

TOUS MES AMYS



Tous mes amys

Charles V visits François I

Gombert | Sermisy | Janequin | Canis |
Crecquillon | De Rippe | Attaignant | Narvaez

Egidius Kwartet

Peter de Groot-altus,
Marco van de Klundert-tenor,
Hans Wijers-baritone,
Donald Bentvelsen-bass

with

Claron McFadden-soprano & Fred Jacobs-lute



A State visit must seldom have had so much influence on musical repertoire as did Charles V's visit to France in 1539. When Charles' and François' musicians met, the Dutch polyphonists were bombarded with chansons in the Parisian style. The Habsburg masters responded respectfully yet with pride, transforming the models they were presented by their colleagues into ingenious compositions.

Programme

Charles V

*Cancion de l'emperador
Plus oultre*

*Josquin d. Prez/Narvaez
Nicolas Gombert (?)*

François I

Las qu'on cogneust

*Clement Janequin
(text : François I)*

Prélude

Pierre Attaignant

*Vien tost depiteux
Vien tost depiteux
Reconfortez
Reconfortez*

*Claudin de Sermisy
Nicolas Payen
Clément Janequin
Cornelius Canis*

*Tous mes amys
Tous mes amys*

*Claudin de Sermisy
Cornelius Canis*

Fortune laisse

Pierre Attaignant

*Si par souffrir
Si par souffrir*

*Jean Courtois
Cornelius Canis*

Interval

*Il estoit une fillette
Il estoit une fillette*

*Clément Janequin
Cornelius Canis*

*Mariez moy
Mariez moy
M'ameye a eut
M'ameye a eut*

*Robert Godard
Cornelius Canis
Clément Janequin
Cornelius Canis*

Fantaisie

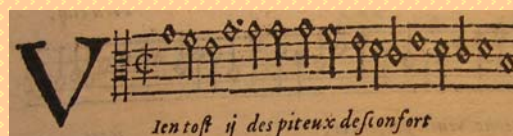
Alberto da Ripa

*Un gay bergier
Un gay bergier*

*Clément Janequin
Thomas Crecquillon*

*Cest a gran tort
Cest a gran tort
Cest a gran tort
Cest a gran tort*

*Claudin de Sermisy
Nicolas Gombert
Thomas Crecquillon
Cornelius Canis*



Full programme notes

Charles V and François I were related, but even so fought each other all their lives. Both gentlemen used not only military force but also art as an instrument of status with which to steal a march on each other. In the 16th century, there was a noticeable division between the Habsburgs' music dominated by the Franco Flemish Polyphonists, and the French Polyphonists who had close ties with the popular poet Clement Marot and the famous Pleiade poets.

The editions published by the well-known, royally privileged printer Attaignant reflect the sensitivities in this area. During the relatively quiet period of 1529-1536, compositions appear by a couple of composers who were also connected with the Habsburgs (Gombert, Richafort, Manchicourt). In times of war, almost nothing was published.

Both kings' composers knew each other's works quite well, and a few historical moments even led to music being written which contained references to each other's works, like for example the wedding celebrations of Charles' sister Eleanor and François I in the summer of 1530, the summit between François I, Charles V and the pope in Aigues-mortes in July 1538 and the Golden Fleece meeting in Utrecht of 1546, which was attended by Charles, François I and Henry VIII.

In December 1539, Charles asked his brother-in-law François if he could, as an exception, travel to the rebellious Gent through France, as the journey by sea would not have been pleasant at that time of year. They had agreed a peace shortly before.

François agreed and took the opportunity to impress the Emperor with much art and prestige. In every town Charles passed, he was welcomed with a *joyeuse entrée*. On 1st January 1540, New Year's Day, the Habsburger made a glorious entry into Paris.

Before, he had antechambered in Fontainebleau for a couple of days, where he went hunting with his brother-in-law and was treated to music and banquets each evening. After his *entrée* into Paris, the emperor took up residence each week at the *Madrit* in the Bois de Boulogne, which had been built specially for him. It was during the days before the *entrée* that the singers and composers would have bombarded each other with their chansons. After that month, a number of chansons by Charles' chapel masters (especially Canis and Crecquillon) were published for the first time by Attaignant. The majority of the chansons are modelled and based on chansons by the king's favourites, Janequin and Sermisy. The Habsburg great masters responded respectfully but with pride, transforming the models they were presented by their colleagues into ingenious compositions full of canons, mirror images, proportion games and hidden commentaries.

The Egidius Quartet, which specializes in the Habsburg repertoire, has developed a programme focussing on these compositions. The result is a direct, fascinating confrontation between French frivolity and Dutch respectability.

Just before Charles reached Gent, he received a majestic welcome in Cambrai. The account of this entry also includes the motet written in honour of the emperor and the king of Courtois, *Venite populi terrae*.

The famous Italian lutenist Alberto da Ripa, at that time working at the French court, plays a rather impartial role here. He based his compositions on both French and Franco-Flemish Works.

A number of poets wrote both flattering and derisive verses about Charles' journey through France. In his diaries, Charles' secretary Jan Vandenesse described many details about the people present, the ceremonies, the decorations and the gluttonous gourmandise. Amusing and evocative fragments from these poems and reports will be read during the concert to provide *couleur locale*.



Bois de Boulogne, Château de Madrit.

A30084