

MUSIC SUPPLEMENT TO LUTE NEWS 43 (SEPTEMBER 1997): ENGLISH LUTE MUSIC ABROAD I

This is the first of a series on English lute music in continental sources comprising lute solos ascribed to English composers which are unique to continental sources. No claim is made that the ascriptions indicate the composers or even that they were lutenists and may only refer to who played, performed or transmitted or collected a particular piece.

'Engl Georg Wesper' may be George **Webster** who was a lutenist in Bückenburg with possible connections with the resident English theatre company in Kassel. He was father of Maurice Webster the lutenist and composer of consort music. Maurice was a member of the consort of James I and Charles I from 1623 until his death in 1636 and one of Charles I's lutenists in the company of John Dowland, Robert Johnson, Alfonso Ferrabosco and Robert Kindersley. He received payments for strings for lutes, bass lute, viols and violins and may have played all of these.

1. Fuhrmann 1615, pp. 116-117 *Galliarda Engl Georg Wesper* 2-3

The 'Jigge of Cooper' could be an unknown English musician active on the Continent or musician refer to John **Cooper** [1570-1626] the well known composer for viols who travelled to the Low Countries in 1603, to Heidelberg in 1613, and possibly Italy after which he changed his name to Coprario/Coperario.

2. UKR-Va 285-MF-LXXIX, c.1600-20, f. 51v *Jigge of Cooper* 3

'Jenickens/Jenicij' probably refers to an unknown English musician active on the John **Jenkins** [1592-1678] the lutenist and famous composer for viols, not recorded as travelling abroad. If so these are the only known lute pieces.

The almain from the Board lute book is added because of the similar name, but is probably by an unknown composer named Jennings rather than Jenkins. page

- App. GB-Lam 603, f. 30v *An Almayne Mr Jennings* 3
3. D-LEm II.6.15, c.1619, pp. 248-249 *Current Jenickens* 4
4. D-LEm II.6.15, p. 257 *Current Jenicij* 4

Thomas **Simpson** [1582->1630] and William **Brade** [1560-1630] both held appointments in Denmark and Germany and are well known as viol players who published books of music for instrumental ensemble [Thomas Simpson *Opusculum* 1610, *Newer Paduanen* 1617, and *Taffel Consort* 1621; William Brade *Paduanen* 1609]. The lute solos here are likely to be anonymous arrangements of pieces they composed or collected for other instruments. However, the *Galliard Brad* could have been associated with William Brade but is more likely to have been composed/played by his son Christian who was a lutenist at the Danish court 1620-1622 [see Hammerich, A., *Musical relations between England and Denmark in the seventeenth century*, *Sammelband des Internat. Musik Gesselsch.* 13 (1911/2, pp. 114-119)].

Is the 'Pauana Wilhelmi Angli' in Mylius' *Thesaurus Gratiarum* of 1622 pp.44-5 also a lute arrangement of a pavan by Brade?

5. D-HRD FÜ 9829, c.1600-20, ff. 16v-17r *Corant Thomas Simson* 5
6. DK-Kk Thott 841, 4°, c.1605-7, f. 113v *Galliard Brad[e]* 5
7. D-HRD FÜ 9829, ff. 17v-18r *Volte Thomas Simson* 6

'William **Taire**', named in full no. 9 here is presumed to be English but is not known from any other sources. Nos. 8 & 10 bear only the initials 'C[ourante].W.T.' and 'W.T.' [the latter possibly reading W.J. or W.S. instead] which could refer to the same William Taire. Less likely is that W.T. is the English

keyboard composer William Tisdale [see. Caldwell, J., *New Grove Online*].

8. D-Dl M.297, 1603- c.1620, pp. 114-115 C[ourante?]. W[illiam?]: T[aire?]] 7
9. D-KA A.678, c.1596-1605, f. 21r *Almandt William Taire* 7
German tablature. Bar three from the end has been added editorially
10. D-B 40141 (Naclerus), ff. 27v ii-28r ii *Galiarda W. T.* 8

John **Hoskins** is presumed to be an English musician active on the Continent but is not known from any other sources.

11. UKR-Va 285-MF-LXXIX, f. 60r *Preludium John Hoskins* 8
12. UKR-Va 285-MF-LXXIX, f. 64v *Fantasia John Hoskins* 9
13. UKR-Va 285-MF-LXXIX, f. 60v *A Galliard John Hoskins* 10

Richard **Machyn** was a member of an English theatre company resident in Kassel 1600-1605 [cf. T. Dart, *English Musicians Abroad*, (*Grove Dictionary of Music* 5, pp. 949-950)]. The Thysius lute book includes two lute pieces ascribed to him, one a consort lute art of a setting of John Johnson's Delight Pavan - see Lute News 139 for settings by Johnson. The other is an untitled almain or ballet. The title *Seq(ui)t(u)r* and ascription precedes the no. 15 here, but in *English Ballad Tunes for the Lute* (Cambridge Lute Series II, 1965/R1975), Diana Poulton assumed incorrectly that the ascription referred to the preceding piece titled 'Greene sleeves Js al my Joye', a setting of the English ballad Greensleeves.

14. NL-Lt 1666, c.1590-1646, f. 147v *Pavyn de Lygth Rich[ard Machyn - consort part]* 11
15. NL-Lu 1666, f. 391r *Seq(ui)t(u)r Rich Machyn* 12

Rychard **Sellowes** is another composer name presumed to be an English musician active on the Continent but not known from any other sources. One wonders if the dedicatee is a member of the family of Robyn Jones, below, as both items are found in the same manuscript.

16. UKR-Va 285-MF-LXXIX, f. 60v *Elizabeths Iones Galliard p[er] Rychard Sellowes* 12

Robyn **Jones** is presumably a distinct and otherwise unknown English musician active on the Continent, rather than the misnaming of Robert Jones (1577-1617) who published seven books of lute songs and other vocal music between 1600 and 1611. The latter is probably also the composer of the lyra viol solo in GB-Cu Dd.6.48, f. 14v *Coranto m^r Jones* (defhf).

17. NL-Lt 1666, f. 146v *Padoana Robyn Jhones - consort part?* 13

'**Walteri**' was probably Walter Rowe (1584/5-1671), an English viol player who lived in Germany from 1614 until he died in the employ of Georg Wilhelm, Elector of Brandenburg in Berlin. On the journey to Berlin in 1614 he copied a courante for lyra viol in tablature in an *album amicorum* in Hamburg, but its whereabouts is now not known.

18. D-LEm II.6.15, pp. 86-87 *Pavana Walteri* 8 14

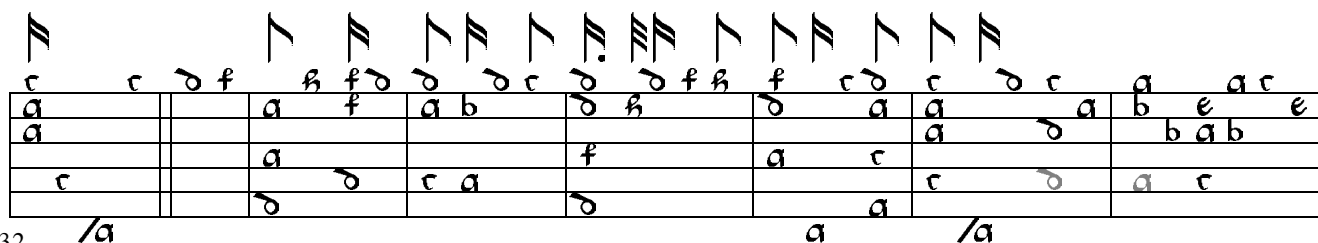
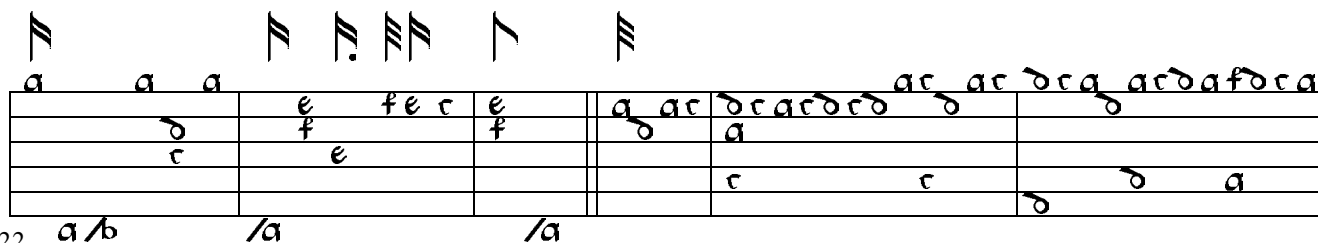
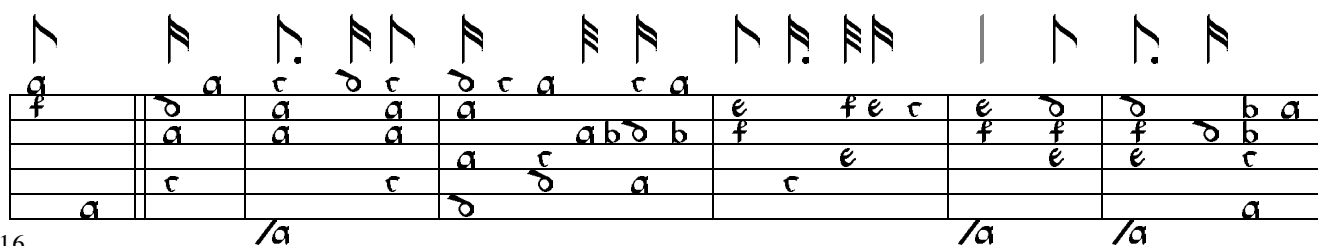
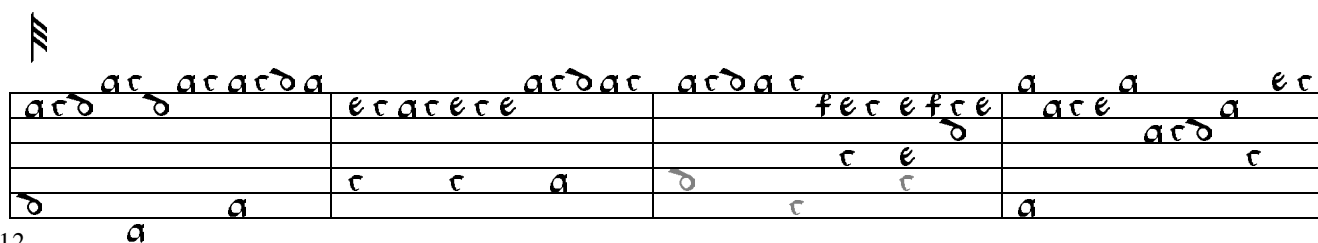
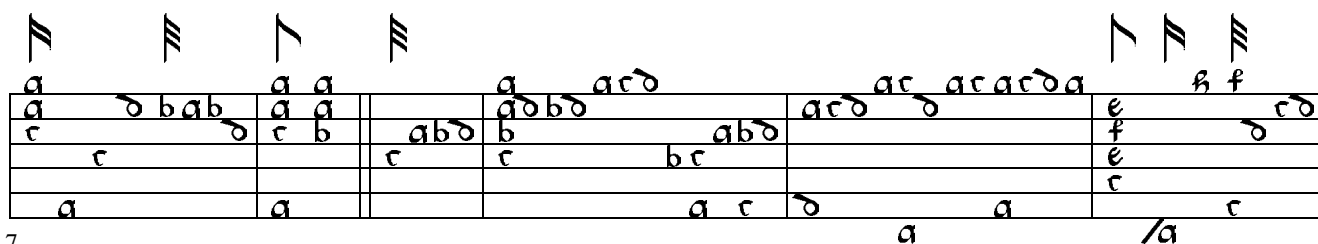
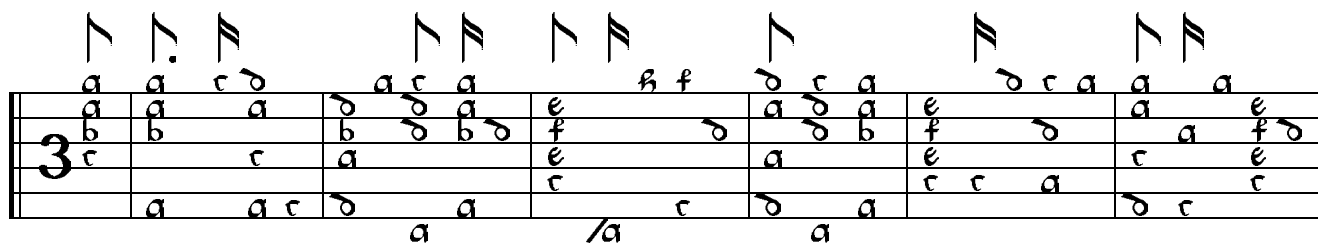
All the sources below include additional music of English origin [as do many more besides] and it can be assumed that the dissemination of English music on the continent was in large part due to musicians of the travelling theatre companies or 'English Comedians'.

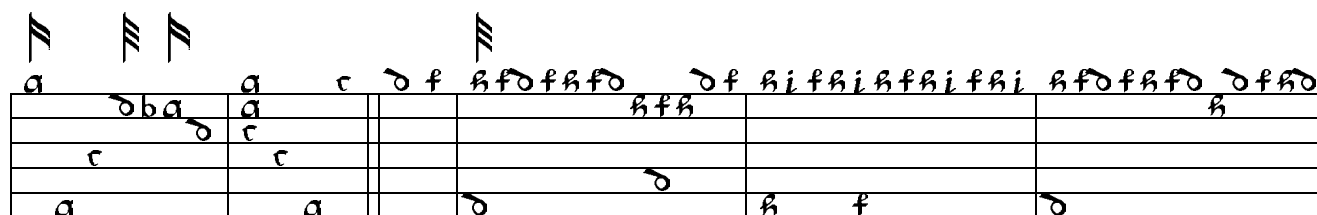
Minor corrections to the tablature have been made to several of the pieces without comment.

John H Robinson - July 1997 / revised June 2016

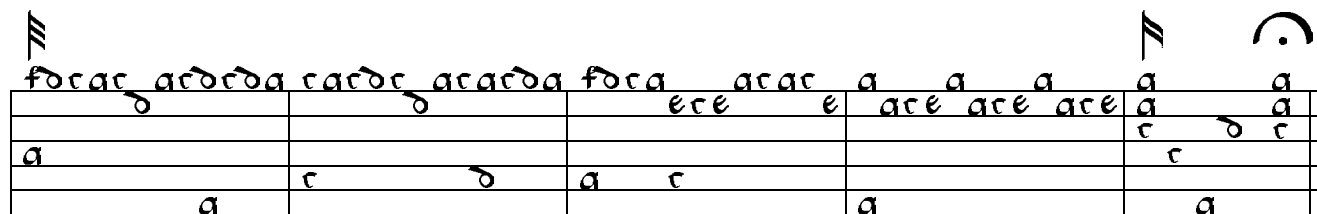
1. Galliarda Engl. Georg Wesper - 7F8D AABBC8

Fuhrmann 1615, pp. 116-117





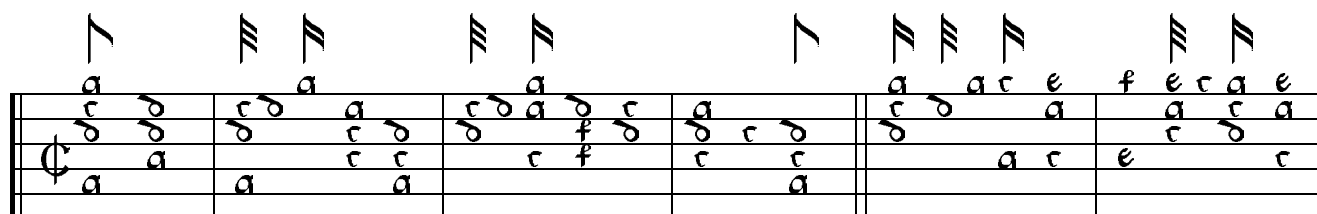
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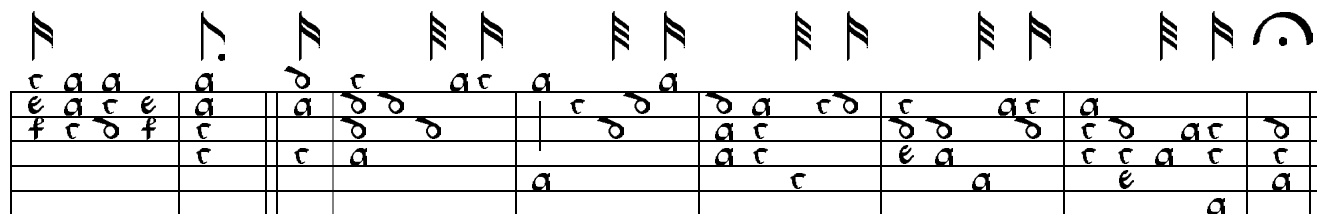
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2. Jigge of Cooper - AB4C6

UKR-Va 285-MF-LXXIX, f. 51v



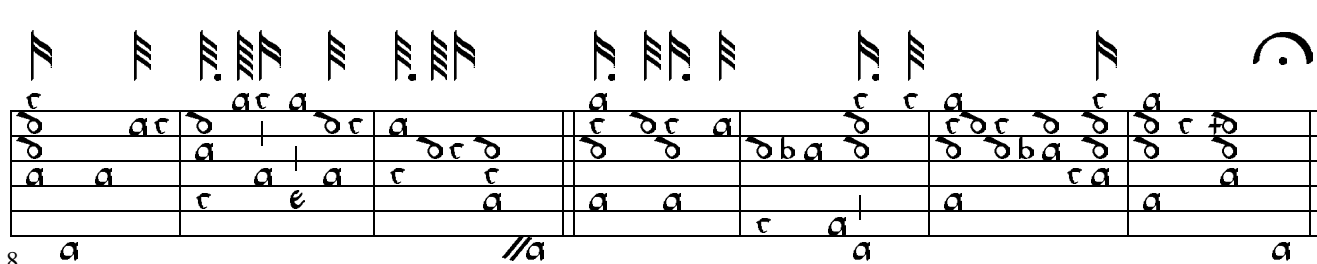
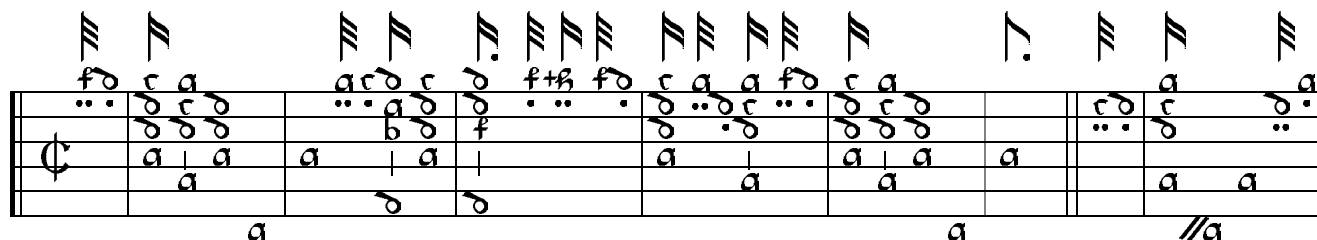
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App. An Almayne Mr Jennings - 7F9C A6BC4

GB-Lam 603, f. 30v



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3. Courrent Jenickens - A10B12

D-LEm II.6.15, pp. 248-249



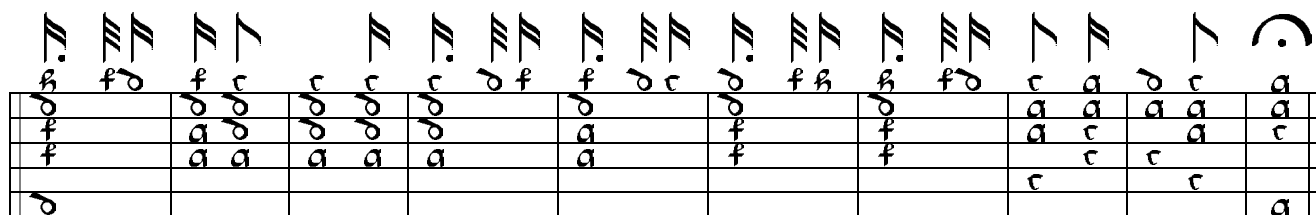
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4. Current Jenicij - A8B10

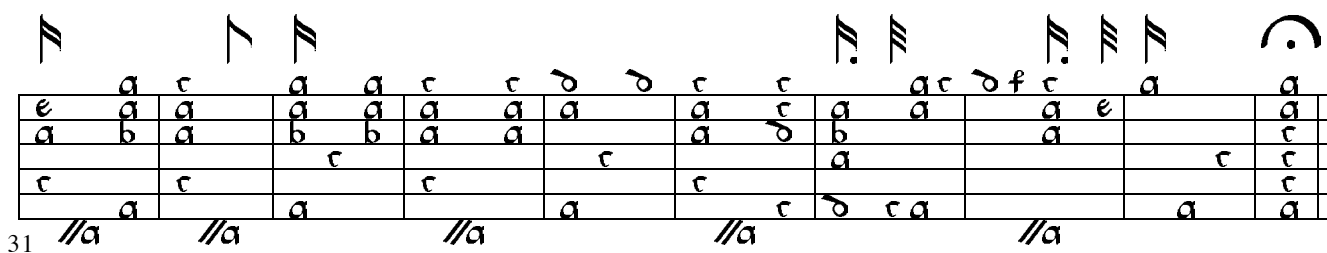
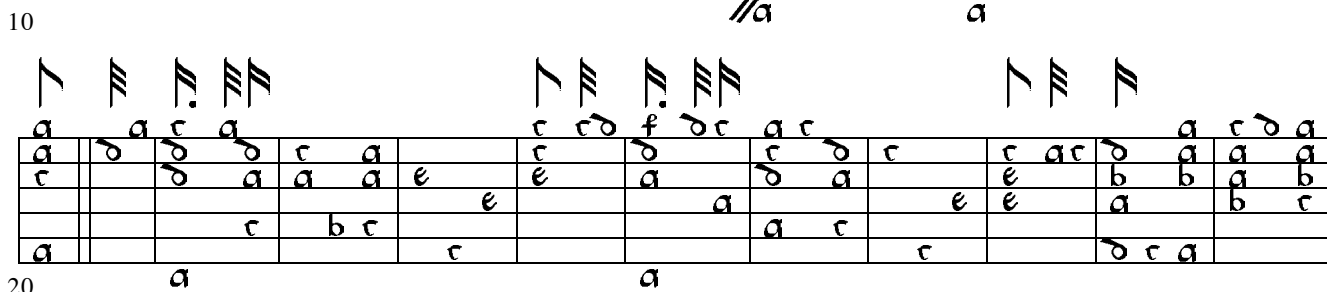
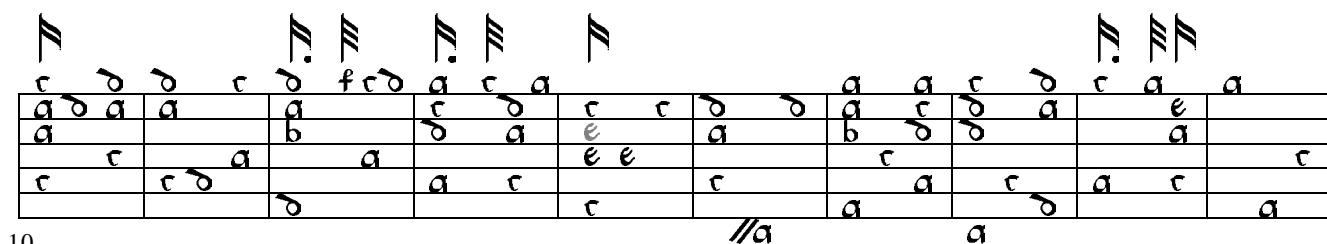
D-LEm II.6.15, p. 257



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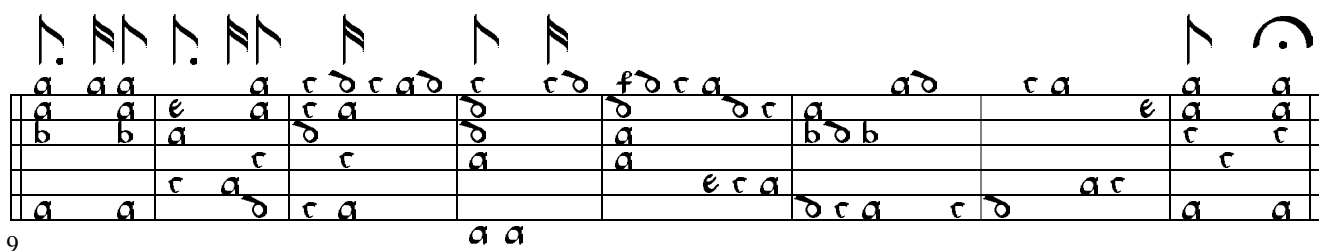
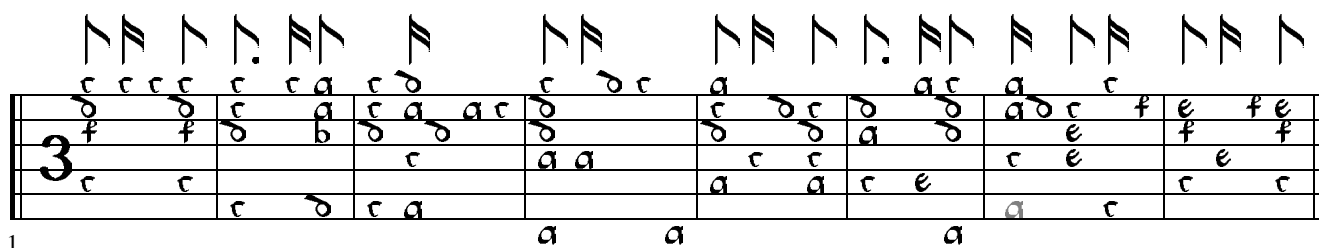
5. Corrant Thomas Simson - 7F9D AB20

D-HRD Fu 9829, ff. 16v-17r



6. Galliarda Brad(e) - 7F AB8

DK-Kk Thott 841,4o, f. 113v



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8. C(ourant) W(illiam) T(aire) - 7F8Eb10C A17B16

D-DI M 297, pp. 114-115

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9. Almandt William Taire - 7F A7B8

D-KA A.678, f. 21r

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10. Galiarda W(illiam) T(aire) - AB8

D-B 40141, ff. 27v ii-28r ii



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11. Preludium John Hoskins - 7D 8bars

UKR-Va 285-MF-LXXIX, f. 60r



12. Fantasia John Hoskins - 7D 17bars

UKR-Va 285-MF-LXXIX, f. 64v

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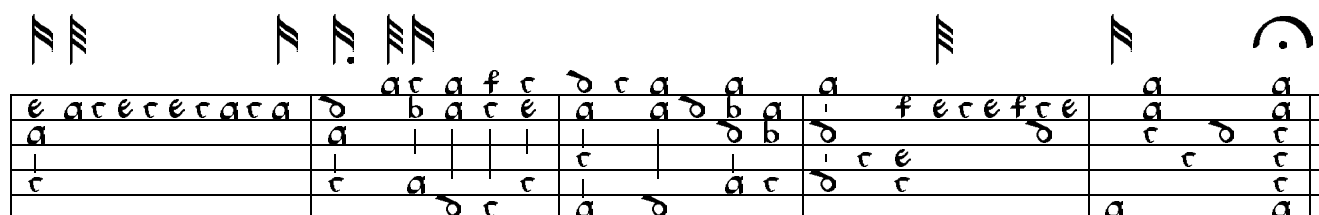
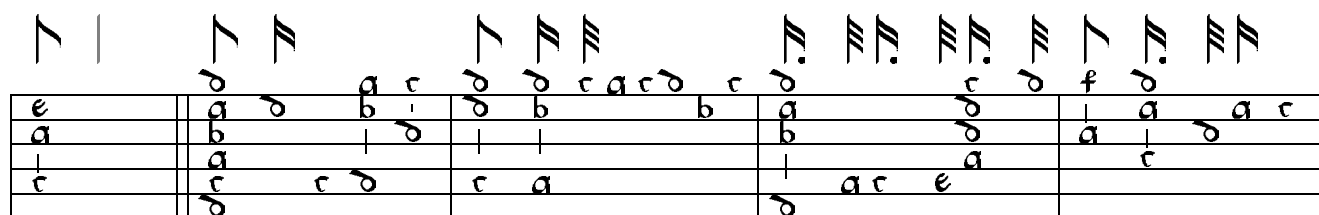
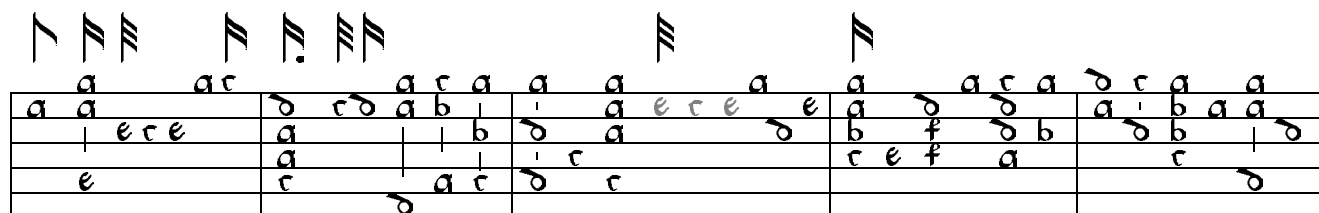
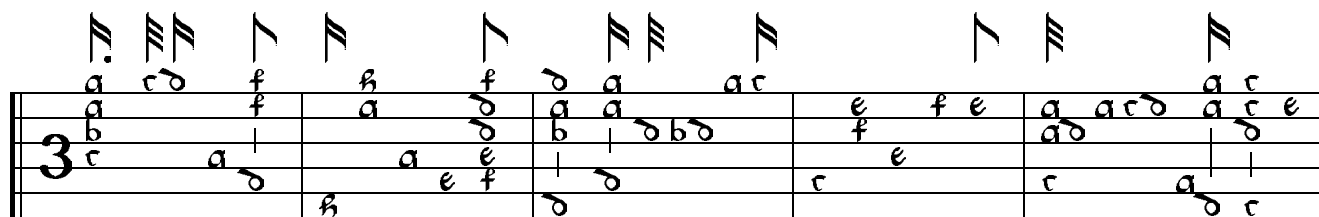
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13. A Gailliarde John Hoskins - 7D AB8C9

UKR-Va 285-MF-LXXIX, f. 60v



14. Pavyn de Lyght Rich Machyn - 7F A8B10C8

NL-Lt 1666, f. 147v



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15. Seq(ui)t(u)r Rich Machyn - 7F AB4C8

NL-Lu 1666, f. 391r

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16. Elizabeth Jones Galliard by Rychard Sellowes - ABC8

UKR-Va 285-MF-LXXIX, f. 60v

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17. Padoana Robyn Jhones - 7F A8BC9

NL-Lt 1666, f. 146v



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18. Pavane Walteri - A5B4C4D6E6

D-LEm II.6.15, pp. 86-87

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