**Music supplement to Lute News 57 (March 2001): Collected Lute Music of Valentin Strobel the Elder**

**1.** Lüneberg 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 *Preludium*

**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 No 2*

cf. Nürnberg 33748 I, f. 6v *Galliarda Pipers No 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: Valten/Walten) Strobel/Strobelt who was born in Thuringia, c1575-80 and employed as lutenist at the Ernestine court,[[1]](#footnote-1) sometime before 1602, the year in which Friedrich Wilhelm died and the court moved from Altenburg to Weimar.[[2]](#footnote-2) He may have been a member of the Weimar court musicians as early as 1594.[[3]](#footnote-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]](#footnote-4) Strobel was also praised by Adam Gumpelzhaimer in book published in the same year.[[5]](#footnote-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]](#footnote-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]](#footnote-7) However, versions of four of these plus an eighth piece are found in six manuscripts. The music comprises an exercitium, a prelude,[[8]](#footnote-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]](#footnote-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 vieil 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 unascribed in the Schele lute book, and the other is found also unascribed in the English manuscript CUL Add. 3056. Strobel made arrangements of John Dowland's Lachrimae pavan (no. 4 below, Poulton and Lam,[[10]](#footnote-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]](#footnote-11) In addition to the anonymous version of 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]](#footnote-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 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 passomezo, saltarello and bergamasca?[[13]](#footnote-13) Of the ten variations of the 'Passomezo 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*



1. A branch of the Saxon Herzogs or Kurfürsts, descendents of Herzog Ernest (thanks to Peter Király for his comments on the biography). [↑](#footnote-ref-1)
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. [↑](#footnote-ref-2)
3. According to Pasqué, Monatshefte für Musikgeschichte 1897, 140. [↑](#footnote-ref-3)
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 à5. 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'. [↑](#footnote-ref-4)
5. Adam Gumpelzhaimer *Gymnasma De Exercitiuis Academicorum* (Strasbourg, Zetzner 1621/2ed 1652, p. 100 lists twenty famous lutenists including *Valentinus Strobel*. [↑](#footnote-ref-5)
6. Hans Radke, 'Strobel, Valentin (ii)' *New Grove* xviii, 289-90. [↑](#footnote-ref-6)
7. The pieces are only ascribed with the initials V.S. but 'Valentinus Strobelius, Turingus' appears in a list of composers (headed NOMINA AUTHORUM, IN LIBRO HOC COLLECTANEO PASSIM OCCURRENTIUM.) in the preface to Fuhrmann's book, revealing who Fuhrmann must have intended by the initials 'V.S.'. [↑](#footnote-ref-7)
8. Modern edition in H. D. Bruger, *Schule des Lautenspiels*, ii (Wolfenbüttel, 1925). [↑](#footnote-ref-8)
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). [↑](#footnote-ref-9)
10. Poulton & Lam, *The Collected Lute Music of John Dowland* (London: Faber 1974, 1978 and 1981). [↑](#footnote-ref-10)
11. The first statement of the third strain is from 'Galliarda Pipers no. 2' rather than the distinct setting 'Galliarda Pipers no. 1' in 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. [↑](#footnote-ref-11)
12. See 'Five Lute Solos Probably incorrectly ascribed to C.K.', supplement to *Lute News* 52 (December 1999). [↑](#footnote-ref-12)
13. Different to 'Orsina' in Nürnberg II, ff. 2r-2v and Florence 106, 13v. [↑](#footnote-ref-13)