

THE
AFRICAN RENAISSANCE ENSEMBLE | 

PRESENTS

Carlos V
Music of the Emperor

A Rhythmical Renaissance feast with real and imagined influences from South and Central America and West Africa. Join us as we explore and celebrate the weird and wonderful.



The St. Francis Music Festival
19:30, Thursday 9 May, St. Francis Church, Parkview

www.earlymusic.co.za

In the splendour of the Renaissance court, amidst the political intrigue and cultural fervour of 16th-century Europe, one figure loomed large: Charles V, Emperor of the Holy Roman Empire, Austria and Spain. Whilst most remembered as a Master of Diplomacy and warfare, Charles V was also a patron of the arts, including the rich tapestry of music that flourished under his reign.

Born into the illustrious Habsburg dynasty, Charles was the son of Philip the Handsome of the House of Habsburg and Joanna the Mad of the Spanish royal family. His maternal grandparents were Ferdinand II of Aragon and Isabella I of Castile, renowned for uniting Spain and sponsoring Christopher Columbus' voyages to the New World. Through his lineage, Charles V inherited a formidable legacy and a vast empire that spanned across Europe and into the Americas. Following the premature deaths of his parents, he ascended to the throne of Spain as Charles I and as Charles V of Austria and the Holy Roman Empire, becoming the most powerful monarch of his time. His reign marked a pivotal period in European history, characterized by political intrigue, religious turmoil, and unprecedented global exploration.

His court was a melting pot of cultures and talents, drawing musicians, composers, and artists from across Europe and further afield. With his keen appreciation for the arts, Charles V cultivated an environment where music thrived as a vital expression of his power and prestige. From the elegant chansons of the French court to the vibrant villancicos of Spain, the music of the era reflected the diverse influences and artistic innovations of the Renaissance period.

Charles V's reign coincided with the Age of Exploration, a period marked by daring voyages of discovery that expanded Europe's horizons and forever altered the course of history. As Spanish explorers ventured across the Atlantic to the New World and along the coasts of West Africa, they encountered vibrant cultures with rich musical traditions. The fusion of indigenous South American rhythms, West African percussion, and European melodies sparked a musical crossroads that profoundly influenced Spanish Renaissance music. This cultural exchange enriched the repertoire of Spanish composers, infusing their compositions with new colours, rhythms, and textures that reflected the diversity and dynamism of the burgeoning global community. From the evocative melodies of indigenous flutes to the infectious rhythms of African drums, the echoes of these encounters resonate in the tapestry of Spanish Renaissance music, weaving together threads of exploration, discovery, and cultural exchange. The fascination with Africa and the New World even led to imagined musical influences, as composers often only had access to these new sounds through a broken telephone of descriptions.

In this concert, we journey through the musical landscape of Charles V's reign, exploring the melodies and rhythms that captivated the imperial court. From the timeless beauty of Josquin des Prez's "Mille Regretz", known as "The Emperor's Song", to the spirited dances of Mateo Felcha's *ensalada* "Florida Estava la Rosa" each piece in the programme offers a glimpse into the cultural richness and artistic vitality of this special period and sparked a legacy of creativity and innovation that continues to inspire us today.

A special thanks to Tim Roberts for including us in the St. Francis Music Festival and to Buskaid Soweto String Project for the loan of the beautiful baroque guitar.

If you enjoyed the concert, please leave us a review on Facebook and follow us on YouTube. Watch our website, earlymusic.co.za/concerts to find out about upcoming performances.

Music from the life and times of Carlos V
1500 – 1558

Lord of the Netherlands (1506 - 1555), Duke of Burgundy (1506 - 1555), King of Spain (1516 - 1556), Archduke of Austria (1519 - 1556), Holy Roman Emperor (1519 - 1556), Ruler of the Kingdom of Naples, The Kingdom of Sicily, The Kingdom of Sardinia, The Duchy of Milan, Conqueror of the Incas, Aztecs and Peru, Defender of the Christian Faith First Emperor of the Empire on which the sun never sets.

Jacotin le Bel	(France, 1490 - 1555)	Mary je songay l'autre jour
Juan del Encina	(Castile and León 1468 – 1529)	Amor con Fortuna
Diego Ortiz	(Spain, 1510 - 1570)	Rececarda I + II
Claude Gervais	(France, 1525–1583)	Pavane d'ell Estarpe
Josquin des Prez	(Flanders, 1450 - 1521)	Mille Regretz
Claude Gervais	(France, 1525–1583)	Allemande IV
Antonio de Cabezón	(Castile and León, 1510 - 1566)	Pavan con su Glosa
Thoinoit Arbeau	(Burgundy, 1520 - 1595)	Belle Qui Tien ma Vie
Antonio de Cabezón	(Castile and León, 1510 - 1566)	“La Dama la Demanda”
Francisco Guerrero	(Spain, 1528 – 1599)	Di Perra Mora
Mateo Flecha	(Aragon, 1481–1553)	Florida Estava la Rosa
Juan Arañés	(Aragon, d. 1648)	Un sarao de la chacona

Adam H. Golding - Musical director, recorders, mandolin, tenor voice,
Isabella Bonnet - Baroque violin, **Dillon Davie** - Baroque guitar, **Andrew Gould** - Baritone voice, frog
Doron Kanar – Tenor sackbut, Baritone voice, **Glynnis Kanar** - Soprano voice,
Caren Kleynhans - Recorders, **Esther Lategan** - Contralto voice, **Bryan Moore** - Cello,
Leigh Nudelman - Soprano voice, **Joao Ribeiro** - Countertenor voice, **Margot Smythe** - Baroque cello,
Ute Smythe - Baroque violin, **Tanya Spiller** - Baroque violin, **Juretha Swanepoel** - Baroque viola,

And featuring our special guests:

Hendri Liebenberg - Alto sackbut, **Motshwane Pege** - Percussion,
Jesse Stevens - Bass sackbut, **Meg Twyford** - Renaissance flutes and recorders

Mary je Songeai l'autre jour

*Mary, je songeai l'autre jour
Que tu estoies en un four, La teste la premiere.
J'estois avec mon amy Où je fesoie grande chiere.
Sors de la tanniere, La teste la premiere,
Or, doux mary, jaloux cocu.*

My husband, I dreamt the other day
That you were in an oven, Headfirst.
I was with my friend Where I made great cheer.
Come out of the den, Headfirst,
Now, sweet husband, jealous cuckold.

Amor con Fortuna

*Amor con fortuna, me muestra enemiga.
No sé qué me diga.
No se lo que quiero, pues busque mi daño,
Yo mesmo m'engañó, me seto do muero,
Y, muerto, no spero
salir de fatiga, No se que me diga.
Amor me persigue con muy cruda guerra
Por mar y por tierra
Fortuna me sigue. ¿Quien ay que desligue
amor donde liga?
No sé qué me diga. No sé qué me diga.*

Love with fortune shows me as an enemy.
I don't know what to say.
I don't know what I want, since I sought my own harm,
I deceive myself, I feel where I die.
And, dead, I don't hope
to escape from fatigue. I don't know what to say.
Love pursues me with very harsh war
By sea and by land
Fortune follows me. Who is there to untie
love where it binds?
I don't know what to say. I don't know what to say.

Mille Regretz

*Mille regretz de vous abandoner
Et d'eslonger vostre fache amoureuse,
Jay si grand dueil et paine douloureuse,
Quon me verra brief mes jours definer.*

A thousand regrets at deserting you
and leaving behind your loving face,
I feel so much sadness and such painful distress,
that it seems to me my days will soon dwindle away.

Belle Qui Tien Ma Vie

*Belle, qui tiens ma vie captive dans tes yeux,
Qui m'a l'âme ravie d'un souriz gracieux,
Viens tôt me secourir, ou me faudra mourir.*

Beauty, you who hold my life captive in your eyes,
Who make my soul glad with a gracious smile,
Come soon rescue me, or I shall die.

*Pourquoi fuis-tu, mignarde, si je suis près de toy? Why are you fleeing, sweetheart, when I am close to you,
Quand tes yeux je regarde, je me perds dedans moy, When your eyes I look, I get lost in myself,
Car tes perfections changent mes actions. For your perfections change my actions.*

“Florida Estava la Rosa”

*Florida estava la rosa, que o vento le volvia la folla.
Caminemos y veremos a Dios hecho ya mortal
¿qué diremos, qué cantemos al que nos libró de mal,
y al alma de ser cativa? ¡Viva, viva, viva, viva!
canta tu y responderé:*

The rose bloomed, And the wind curved its leaves.
We shall walk and we shall see how God has become man.
What shall we sing to He who freed us from evil?
And to our captivated soul? Hurrah! Hurrah!
If you sing, I'll rejoinder:

*San Sabeya, gugurumbé, alangandanga, gugurumbé.
Mantenga señor Joan Branca, mantenga vossa merçé.
¿Sabé como é ya nacido aya em Berem,
un Niño muy garrido? Sa muy ben, sa muy ben.
Vamo a ver su nacimiento, Dios, pesebre echado está.
Sa contento. Vamo ayá.
¡Sú! Vení que ye verá. Bonasa, bonasa.
Su camisoncico rondaro, çagarano, çagarano.
Su sanico coyo roso. Sa hermoso, sa hermoso,
çucar miendro ye verá. Alangandanga gugurumbé.
Alleluia, alleluia, alleluia.*

San Sabeya, gugurumbé, alangandanga, gugurumbé.
God keep you, Sir Juan Branca, good sir.
Do you know how He has been born away in Bethlehem,
A handsome Child? How very good, how very good.
We are going his birthplace, away in a manger.
How happy. Let's be off.
Aha! Come and you shall see. How good, how good.
His little, swaddling clothes, He is adorned, He is adorned.
His saintly little face. How beautiful, how beautiful,
Prosperous sweetness you'll see. Alangandanga gugurumbé
Hallelujah, Hallelujah, Hallelujah.

Un Sarao de la Chacona – “A la Vida Bona”

*Un sarao de la chacona
se hizo el mes de las rosas,
hubo millares de cosas
y la fama lo pregona:
A la vida, vidita bona,
vida, vámonos a chacona,
vida, vámonos a chacona,*

A gathering of the chaconne
was held in the month of roses,
there were countless marvels
and fame proclaims it:
To life, dear life,
let's go to the chaconne,
let's go to the chaconne,