

THE  
**AFRICAN RENAISSANCE ENSEMBLE** | 

PRESENTS

## **Carlos V: Music of the Emperor**

*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.*



**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 2026 St. Francis Music Festival, Johannesburg***



**ST FRANCIS MUSIC FESTIVAL**  
2026

**5 May, 19:30**  
**St. Francis Anglican Church**

# Carlos V: Music of the Emperor

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. 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 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.

Thank you to **Tim Roberts** and **Ruth Coggin** for all of their work in making the **St. Francis Music Festival** a reality and for including us! A special thanks 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 Google and follow us on YouTube. Watch our website, [earlymusic.co.za/concerts](http://earlymusic.co.za/concerts) to find out about upcoming performances.

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**Adam H. Golding** - Musical director, recorders, voice,  
**Kaleem Ahmid** – Recorders, **Isabella Bonnet** - Baroque violin, **Dillon Davie** - Baroque guitar,  
**Andrew Gould** - Baritone voice, frog, **Doron Kanar** – Tenor sackbut, voice,  
**Glynnis Kanar** - Voice, **Esther Lategan** – Voice,  
**Caleb Lester** – Tenor sackbut, voice, **Godfrey Mcina** – Percussion,  
**Este Meerkotter** – Recorders, voice, **Bryan Moore** - Cello, **Leigh Nudelman** - Voice,  
**Joao Ribeiro** - Voice, **Jesse Stevens** – Bass Sackbut, Voice, **Hugh Stevenson** – Trumpet,  
**Ute Smythe** - Recorders, **Tanya Spiller** - Baroque violin, **John Warner** – Baroque viola

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

**Tielman Susato** (Cleves, 1510 - 1570) **Pavane La Bataille**  
*The "Battle Pavane"*

**Anonymous** (France, 15th century) **Quand je Bois le Vin Claret**  
*Tourdion*

*Quand je bois du vin claret, Amis, tout tourney,* When I drink light wine, friends, everything turns,  
*Aussi désormais Je bois Anjou ou Arbois.* So from now on I drink Anjou or Arbois.  
*Chantons et buvons, À ce flacon faisons la guerre,* Let us sing and drink, let us wage war on this bottle,  
*Chantons et buvons, Mes amis, buvons donc.* Let us sing and drink, my friends, so let us drink.

*Buvons bien, buvons mes amis,* Let us drink well, let us drink my friends,  
*Trinquons, buvons, gaiement chantons.* let us toast, drink, and sing cheerfully.  
*En mangeant d'un gras jambon,* While eating a fat ham,  
*À ce flacon faisons la guerre.* let us wage war on this bottle.

**Jacotin le Bel** (France, 1490 - 1555) **Mary je songay l'autre jour**  
*Chanson – Branle - Tourdion*

*Mary, je songeai l'autre jour* My husband, I dreamt the other day  
*Que tu estoies en un four, La teste la premiere.* That you were in an oven, Headfirst.  
*J'estois avec mon amy Où je fesoie grande chiere.* I was with my friend Where I made great cheer.  
*Sors de la tanniere, La teste la premiere,* Come out of the den, Headfirst,  
*Or, doux mary, jaloux cocu.* Now, sweet husband, jealous cuckold.

**Josquin des Prez** (Flanders, 1450 - 1521) **El Grillo**

*El grillo è buon cantore* The cricket is a good singer  
*Che tiene longo verso* Who can hold long notes  
*Dalle beve, grillo canta* After drinking, the cricket sings  
*Ma non fa come gli altri Uccelli* But he doesn't do like the other birds  
*Come li han cantato un poco* Once they've sung a little bit  
*Van de fatto in altro loco* They go somewhere else  
*Sempre el grillo sta pur saldo* The cricket instead stands firm  
*Quando la maggior el caldo* When it's very hot out  
*Alhor canta sol per amore* He sings only for the love of it

**Claude Gervais** (France, 1525–1583) **Pavane d'ell Estarpe**

**Josquin des Prez**

**(Flanders, 1450 - 1521)**

**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.

**Claude Gervais**

**(France, 1525–1583)**

**Allemande IV**

**Adrian Willaert**

**(Flanders, 1490 - 1562)**

**Vecchie Letrose**

*Vecchie letrose non valete niente  
se non per far l'agguato per la piazza  
tira, tira la mazza  
vecchie letrose, scandalose e pazze.*

You leprous hags, you're worth no more than naught,  
but to skulk and spring your ambush in the square  
strike now, strike hard with the cudgel there,  
you leprous hags, obscene, unhinged, distraught.

**Luis de Milan**

**(Aragon, 1500 - 1561)**

**Pavana I**

*Realised for strings from the original Vihuela tablature*

**Thoinoit Arbeau**

**(1520 - 1595)**

**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.  
Pourquoi fuis-tu, mignarde, si je suis près de toy?  
Quand tes yeux je regarde, je me perds dedans moy,  
Car tes perfections changent mes actions.*

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.  
Why do you flee, sweetheart, when I am close to you,  
When your eyes I look, I get lost in myself,  
For your perfections change my actions.

**Antonio de Cabezón**

**(Castile and León, 1510 - 1566)**

**“La Dama la Demanda”**

*A set of diminutions on Belle Qui Tien ma Vie*

**Francisco Guerrero**

**(Spain, 1528 – 1599)**

**Di Perra Mora**

*Di, perra mora,  
dí, matadora,  
¿Por qué me matas,  
y, siendo tuyo,  
tan mal me tratas?*

Oh, filthy bitch,  
Tell me, murderess,  
Why do you slay me,  
And, though I am yours,  
You treat me so cruelly?

**Mateo Flecha**

**(Aragon, 1481–1553)**

**Florida Estava la Rosa**

*Florida estava la rosa, que o vento le volvía 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.*

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.

*Sa contento. Vamo ayá.*

How happy. Let's be off.

*¡Sú! Vení que ye verá. Bonasa, bonasa.*

Aha! Come and you shall see. How good, how good.

*Su camisoncico rondaro, çagarano, çagarano.*

His little, swaddling clothes, He is adorned, He is adorned.

*Su sanico coyo roso. Sa hermoso, sa hermoso,*

His saintly little face. How beautiful, how beautiful,

*çucar miendro ye verá. Alangandanga gugurumbé.*

Prosperous sweetness you'll see. Alangandanga gugurumbé

*Alleluia, alleluia, alleluia.*

Hallelujah, Hallelujah, Hallelujah.