Four Weddings and a Funeral or Two: Ceremonials of Celebration in the Early Modern Era

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2019 Winter Term (Jan 17, 24, 31, Feb 7, 14, 21) at 9:30-10:45a, Commons MPR, VU
## COURSE OUTLINE

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<td>Iconographical, cultural</td>
<td>Medieval</td>
<td>Paintings and illuminations, mystical marriage, Fauvel and the charivari</td>
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<td>Iconographical, liturgical, poetic</td>
<td>Later Medieval</td>
<td>Requiems, office of the dead, déplorations</td>
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<td>Reconstructing “stages”; documentary and musical evidence</td>
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<td>Gifts, parties, and cultural meaning</td>
<td>16&lt;sup&gt;th&lt;/sup&gt; c</td>
<td>Catherine of Aragon et al., peasant weddings</td>
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<td>Festival books and ceremonial posturing</td>
<td>Late 16&lt;sup&gt;th&lt;/sup&gt; c</td>
<td>Lasso, Troiano, and the Bavarian nuptials of 1568</td>
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<td>Narratives, advertisements, regional folk tradition</td>
<td>18&lt;sup&gt;th&lt;/sup&gt; c</td>
<td>Bidden weddings, public wills</td>
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Capturing a moment from 1571 Vienna... (Archduke Charles II and Maria of Bavaria)

• The festive dancing: interrupted
• A part of the ceiling opened
• A staircase covered with brocade was lowered to the dance floor
• Couples carrying torches descended the stairs to music by Philippe de Monte
• Stylized procession of stars
• The rulers of the heavens now to join in the dance celebrating the wedding couple

This KIND of thing: think PARADE FLOAT
• “The nymphs, mothers, and virgins – those mortals whom the gods have elevated by rotating the stars so that their likenesses might swiftly fly– O, how is it that the stars have stopped and you have left your places in heaven and mingle with the heroines to lead the festive dances?”

• “Descend from heaven Erigone [Virgo]... You, the bear... You, Cassiopea.... You Andromeda... “

• [The nine stars descend]

• “Descend, all you shining ones together, and clapping, with roving feet and much joy, come adorn this festive round dance”
Festival books

• “A printed record of a festivity, usually, though not always, commissioned by the same prince who commissioned the festivity.”

• TYPE ONE: Plain prose narrative in the vernacular
  • Give a blow by blow account of events
  • Who was present, their full titles and correct names
  • What they wore
  • Details like decorations, music, tournaments, food, balls, etc
  • Other details like weather

• TYPE TWO: Narrative plus illustrations (partially illustrated / fully)

• TYPE THREE: Pritschenmeister accounts – bad poetic doggerel verse versions
  • Often focuses on “disguising” – X appeared in Y role or wore such-and-so a costume

• TYPE FOUR: Fictionalized accounts
PLEASE BRAINSTORM WITH YOUR NEIGHBOR:

What function would a festival book have for....

1) The author
2) The royal couple
3) A wedding attendee
4) Someone from another court
Festival books, late Renaissance and Baroque

• 400+
• French, German, and Italian
• Weddings, but also, entries, christenings, tournament books, treaties, visits
• Relationship with reality is .... complex
1475: Constanzo Sforza and Camilla d’Aragon

- Entry of bride into her husband’s territory
- Her official reception
- The wedding ceremony itself
- Banquets
- Balls
- Firework display
- Tournament: jousts and theatrical entertainment
- Lists of dishes consumed, costumes worn
- Various disguisings and machines which entertained guests
Sampling of experiences captured...

• 1585: Johan Wilhelm of Jülich and Jacoba of Baden
  • entry, ceremony, banquet, tournaments, balls, naumachia (water battle), fireworks, fencing, display of edible sculpture and ...
  • a joke tournament on mock horses during which fireworks exploded from the “horses” mouths and tails

• 1661: Cosimo III and Marguerite Louise d’Orleans,
  • Florence
  • Choreographic plan of horse ballet
  • Naumachia (water battle) on the Arno

• 1667: Emperor Leopold I to Infanta Margherita Teresa
  • Machines and a horse ballet

• 1680: Carlos II of Spain and Marie Louise de Bourbon
  • Fold-out illustrations of processions
Stuttgart, 1609: new standards of abundance

- Volume one: extremely lengthy and detailed description
- Volume two: Separate book of 214 plates... EVERY detail...

And it is matched to 2 subsequent volumes...

Württemberg Duke Johann Friedrich

Portrait of Barbara Sophie of Brandenburg (1584-1636) by Hans von Aachen
Stuttgart 1616, 1617
(printed as a set with Stuttgart 1609)

• Duke of Württemberg and brothers enter the lists
• Entourage of musicians and grooms is INSIDE heart-shaped machines
• They roll as if by magic – wheels concealed
• Followed by Victory (with palm) and Constancy (a tortoise impaled on a stick [!])
• When they come to a halt (when you lift up the flap), the hearts opened and the participants sprang out
1617 – artist Esaias von Hulsen helps to record the wedding events

https://www.lotsearch.de/lot/1170-hulsen-esaias-van-3330136
A return to “why”:

<table>
<thead>
<tr>
<th>Permanence</th>
<th>Aide-de-mémoire</th>
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<tr>
<td>Prince’s glory</td>
<td>Re-enact the transient</td>
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<tr>
<td>Lasting witness to wealth!</td>
<td>Coffee-table book: the “cool” factor!</td>
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<tr>
<td>Extend sphere of influence</td>
<td></td>
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<tr>
<td>Propaganda weapon</td>
<td></td>
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<td>Proved what circles you ran in</td>
<td>“Pre-packaged interpretation of the</td>
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<tr>
<td>Power bloc identity</td>
<td>festival it purports to narrate”</td>
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<tr>
<td>Aura of glamour and</td>
<td>In some ways, an aspect OF the festival,</td>
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<tr>
<td>sophistication</td>
<td>more than a report ABOUT it...</td>
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And how do we know?

• Comparisons with MSS sources
• Letters
• Ambassadors’ reports
• Expense accounts
• Diary entries
• Cross-check multiple accounts

Festival books often record:
• What “ought” to have happened
• What the author had access to / interest in
Wedding of 1568
Wilhelm V, “the pious” (portrait by Hans von Aachen), and Renata (aka Renée) of Lorraine
A well-documented wedding: Feb 22, 1568

- **Massimo Troiano**, an Italian singer in the Munich *Kantorei* – published the *Dialoghi* in 1569.

- **Hans Wagner / Nikolaus Solis**, Kurtze ... beschreibung des Durchleuchtigen ... Fürsten ... Wilhalmen ... Hertzogen inn Obern und Nidern Bairen etc. und derselben geliebsten Gemahel, der Fürstin, Frewlein Renata ... Hertzogin zu Lottringen ... gehalten hochzeitlichen Ehren Fests ... München, 1568

- **Heinrich Wirrich**: *Pritschenmeister* who wrote up this (and the Vienna 1571) in rhyming doggerel verse
Abundance...
Abundance... THE FIRST COURSE... of SEVEN

- 15 peacocks in broth
- 45 roast pheasants with lemon slices and orange pieces
- 15 baked rabbits and 15 roast hare with pepper
- 15 capon in dough with sausage quarters and bread slices
- 15 breast of lamb and goat
- 15 hazel hen and 15 rock partridge with 25 wild pigeon in yellow Kaiser soup
- Beef in puff pastry with sweet green sauce
- Trout cooked in sweet wine with parsley and pepper

- Crab
- Peacock gravy
- Almond sauce
- Venison in dark broth with almond mincemeat
- 120 quail, 120 baked liver sausages in addition to capon liverwurst
- Fried lamprey in egg sauce
- Wild boar with dark French gravy and yellow Kaiser soup
- Fried goat
- 15 Rovig cakes
Music in 1568

• SINGERS: 12 sopranos, 6 altos, 7 tenors, 5 basses
• INSTRUMENTALISTS
• Depicted: viols, transverse flutes, positive organ, trumpets, partbooks, portative organ, virginal, harpsichord
• “The musicians of the royal duke from Bavaria thereupon played various delightful compositions, among them....”
Broken consort vs whole consort

A Music College, from "Gymnasium illustre", Lauingen, Germany, c. 1590

The Smithsonian Consort of Viols
1. Lasso motet with five high cornets and 2 trombones
2. A wonderful madrigal of Alessandro Striggio with 6 tromboni grossi whose bass was an octave deeper than ordinary
3. Various 6v motets “among them, one by Rore with six violas da braccio”
4. Various and delightful 12v works of Annibale Padovano an other pieces played by 6 violas da braccio, 5 trombones, a cornett, and a tender regal
5. “elegant music was then heard of 6 large viols da gamba, a fourth lower than usual, six flutes, 6 voices, and harpsichord”
6. The music.... Was wonderful, a harpsichord, a sackbut, a flute, a lute, and a cornamuse, as well as a cornetto muto, a gamba, and a pfeife [pipe]
7. 12-voice composition: 4 gambas, 4 flauti grossi, and mixed (dulzian, cornamuse, pfeife, and quiet cornett)
Who’s who of the composing world...

Orlando di Lasso
Cipriano de Rore

Alessandro Striggio
Annibale Padovano
1. Lasso motet with five high cornets and 2 trombones
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Some instruments used at the banquet:

• REGAL: Napolitana by Marco Facoli played with regal and drum
  • https://www.youtube.com/watch?v=lljdxM8Jp34

• CORNAMUSE: Tielman Susato - Madrigal & Herkulestanz – Crumhorn/Cornamuse
  • https://www.youtube.com/watch?v=sUqv9wlxnEU

• CORNETT AND SACKBUT ENSEMBLE: Coperario - Fantasia a6 / The English Cornett & Sackbut Ensemble
  • https://www.youtube.com/watch?v=5q5AGcq3_kc
7 ensembles for 7 courses

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After the pleasant sounding, artistic, 8v Mass by Orlando di Lasso was sung, everyone sat down, in the now customary order, at the table. The musicians played various pieces, and as the food was carried out, they sang and played an especially nice work for 24 voices. For instruments there were 8 gambas, 8 violins, and 8 various solo instruments: a curtal, a cornamuse, a quiet cornett and a high cornett, a large crooked cornett, a pfeife, a dulzian, and a large sackbut. The first time through the first and second parts were played without voices, and the second time through Lasso joined this ensemble with eight, pleasant-sounding voices.
Orlando di Lasso, Maestro di Cappella

Mass in the 8th Mode by Orlando di Lasso by Frank Pooler Choral

• https://www.youtube.com/watch?v=AApdQj7JjjU

Orlando di Lasso, Sacred Vocal Works by The Gravicembalo

• https://www.youtube.com/watch?v=pO3Jiy2M4ZQ
Wedding of Wilhelm V and Renata of Lorraine (REIMAGINED) by Max Emanuel Ainmiller (1854)

Stadtmuseum - Munich
Painting - oil on panel
Ritterlicher Schaukampf: Knightly exhibition
Wedding in the Frauenkirche
http://www.ubs.sbg.ac.at/sosa/bdm/11240III02.jpg
Princely guests in the church
wedding feast
Notice the differences in clothing....
wedding feast
Tanzvergnügen: Dancing pleasures
http://www.ubs.sbg.ac.at/sosa/bdm/11240lIII05.jpg
"Auffzug der Ritter zum Ringrennen, Processon of the knights to the Ring Races
Masque and dance:
http://www.ubs.sbg.ac.at/sosa/bsd/1124011107.jpg
Knightly tournament
Kübelstechen = Bucket stinging *

The knights did not appear armored, but thickly padded with hay, with a bucket on their heads.

For the enjoyment of the spectators they had to try to push each other with long lances to remove the aforesaid buckets from the head.
Lasso, Penitential Psalms: “typical” chapel

Music, Piety, and Propaganda: The Soundscape of Counter-Reformation Bavaria
By Alexander J. Fisher, p. 79
Bibliography


• Universitätsbibliothek Salzburg exhibit site “Das Buch des Monats der Universitätsbibliothek Salzburg, Oct 2010”: Featuring images and discussion from Hans Wagner / Nikolaus Solis: Kurtze ... beschreibung des Durchleuchtigen ... Fürsten ... Wilhalmen ... Hertzogen inn Obern und Nidern Bairen etc. und derselben geliebsten Gemahel, der Fürstin, Frewlein Renata ... Hertzogin zu Lottringen ... gehalten hochzeitlichen Ehren Fests ... München, 1568, http://www.ubs.sbg.ac.at/sosa/bdm/bdm1010.htm
BACK OF DECK
Portret van Renata van Lotharingen, hertogin van Beieren, Johann Sadeler (I), 1588 - 1595