

MUSIC BEFORE 1800

Louise Basbas, director

**Piffaro, The Renaissance Band**

*Plus Oultre*

*The Musical World and Legacy of Charles V*

Joan Kimball and Bob Wiemken, artistic co-directors

Priscilla Herreid, shawm, dulcian, recorders, bagpipes

Grant Herreid, lute, guitar, vihuela, recorder, shawm, percussion

Greg Ingles, sackbut, straight trumpet, recorders, krumhorn, percussion

Joan Kimball, shawm, dulcian, recorders, bagpipes, krumhorn, douçaine

Erik Schmalz, sackbut, straight trumpet, recorders, krumhorn, percussion

Bob Wiemken, shawm, dulcians, recorders, krumhorn, percussion

Guest artists

Heloise Degrugillier, flutes, recorders; Fiona Last, shawm, recorder, bagpipe

**Birth in the County of Flanders on 24 February, 1500, & Early Life**

*A suite of Flemish tunes*

Die winter is verganghen/Laet ons mit herten/

Anonymous, c. 1500, arr. Piffaro

Ihesus is een kyndekyn cleyn/Laet ons

*Born to music: Desprez, Agricola & La Rue – Netherlandish composers, c. 1500*

Fortuna desperata

Melody, *Fortuna desperata*

Setting à 3

Antoine Busnois (c. 1430 - 1492)

Setting à 3

Josquin Desprez (c. 1450 - 1521)

Cecus non iudicat de coloribus

Alexander Agricola (c. 1457 - 1506)

J'ay pris amours

arr. G. Herreid

Ave regina caelorum

Pierre de La Rue (c. 1460 - 1518)

Pourquoy non

Pierre de La Rue

Ave sanctissima Maria

Pierre de La Rue

(continued)

This concert is sponsored, in part, by Deborah Malamud.

This program is supported, in part, by public funds from the New York City  
Department of Cultural Affairs in partnership with the City Council.

*Please turn off cell phones. Photography and recording are not permitted.*



**Sunday, February 27, at 4 p.m., 2022, live at Corpus Christi Church**

**Sunday, March 6, at 4 p.m., 2022, online concert with live Q&A**

## **Charles Proclaimed Lord of the Netherlands, 1506, with Regency of Marguerite of Austria**

### *Songbook of Marguerite & Basse Dance MS*

Mille regretz (4 settings)

Setting à 4

Josquin Desprez

Setting à 6

Nicolas Gombert (c. 1495 - c. 1560)

Setting à 2

Luis de Narváez (fl. 1526 - 1549)

Pavane *Mille regretz*

Tylman Susato, pub. 1551

Dance de Cleves

Basse Dance MS, c. 1500

## **Crowned King of Spain in the regions of Castile & Aragon, 1516**

Vive le roy

Josquin Desprez

Jubilate omnis terra

Cristóbal de Morales (c. 1500 - 1553)

Vive le roy (reprise)

arr. Piffaro

## **Coronation as Holy Roman Emperor by Pope Clement VII, Bologna, 1530; Italian Influence**

Regem archangelorum

Costanza Festa (c. 1490 - 1545)

Missa Sur tous regretz

Nicolas Gombert

Kyrie-Christe-Kyrie

Italian Dances: Celebration of Coronation

Anonymous, Italian, early-mid 16th century

La Parma

Pavana *La cornetta*

Gagliarda *La rocha el fuso*

Gagliarda *El desperato*

Gagliarda *La lavandara*

## **Era of Diplomacy and Expansion of Empire, 1530 - 1554; French Conflicts**

Plus oultre

Nicolas Gombert

Tabulation for Arigot in Mode III

Thoinot Arbeau, *Orchesographie*, 1589

La Battalia

Anonymous, 16th century

Ceulx de Picardie

Claudin de Sermisy (c. 1490-1562)

## **Commemoration in Mexico City, 1559, of Death of Charles V on 21 September, 1558**

### *Music of Morales selected for the occasion*

Officium defunctorum: Circumdederunt me gemitus mortis

Cristóbal de Morales

Missa pro defunctis: Communio

Cristóbal de Morales

## **Legacy of Empire: Music of Old World and New**

Elegit eum Dominus (Mexico City cathedral)

Gaspar Fernandes (1566 - 1629)

Fabordones del quarto tono

Antonio de Cabezón (c. 1510 - 1566)

Chacona: "Una sarao de la chacona"

Juan Arañes (died c. 1649)

# MUSIC BEFORE 1800

## 47th Season

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Music Before 1800 requires everyone who comes to any of our concerts to show proof of vaccination and a booster. We also require concert attendees to stay masked while indoors.

### **Concerts, Sundays at 4 p.m.**

#### **December 5**

**Juilliard 415**, Robert Mealy, director  
*Wonders of Baroque Italy*

#### **December 19**

**Ars Lyrica Houston**, Matthew Dirst, director  
*Crossing Borders*

#### **January 23**

**Hesperus**, Tina Chancey, director  
*Hesperus Plays The Hunchback of Notre Dame*

#### **February 13**

**ACRONYM**  
*Ad Astra: To the Stars*

#### **February 27**

**Piffaro**, Joan Kimball and  
Robert Wiemkin, directors  
*The Musical Legacy of Charles V*

#### **May 8**

**Blue Heron**, Scott Metcalfe, director  
*Divine Songs: Ockeghem @ 600*

*Videos of all concerts will be available on demand a week after the live performances.*

## PROGRAM NOTES

Chroniclers tell us a good deal about the birth of Charles and the festivities associated with the event. The streets were alive with activities—musicians, jugglers, tight-rope walkers, and merchants hawking their wares. The program opens with the festivities in the streets with a set of Flemish popular tunes played by a roving band of street musicians, among the many entertainers and goings-on that marked the occasion.

Charles was born into a thriving and internationally renowned world of music and composers, including especially Alexander Agricola, Pierre de La Rue, and Josquin Desprez. All three had connections with the court of Philip I, Charles V's father. In fact, Pierre de La Rue's major output came from the period in which he was a member of the court chapel under Philip I and subsequently under Charles V. Alexander Agricola too was a member of the court chapel and traveled with Charles V for a period. Selections, both sacred and secular, from the works of these composers highlight the magnificence of the music prevalent in the Low Countries at the beginning of the 16th century during Charles's early years.

Marguerite of Austria served as regent for Charles V following the death of Philip I, his father. An astute diplomat, politician, and a well-educated woman, she was also a great lover of music and utilized the court chapel to the fullest during her years in power. She collected manuscripts, two of which contain mostly secular compositions, chansons from French and Flemish composers of the late 15th and early 16th centuries. Her influence and oversight of Charles lasted long after the end of her official regency in 1514, but the major court chapel passed subsequently into the hands of Charles V and traveled with him on his many trips and campaigns from Flanders to Spain and to Italy and all points between.

In 1520, Josquin gave Charles V a gift of a book of chansons, of which the *Mille regretz* must surely have been one. The lute entabulation of this chanson by Narvaez gives it the subtitle “La cancion del Emperador,” recognizing its close connection with Charles V. Gombert, a student of Josquin and *maistre de chapelle* for Charles V's musical establishment, expanded Josquin's version by adding two additional voices, a practice often utilized by composers to recognize worthy compositions and praise their composers.

Perhaps the most consequential and formative event of Charles's young life came at the death of Ferdinand II of Spain and his accession of the title King of Spain. The Spanish inheritance, resulting in a dynastic union of the crowns of Castile and Aragón, included Spain and the Castilian West Indies, and the Aragonese Naples, Sicily and Sardinia. Castile and Aragon together formed the largest of Charles's personal possessions. However, at his accession to the throne, Charles was viewed as a foreign prince. He soon thereafter took up residence in the country to secure his rule.

Josquin's celebratory *Vive le roy*, “Long live the King,” appropriately marks the event with trumpets, sackbuts, and shawms. Christóbal de Morales was the first Spanish composer of international renown. His works were widely distributed in Europe, and many copies made the

journey to the New World. Many music writers and theorists in the hundred years after his death considered his music to be among the most perfect of the time. His expansive *Jubilate Deo omnis terra* argues eloquently in favor of that reputation.

The coronation of Charles V confirming his position as Holy Roman Emperor took place in Bologna in 1530, ten years after his first coronation and his taking up the reins of power from Maximilian I. Gombert's *Missa Sur tous regretz* is said, in one manuscript, to have been "for the coronation" and was likely sung in Bologna for this occasion. This section attempts to give a glimpse of the grandeur of the occasion in Bologna and its significance in Charles V's life.

Constanzo Festa's *Regem archangelorum* sets the stage for the *Kyrie* of Gombert's ceremonial mass. Festa was one of the first native Italian polyphonists to achieve international renown, one of the few Italian singers in the papal choir at the time who brought together successfully both the Italian and Netherlandish styles. Following the mass, celebrations extended throughout the realm. A collection of Italian dances published about the time of the coronation broadcasts the mood that must have prevailed in Bologna and beyond at this step in Charles's life.

The years following the coronation are summarized by the consolidation of power and expansion of empire, even beyond the borders of the European territories. The motet *Plus oultre*, composed by Gombert on Charles V's heraldic motto, survives only in a setting for two lutes. The title, which translates "More beyond," represents the ambitions of empire and appears in the iconography written on a banner that is entwined between two columns. The Imperialist humanist Ludovico Marliano designed an emblem with the motto "Plus oultre" spanning the columns of Hercules (i.e., the straits of Gibraltar), in which he gave expression to the worldliness and heroism in the life and work of Charles V. He could be said to be the emperor of the New World as well as the Old, since the great overseas expansion carried out by Charles's Spanish subjects gave an insuperable prestige and an unparalleled glory to his rule. Piffaro member, Grant Herreid, has arranged Gombert's lute setting for a five-voiced ensemble, performed here by a recorder consort.

Battle, then, becomes the theme, the *sine qua non* of expansionist efforts, and a favorite subject for composition among 16th century composers. The curious piece entitled *Tabulation of Arigot in Mode III* from the dance manual of Thoinot Arbeau, represents the sounds of fife and drum universally associated with the marching of troops. The anonymous *La Battaglia* follows the pattern of representing the sounds of battle in sonic patterns of rapid artillery fire, trumpet arpeggios, the waxing and waning of the course of battle. A chanson of drunken soldiers, *Ceulx de Picardie*, composed by Claudin de Sermisy, follows, a simple setting that lends itself to the more common and lively rustic instruments, including bagpipes, guitars, and tamborines. It conveys in a French text full of double entendre the common soldier's attitude to the Imperial designs and an effort to escape from the rigors and dangers of war.

Charles V's reputation was carried far and wide, so much so that in November, 1559, a year after his death, a commemorative service was held for him in the cathedral in Mexico City, Mexico.

The chronicler, Cervantes de Salazar (*Tumulo imperial*, 1560), praised the choice of the music of Cristóbal de Morales for the occasion. Salazar gave a detailed and colorful description of the ceremonies, with a particularly exhaustive account of all the musical aspects involved. The *Officium defunctorum* of Morales, as part of the liturgy of the dead, was sung on this occasion. Unfortunately, only the *Circumdederunt me gemitus mortis* portion from the *Officium* survives. A lone manuscript of this work was owned by the music archives of the cathedral in Puebla, Mexico.

However, Morales also wrote two different settings of the *Missa pro defunctis*, “Mass for the dead,” as did many a composer since the liturgy for the dead began to be set polyphonically in the early 15th century. This setting is for five voices and conveys the atmosphere of heavy mysticism that dominated so much of Spanish culture during this period. The portions of the mass selected for this program give a representative example of the weight and tone of the work that so perfectly captures the feeling of sorrow and loss that most of Europe and the New World felt at the death of so renowned and worthy a leader, patriarch, politician, and humanitarian who cherished music and supported both its composition and performance like few other dignitaries of his era.

The concert ends with just a hint at the musical legacy that can in part or in whole be attributed to the policies and expansion of Charles V’s empire and its impact on the musical culture of all the lands absorbed therein. Western Hemisphere expansion of the Spanish kingdoms took old world composers to new lands, including in particular the Portuguese-born composer Gaspar Fernandes, who spent most of his life and career in Mexico. His motet *Elegit eum Dominus* is an elegant example of old-world practice planted on new soil. The Spanish composer Antonio de Cabezón, who was highly regarded on both sides of the Atlantic, lived most of his life in the artistic world that Charles supported. His *Fabordones del quarto tono*, a fine example of Spanish cathedral music in an instrumental setting, took root and flourished in the Americas as well as in his native Spain. Finally, the New World dance form, the lively and lusty *chacona*, exported back to the Old World, received vibrant treatment at the hands of the Spaniard, Juan Arañes, surely reflecting its indigenous roots.

—Bob Wiemken

## BIOGRAPHIES

**Piffaro, The Renaissance Band** delights audiences with polished recreations of the rustic music of the peasantry and the elegant sounds of the official wind bands of the late Medieval and Renaissance periods. Its ever-expanding instrumentarium includes shawms, dulcians, sackbuts, recorders, krumphorns, bagpipes, lutes, guitars, harps, and a variety of percussion—all careful reconstructions of instruments from the period.

The Artistic Directors of Piffaro, The Renaissance Band are Joan Kimball and Bob Wiemken, the world-renowned pied pipers of early music. Piffaro presents an annual concert series in the Philadelphia region and tours throughout North and South America and Europe. It also participates in major early music festivals. Recordings are a significant part of the ensemble's work: nineteen CDs have been released since 1992, including four on Deutsche Grammophon.

Piffaro has always been active in the field of education, and has been honored for its work by Early Music America, receiving the Early Music Brings History Alive award in 2003, and the Laurette Goldberg Award for Achievement in Early Music Outreach in 2011. This year, the artistic co-directors received Early Music America's Howard Mayer Brown Award for Lifetime Achievement in Early Music.

**Grant Herreid** has performed on early reeds, brass, strings, and voice with many early music ensembles. A noted teacher and educator, he received Early Music America's Laurette Goldberg Award for Achievement in Early Music Outreach. On faculty at Yale University, he leads the Yale Collegium Musicum and the Yale Baroque Opera Project. Grant also directs the New York Continuo Collective and devotes much of his time to exploring the esoteric unwritten traditions of early music with ensembles Ex Umbris and Ensemble Viscera.

**Priscilla Herreid** plays renaissance winds, early oboes, and recorder with Piffaro, Hesperus, Handel + Haydn Society, Tempesta di Mare, Tenet Vocal Artists, NY Baroque Inc., The Sebastians, and Trinity Baroque Orchestra. The *New York Times* has described her playing as "spirited," praising her "soaring recorder, gorgeously played." Priscilla is honored to be Artistic Director Designate of Piffaro, continuing the rich legacy built by Joan Kimball and Bob Wiemken after the close of this season. She is a graduate of Temple University and The Juilliard School's Historical Performance program.

**Greg Ingles** attended Interlochen Arts Academy and graduated from Oberlin Conservatory and SUNY Stony Brook. Before his career in early music, Greg was the solo trombone in the Hofer Symphoniker. He is director of the early brass ensemble Dark Horse Consort and made his Carnegie Hall debut with Quicksilver. He plays with the American Bach Soloists, Concerto Palatino, The Handel + Haydn Society, Philharmonia Baroque, and Tafelmusik. He was in the Globe Theater's Broadway debut of *Twelfth Night* and *Richard III*. Greg is currently Lecturer in Sackbut at Boston University.

**Joan Kimball**, artistic co-director and founding member of Piffaro, has concertized with the ensemble throughout the US, Europe, and South America, and has performed with many of the leading early music artists and ensembles in this country. Widely known in the early music community as a teacher of recorder, early double reeds, and bagpipes, she is on faculty at early music festivals and workshops across the country.

**Erik Schmalz** received degrees in trombone performance from Oberlin Conservatory of Music and the University of Cincinnati College-Conservatory of Music, but discovered early music and period instruments shortly thereafter. He has been a historic trombone specialist and performer for more than fifteen years, including in his instrumentarium a range of brass from a 14th-century straight trumpet copy to original romantic-era trombones. As a member of Piffaro, of Dark Horse Consort, and as a regular performer with Philharmonia Baroque Orchestra, Handel + Haydn Society, Tafelmusik, and Trinity Baroque Orchestra, Erik can be heard on many stages and on numerous recordings.

**Bob Wiemken** is artistic co-director of Piffaro, with which he has recorded extensively, built over 150 programs of Renaissance and early Baroque music, and commissioned new works for early winds and chorus. He has performed with leading early music ensembles, and with Piffaro in festivals in North and South America and Europe. He teaches at US festivals and workshops and directed the early music program at Temple University for twenty years. Currently he is Instructor Scholar for Early Woodwinds at Texas Tech University.

**Héloïse Degrugillier** has performed extensively on recorder and traverso throughout Europe and the United States with leading period ensembles including the Boston Early Music Festival Opera, Handel + Haydn, the Boston Camerata, and Tempesta Di Mare. She enjoys an active teaching career, working with the Amherst Early Music Festival, the Texas Toot, Pinewoods Early Music Week, and others. She has a MM degree from the Utrecht Conservatory in the Netherlands.

Guest oboist **Fiona Last** performs on historical winds across the US, the UK, and Europe with groups such as Piffaro, The Gabrieli Consort, The Handel + Haydn Society, Apollo's Fire, Tempesta di Mare, the Carmel Bach Festival, and Opera Philadelphia. Her interest in early instruments stems from the belief that understanding a musical style through the instruments for which it was written can bring new life to music-making. Fiona holds music degrees from The Juilliard School, Yale School of Music, and Temple University.

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