	a	d a c	d c d f c a	a b	a d b d	f d b
c c	a					
a						

60

c	a			a	a
a	b	d	c	a	c
a	b	d	c	a	c
		c			

67

[illegible]

73

δ							a	a
$a \delta a b$	$\delta \delta$	$b a$	b	a	$a \delta$	$b a$	$b \delta$	$a a b$
a		c		$a c$		c		$a a c$
	$\delta a c$	δ	$c a c$		$a c \delta$	$a \delta$	$a c \delta a$	$c e$
			δ					

79 a

[illegible]

88

4. Fantasia Gregory Howet

Dlugoraj, pp. 52-53

1

12

23

32

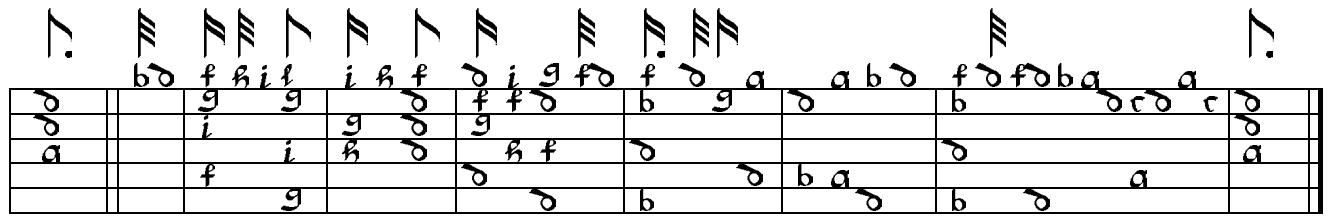
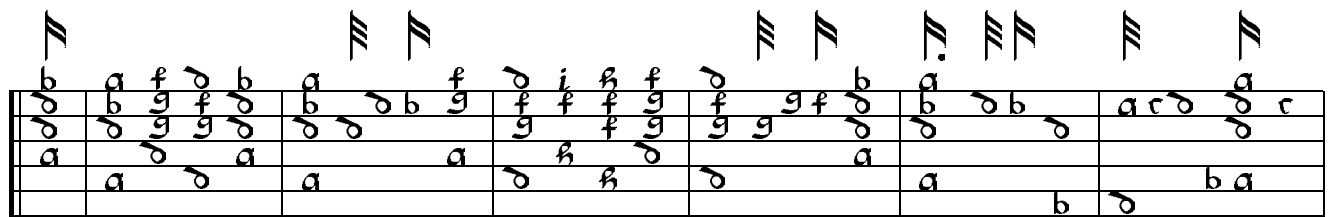
40

46

54

6. Ballet

Dlugoraj, p. 193

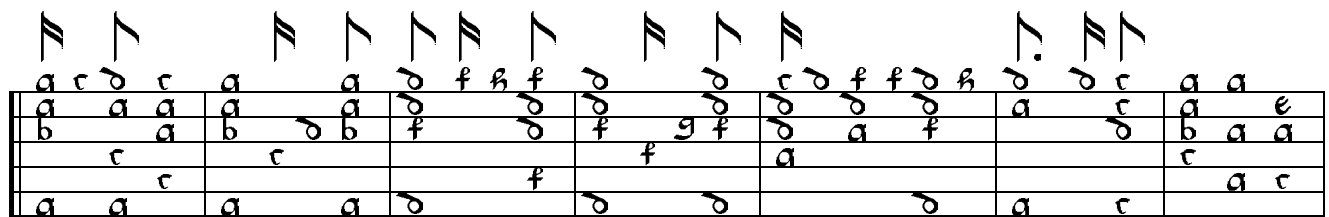


7 a

a

7ai. Galliarda Anglica

Fabritius, f. 110r



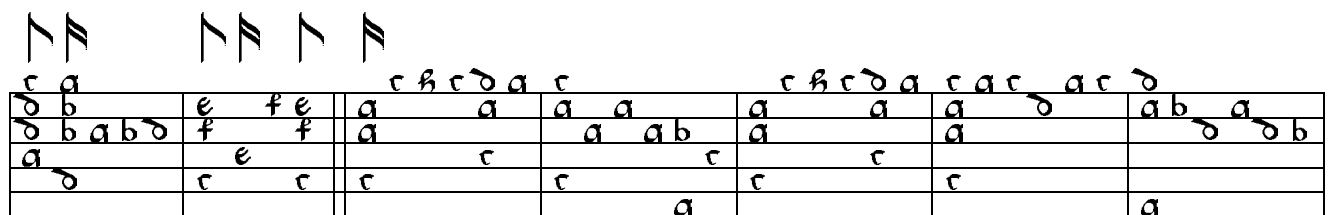
1

a



8

a



15



22

7a.ii. Tertius Modus

Nurnberg, ff. 69v-70r

1

5

9

13

17

21

25

7a iii. Untitled

Danzig 4022, f. 47r

System 1 of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one flat (B-flat). The notation includes various note values (minims, crotchets, quavers) and rests. The bottom two staves are in a different clef, likely alto or bass. The system ends with a double bar line and a repeat sign (//a).

System 2 of musical notation. It continues the piece with three staves. The notation includes various note values and rests. The system ends with a double bar line and a repeat sign (//a).

10

System 3 of musical notation. It continues the piece with three staves. The notation includes various note values and rests. The system ends with a double bar line and a repeat sign (//a).

20

8. Galliard Gregory

Dlugoraj, p. 198

System 1 of musical notation for '8. Galliard Gregory'. It consists of three staves. The top staff has a treble clef and a key signature of one flat (B-flat). The notation includes various note values and rests. The system ends with a double bar line and a repeat sign (//a).

System 2 of musical notation for '8. Galliard Gregory'. It continues the piece with three staves. The notation includes various note values and rests. The system ends with a double bar line and a repeat sign (//a).

7 a

System 3 of musical notation for '8. Galliard Gregory'. It continues the piece with three staves. The notation includes various note values and rests. The system ends with a double bar line and a repeat sign (//a).

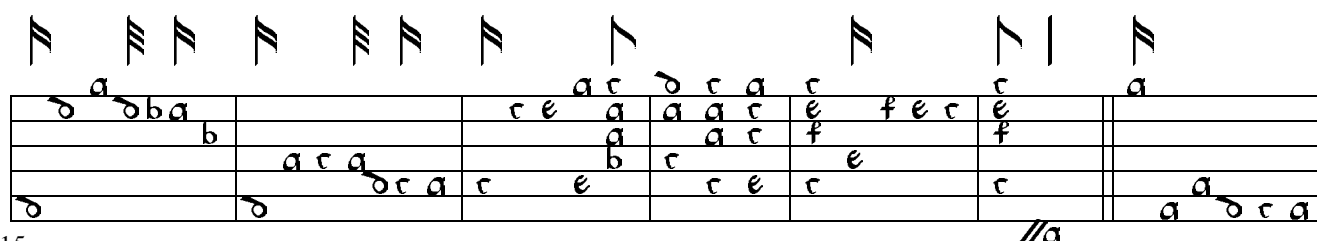
14

9. Galliarda Gregory

Dlugoraj, p. 235



8



15



22

12. Galliarda Gregory Ansini

Dlugoraj, p. 199



1



7