

MUSIC SUPPLEMENT TO LUTE NEWS 57 (MARCH 2001): COLLECTED LUTE MUSIC OF VALENTIN STROBEL THE ELDER

1. Lüneburg 2000, pp. 48-9 *Exercitium V. S.*
- 2a. Schele, p. 5 *Praeludium*
= Fuhrmann 1615, p. 8 *Praeludium 8 V. S.*
- 2b. CUL Add. 3056, f. 28r i *Praeludium*
- 3a. Fuhrmann 1615, p. 63 *Pavana octava. V. S. Pavana. 8.*
- 3b. Dolmetsch II.B.1, ff. 233v-234r *Pauana Vrsina*
- 3c. Prague G.IV.18, ff. 149v-150r *Pauana Vrsina*
4. Dolmetsch II.B.1, ff. 225v-227r *Pavana lacrymae*
= Fuhrmann 1615, pp. 60-1 *Pavana Lachrimae. V. S. Pavana sexta*
cf. CUL Add. 3056, ff. 36v-37r *Lachrimae CK*
5. Fuhrmann 1615, p. 122 [Galliarda 12.] *Variatio secunda. V. S.*
Nürnberg 33748 I, ff. 7r-7v *Galliarda Pipers N° 2*
cf. Nürnberg 33748 I, f. 6v *Galliarda Pipers N° 1*
6. Fuhrmann 1615, pp. 75-80 *Passomezo V. S. & aliorum Praecedentis toni / V.1./ 2./ 4. V. S./ 9. V. S./ 10. V. S.*
7. Fuhrmann 1615, p. 81 *Saltarello. V. S. Saltarello*
8. Fuhrmann 1615, pp. 182-4 *Pergamasco V. S. Pergamasco*
= D-Dl M 297, pp. 174-179 *Pergamasco*
[All cognate settings edited for the *Lutezine* to *Lute News* 118]

Minor editorial changes have been made without comment.

At least three generations of lutenist with the name Strobel are known and the surviving lute solos of the earliest of these are reproduced in this supplement. He is Valentin (diminutive forms: Valtén/Walten) Strobel/Strobel who was born in Thuringia, c1575-80 and employed as lutenist at the Ernestine court,¹ sometime before 1602, the year in which Friedrich Wilhelm died and the court moved from Altenburg to Weimar.² He may have been a member of the Weimar court musicians as early as 1594.³ By 1611 he was employed as a lutenist in the court band at Halle (Halle an der Saale) during which time he was on friendly terms with the composer and organist Samuel Scheidt (born and died in Halle 1587-1654), who was there from 1609. Scheidt dedicated a composition to Valentin in his print of 1621.⁴ Strobel was also praised by Adam Gumpelzhaimer in book published in the same year.⁵

Valentin left Halle in 1625 before the Thirty Years War spread to the area, moving back to Weimar where he is recorded as a member of the court band in 1638 and 1640. It is also recorded that he was court lutenist in Weimar in the marriage certificate of his son in 1640 (see below). He died in the same year and was buried in Weimar on 16 October.

Valentin Strobel the younger was also a lutenist

composer, baptised on 18 October 1611 in Halle.^{1,6} He was a lutenist and theorbo player in the Darmstadt court band from 1629, at the Stuttgart court until 1634 and then in the employment of Margrave Friedrich V of Baden-Durlach (descendent of a branch of the Herzogs of Baden), whose court moved to near Strasbourg in 1634. Strobel was dismissed in 1638 but remained in Strasbourg where he was married in 1640 and died there after 1669. He published seven books of consort music (4 lost), and at least 42 baroque lute solos ascribed to him survive in manuscript sources, as well as pieces for angelica and organ. Johann Valentin Strobel, the son of Valentin the younger, was baptised on 16 November 1643 in Strasbourg, matriculated at the University of Strasbourg in 1644 and was employed at the Darmstadt court as valet and lutenist in 1668, where he probably remained until he was buried there on 30 August 1688.^{1,4}

As a composer Valentin Strobel the elder is known by the seven renaissance lute solos in G. L. Fuhrmann's *Testudo Gallo-Germanica* (Nürnberg, 1615).⁷ However, versions of four of these plus an eighth piece are found in six manuscripts. The music comprises an exercitium, a prelude,⁸ three pavans, a galliard, a passomezo, a saltarello and divisions on the bergamasca. Radke¹ comments that his pieces are of some artistic worth, with independent part writing, imitative passages and sequences. I noticed that the title of the exercitium is clearly followed by the initials V. S. in Lüneburg 2000, although Christian Meyer omits the initials in his published inventory.⁹ It may be by Valentin Strobel, rather than some other V. S. as it is similar in style to the prelude and passamezo settings by him. This adds a delightful eighth piece to those listed by Radke. All are for a lute in viel ton tuning with a seven course tuned to F, except the two Dowland settings are for a six course lute and the bergamasca also uses a ninth course tuned to C only once. The prelude is found in two similar versions, neither of which is entirely satisfactory. However, both are reproduced here as found in the sources, leaving reconstruction of a more satisfactory version to the reader. One version is found in Fuhrmann and exactly reproduced unasccribed in the Schele lute book, and the other is found also unasccribed in the English manuscript CUL Add. 3056. Strobel made arrangements of John Dowland's *Lachrimae pavan* (no. 4 below, Poulton and Lam,¹⁰ no. 15) and the Earl of Essex galliard (no. 5 below, Poulton and Lam, no. 42), printed by Fuhrmann. The arrangement of the Earl of Essex galliard in Fuhrmann is concordant with (the incorrectly titled) 'Galliarda Pipers No. 2' in Nürnberg I.¹¹ In addition to the anonymous version of

¹ A branch of the Saxon Herzogs or Kurfürsts, descendents of Herzog Ernest (thanks to Peter Király for his comments on the biography).

² Hans Radke, 'Strobel, Valentin (i)' *New Grove* (6th ed.) xviii, 289; 'Valentin Strobel I & II and Johann Str.', *Die Musik in Geschichte und Gegenwart*, Band 12 (Kassel 1965), the latter translated by Rainer aus dem Spring.

³ According to Pasqué, Monatshefte für Musikgeschichte 1897, 140.

⁴ Samuel Scheidt, *Pauana, galliarda, courante, alemande, intrada, canzonetto, ut vocant, in gratiam musices studiosorum, potissimum violistarum* (Hamburg, 1621). According to Klaus-Peter Koch, *Verzeichnis der Werke Samuel Scheidts (SSWV)* (Halle, 1989), pp. 16-18, the pieces in the collection are dedicated to members of the 'Hofkapelle des Administrators des Erzbistums Magdeburg in Halle'. No. 28 (SSWV66), 'Canzon a5. Voc. Super O Nachbar Roland' is dedicated to 'Valentinus Strobel', lutenist, and is one of the best and most extended pieces in the collection (thanks to Peter Holman for this information). In view of the fact that Strobel made arrangements of music by Dowland, it is interesting that the canzona is based on 'Lord Willoughby's Welcome Home'.

⁵ Adam Gumpelzhaimer *Gymnasma De Exercitiis Academicorum* (Strasbourg, Zetzner 1621/2ed 1652, p. 100 lists twenty famous lutenists including *Valentinus Strobel*.

⁶ Hans Radke, 'Strobel, Valentin (ii)' *New Grove* xviii, 289-90.

⁷ The pieces are only ascribed with the initials V.S. but 'Valentinus Strobelius, Turingus' appears in a list of composers (headed NOMINA AUTHORIZUM, IN LIBRO HOC COLLECTANEO PASSIM OCCURRENTIUM) in the preface to Fuhrmann's book, revealing who Fuhrmann must have intended by the initials 'V.S.'.

⁸ Modern edition in H. D. Bruger, *Schule des Lautenspiels*, ii (Wolfenbüttel, 1925).

⁹ Christian Meyer, *Sources Manuscrites en Tablature Luth et Theorbe (c.1500-c.1800), volume II: Bundesrepublik Deutschland* (Baden-Baden and Bouxwiller: Valentin Koerner, 1994).

¹⁰ Poulton & Lam, *The Collected Lute Music of John Dowland* (London: Faber 1974, 1978 and 1981).

¹¹ The first statement of the third strain is from 'Galliarda Pipers no. 2' rather than the distinct setting 'Galliarda Pipers no. 1' in

his prelude, CUL Add. 3056 also includes 'Lachrimae CK' which is concordant for the most part with the 'Pavana Lachrimae. V S.' in Fuhrmann. So is there some connection between Strobel and the enigmatic CK, who seems to have claimed Strobel's setting as his own?¹² And what was it that influenced Strobel to set two Dowland pieces? Versions of his other pavan in Fuhrmann are titled 'Pavana Ursina' but unascribed in Dolmetsch II.B.1 and Prague G.IV.18. As the

Nürnberg I, and echoes the third strain of the cantus and bassus parts of the song version 'Can she excuse' in John Dowland's *First Booke of Songs*, no. V (1597). There is a third setting 'Galliarda Pipers no. 3' in Nürnberg I, ff. 7v-8r. The second is concordant with Strobel's solo setting and the other two may have been added as duet or lute ensemble parts.

¹² See 'Five Lute Solos Probably incorrectly ascribed to C.K.', supplement to *Lute News* 52 (December 1999).

settings are quite different, all three have been reproduced here. It is not clear what is meant by 'Ursina', but it could refer in some way to the Italian family Orsino. An association with Italy is in keeping with his settings of the passamezzo, saltarello and bergamasca.¹³ Of the ten variations of the 'Passamezzo V. S. & aliorum Authorum', var. 4, 9 and 10 are ascribed 'V.S.' and I assumed the unascribed var. 1 and 2 were by him too, but not 3, ascribed 'Reidani' or 5, marked 'incerti authoris'. Var. 6 to 8 are unascribed but are probably a continuation of the 'incerti authoris' section, before 'V.S.' appears again for var. 9. The saltarello comprises two 16 bar variations and the bergamasca twenty one of 2 bars each.

John H Robinson - January 2001 / revised May 2016

¹³ Different to 'Orsina' in Nürnberg II, ff. 2r-2v and Florence 106, 13v.

28. Valentino Strobeln / Cytharado.

BASSUS General: XXIIIX. Da. Valentino Strobeln.

Anzon à 5. Voc. Super D Nachbar Roland.

1. Exercitium V(alentin) S(trobel)

D-Lr 2000, pp. 48-49

1 a a a

6 a a a

11 a

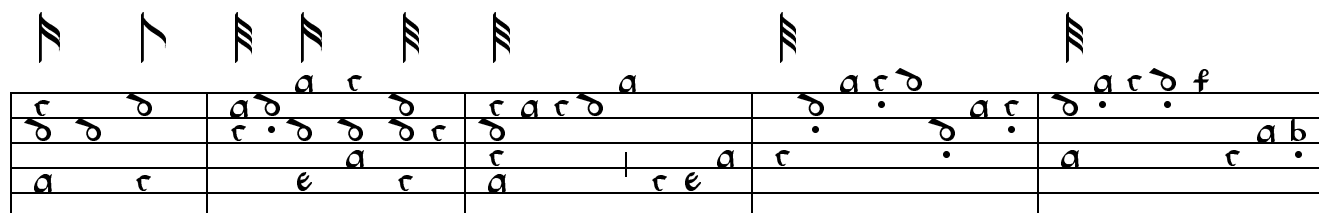
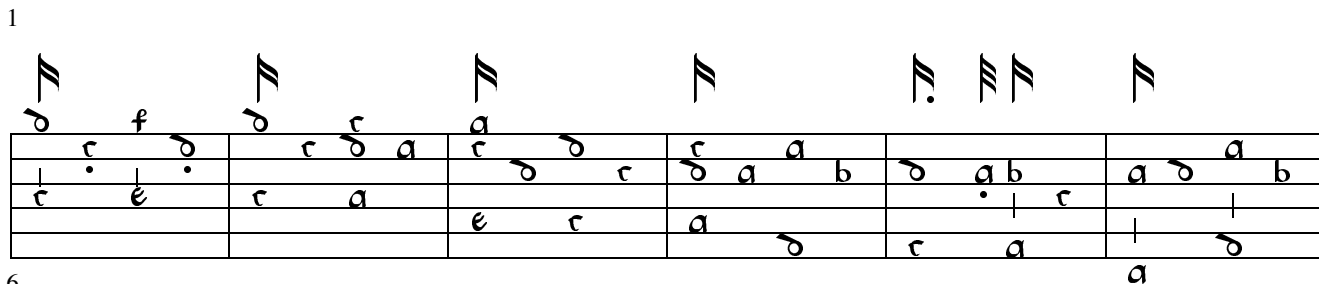
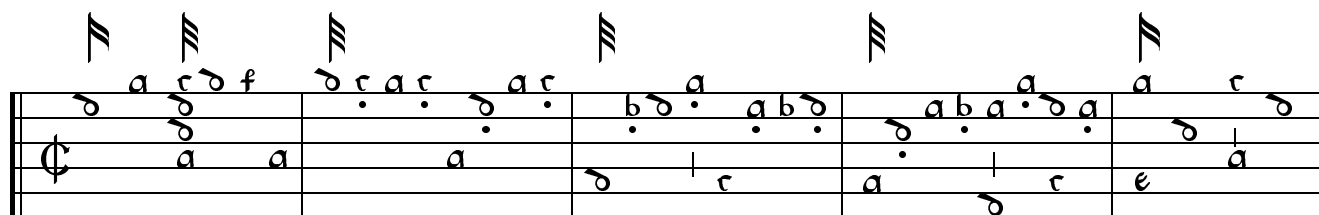
16 a a

21 a a

26 a

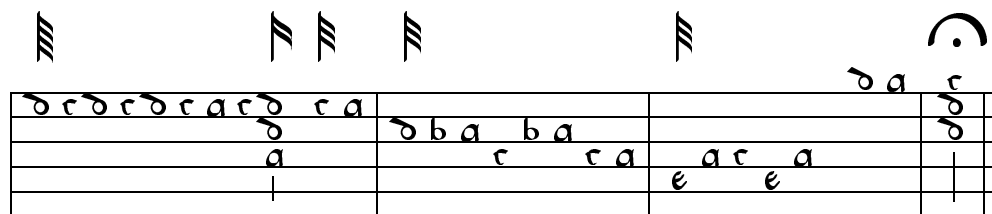
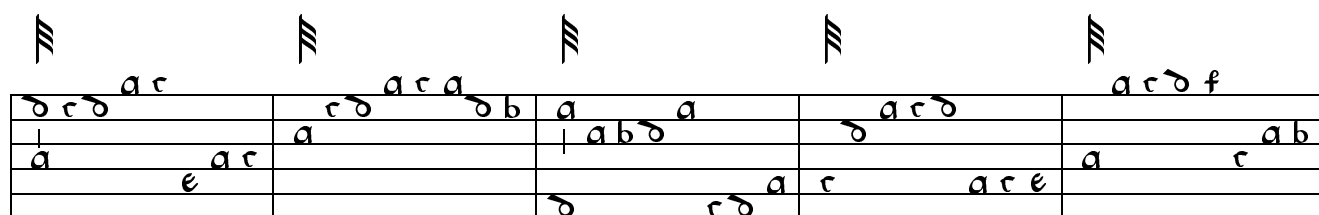
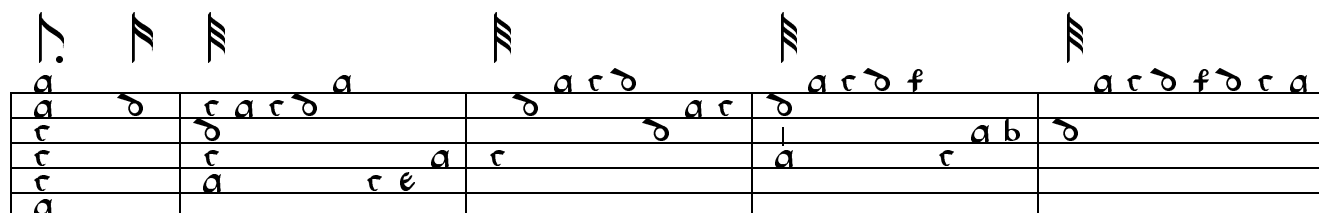
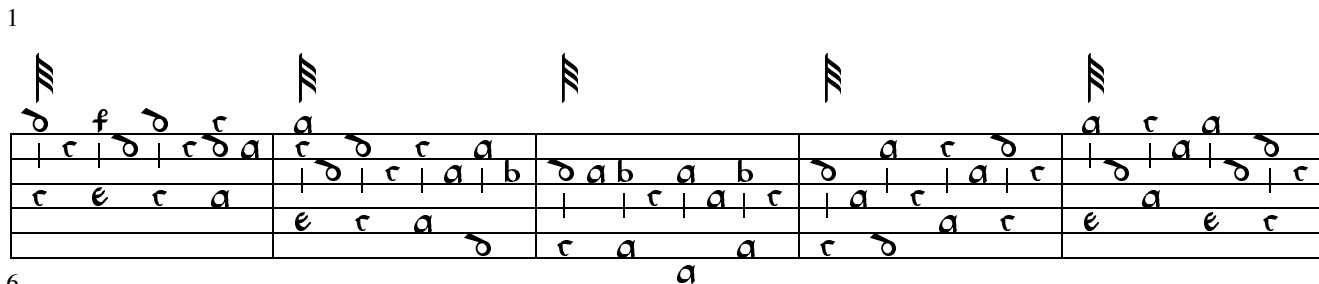
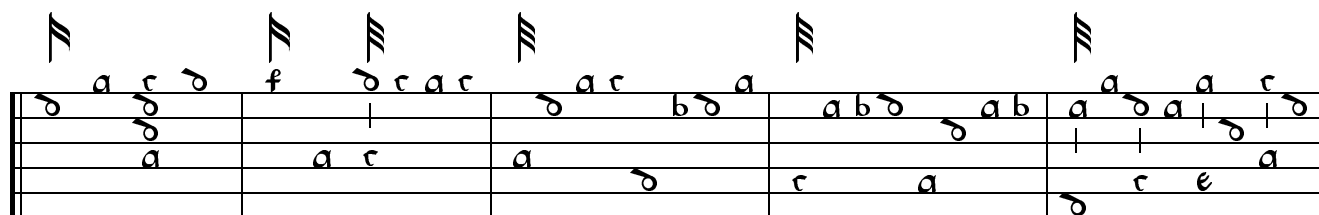
2a. Praeludium Valentin Strobel

D-Hs ND VI 3238, p. 5



2b. Preludium Valentin Strobel

GB-Cu Add.3056, f. 28r



26

1 a a a a a a a a a a a a a a a a

5 a a a a a a a a a a a a a a a a

9 a a a a a a a a a a a a a a a a

13 a a a a a a a a a a a a a a a a

17 a a a a a a a a a a a a a a a a

21 a a a a a a a a a a a a a a a a

25 a a a a a a a a a a a a a a a a

1 **a**

8

$$15 \quad a \qquad a$$

22

30

38

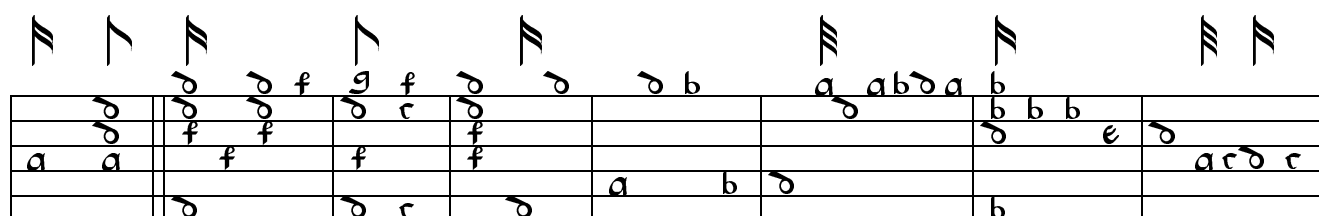
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1 a



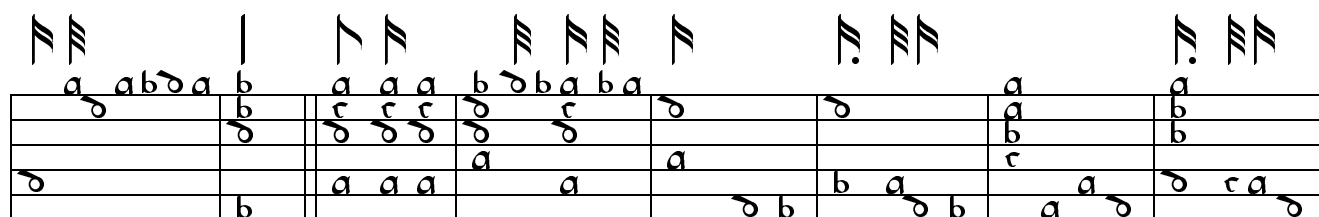
8 a a a



16 a



24



32 a



40



48

a a

4. Pavana Lacrymae Valentin Strobel

GB-HAdolmetsch II.B.1, ff. 225v-227r

a				a						
a	b	a	b	a	e	a	a	b	e	a
b	a	b	b	a	b	b	b	a	a	a
c		a		c		c		c		c
a		a		a		a		a		a

1

[illegible]

10

18

	a	a r d	r d e a	a r	a d e a	d r d	c a c a
b a b	a d	a a r	e e		d b a d	e	b a b
r b	b	d			b	f	
r		r	a	r	d	r	a d
	a					d	

24

e	a	a	b	c	a	b	a
a	a b c a	a	b	b	b	b	a
c a b c		c	a				
	a	a	b	b	c	a	e

30

b	b	a	a	b	a	a	a
b	b	b	f	b	b	b	b
a	a	c	c	f	a	e	f
				a	a	c	b

39

[illegible]

47

1

7

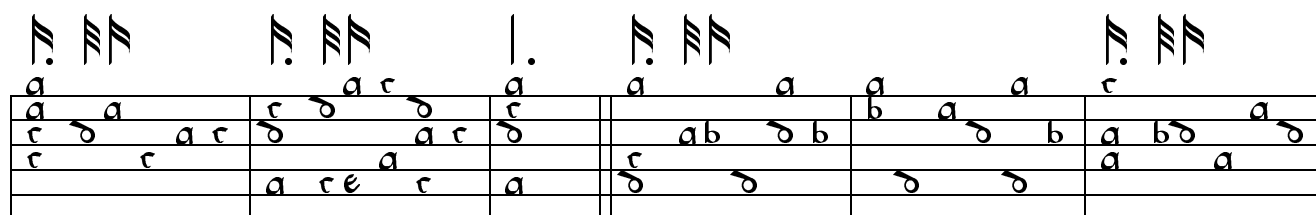
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16

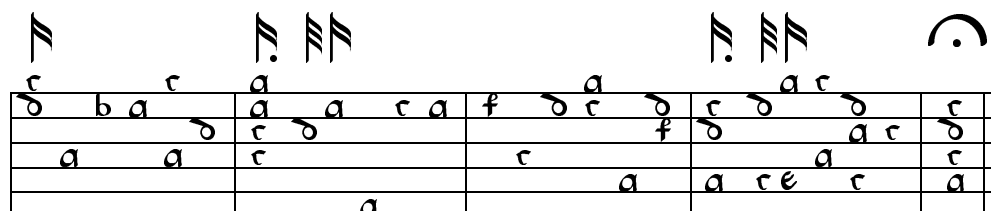
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27

32



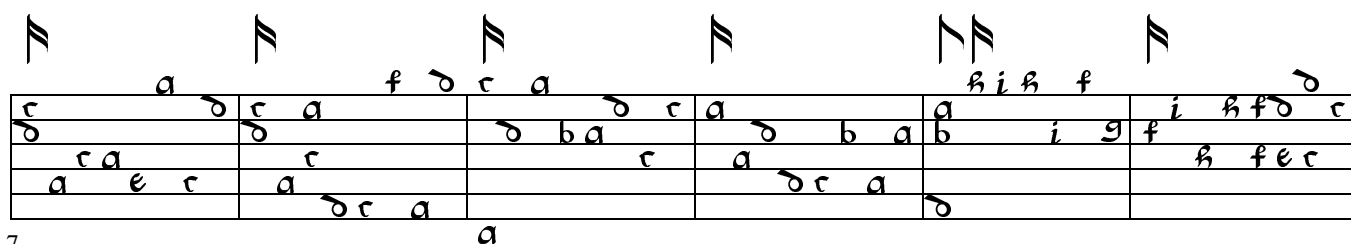
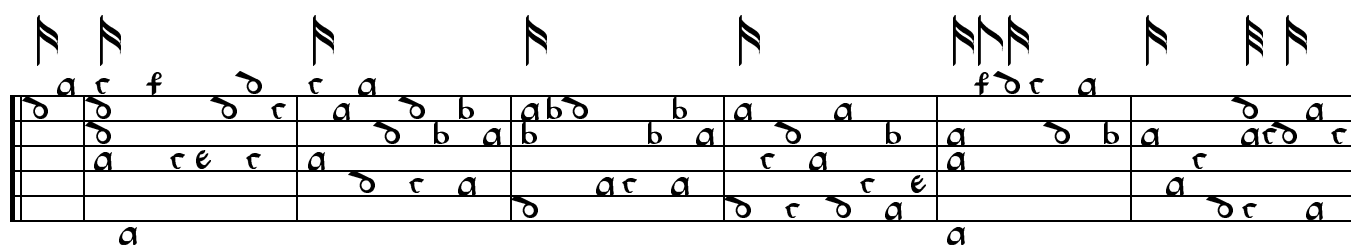
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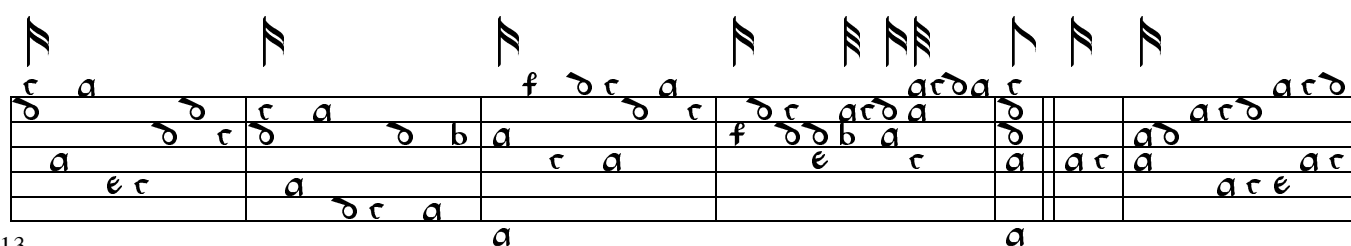
44

6. Passomezo Valentin Strobel

Fuhrmann 1615, pp. 75-80



7



13



19

24

29

34

39

43

47

51

56

61

66

70

73

76

79

1

5

7

10

12

14

16

The musical score for 'The Rose Tree' is presented on a five-line staff. The melody is written on the top line, and the lyrics are placed below the staff. The score is divided into two systems by a double bar line. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The lyrics are: 'The rose tree, the rose tree, the rose tree, the rose tree, the rose tree, the rose tree, the rose tree, the rose tree, the rose tree, the rose tree, the rose tree, the rose tree.' The melody is a simple, folk-like tune with a range of one octave. The lyrics are written in a simple, sans-serif font.

Handwritten musical score for 'The Rose Tree'. The score is written on four staves. The first staff contains the melody with notes and rests, and a final 'a' at the end. The second staff contains the bass line with notes and rests. The third staff contains the tenor line with notes and rests. The fourth staff contains the alto line with notes and rests. The score is divided into two systems by a double bar line. The first system covers measures 1 through 11, and the second system covers measures 12 through 22. The notes are written in a simple, handwritten style, and the rests are indicated by horizontal lines. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written in a single system, with the first system covering measures 1 through 11 and the second system covering measures 12 through 22. The notes are written in a simple, handwritten style, and the rests are indicated by horizontal lines. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written in a single system, with the first system covering measures 1 through 11 and the second system covering measures 12 through 22.

[illegible][illegible]

A musical score for the song 'The Rose Tree'. It consists of four staves. The top staff is the vocal line, featuring a melody with notes and rests, and a final double bar line. The second staff is the piano accompaniment, with notes and rests. The third and fourth staves are empty, likely for a second vocal part or a different instrument. The score is written in a simple, clear style with a key signature of one flat and a common time signature.

The musical score for 'The Rose Tree' is presented on a four-staff system. The first staff contains the melody, which begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, with a repeat sign at the end. The second staff contains the bass line, which begins with a bass clef and a key signature of one flat. The bass line consists of a series of eighth and sixteenth notes, with a repeat sign at the end. The third and fourth staves are empty. The score is numbered 30 at the beginning.

[illegible]

The image displays a musical score for the song "The Rose Tree" in G major. The score is presented in three systems, each containing a vocal line and a guitar accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The musical notation includes notes, rests, and bar lines. The guitar part features a mix of single notes and chords, while the vocal part consists of a single melodic line. The score is divided into three systems, with the first system starting at measure 34 and the third system ending at measure 42. The notation is in a standard musical format, with the vocal line on a single staff and the guitar part on a six-string staff. The score is written in a clear and legible font, with the notes and rests clearly visible. The overall layout is clean and professional, typical of a printed musical score.