

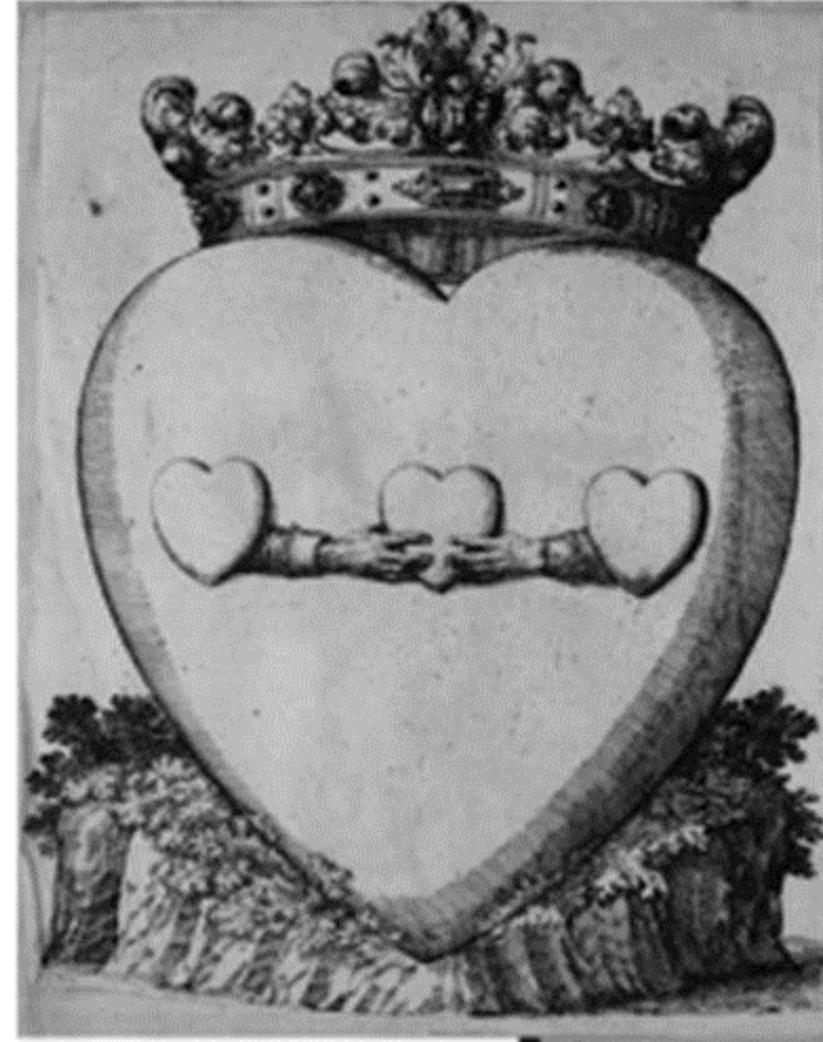
Class 5

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

Cynthia Cyrus, Professor of Musicology
Vanderbilt University

cynthia.cyrus@Vanderbilt.edu

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



COURSE OUTLINE

CLASS #	Methodology	Period	Exempla
1	Iconographical, cultural	Medieval	Paintings and illuminations, mystical marriage, Fauvel and the charivari
2	Iconographical, liturgical, poetic	Later Medieval	Requiems, office of the dead, déplorations
3	Reconstructing “stages”; documentary and musical evidence	14 th -15 th century	Dedication motets
4	Gifts, parties, and cultural meaning	16 th c	Catherine of Aragon et al., peasant weddings
5	Festival books and ceremonial posturing	Late 16th c	Lasso, Troiano, and the Bavarian nuptials of 1568
6	Narratives, advertisements, regional folk tradition	18 th c	Bidden weddings, public wills

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



9 Mount Aetna with Orpheus and fantasy instruments

...1571 cont: De Monte's text

- “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

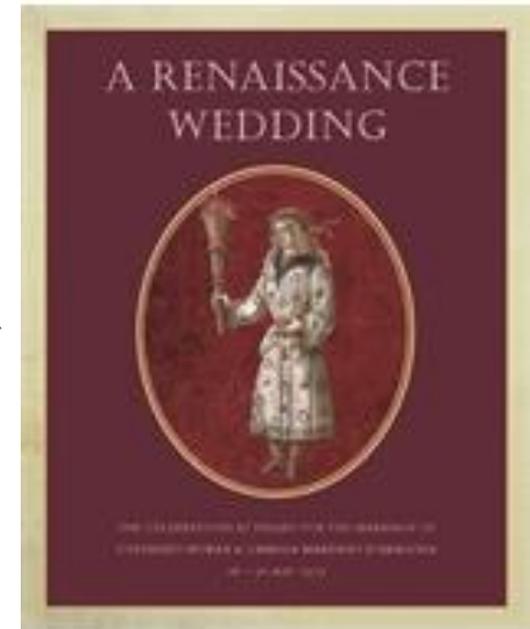
Festival books, late Renaissance and Baroque

- 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

Account
translated as....



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



FIGURE 2 *The arrival of Neptune. From: Francesco Maria Piccioli, L'Orologio del Piace mostra lore del dilletteole soggiorno hauto dall'altezza serenissima d. Ern*

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

Robert Uhland (Hrsgb.): 900 Jahre Haus
Württemberg, 3. Aufl., Stuttgart, 1985,
p. 185



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”:

Permanence

Prince’s glory

Lasting witness to wealth!

Extend sphere of influence

Propaganda weapon

Proved what circles you ran in

Power bloc identity

Aura of glamour and sophistication

Aide-de-mémoire

Re-enact the transient

Coffee-table book: the “cool” factor!

“Pre-packaged interpretation of the festival it purports to narrate”

In some ways, an aspect OF the festival, more than a report ABOUT it...

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

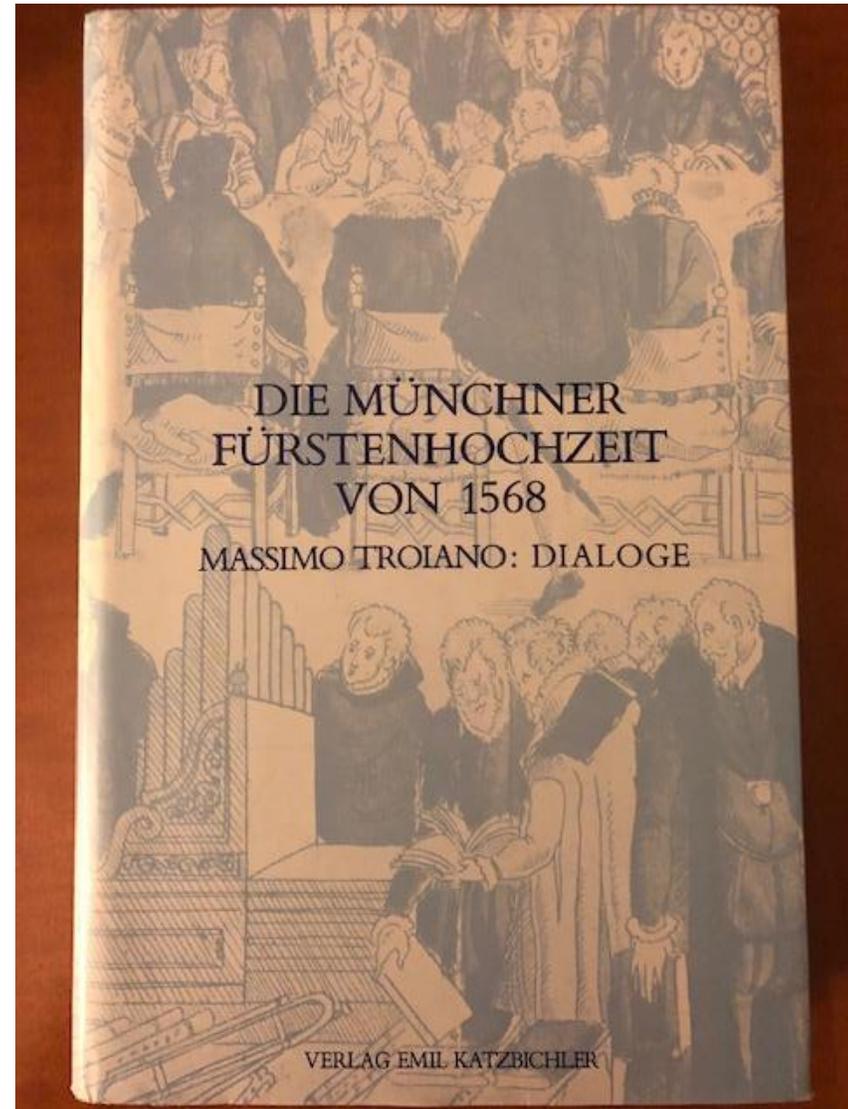
Wedding of 1568

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 trombonni 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 and 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



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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

WHY???

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



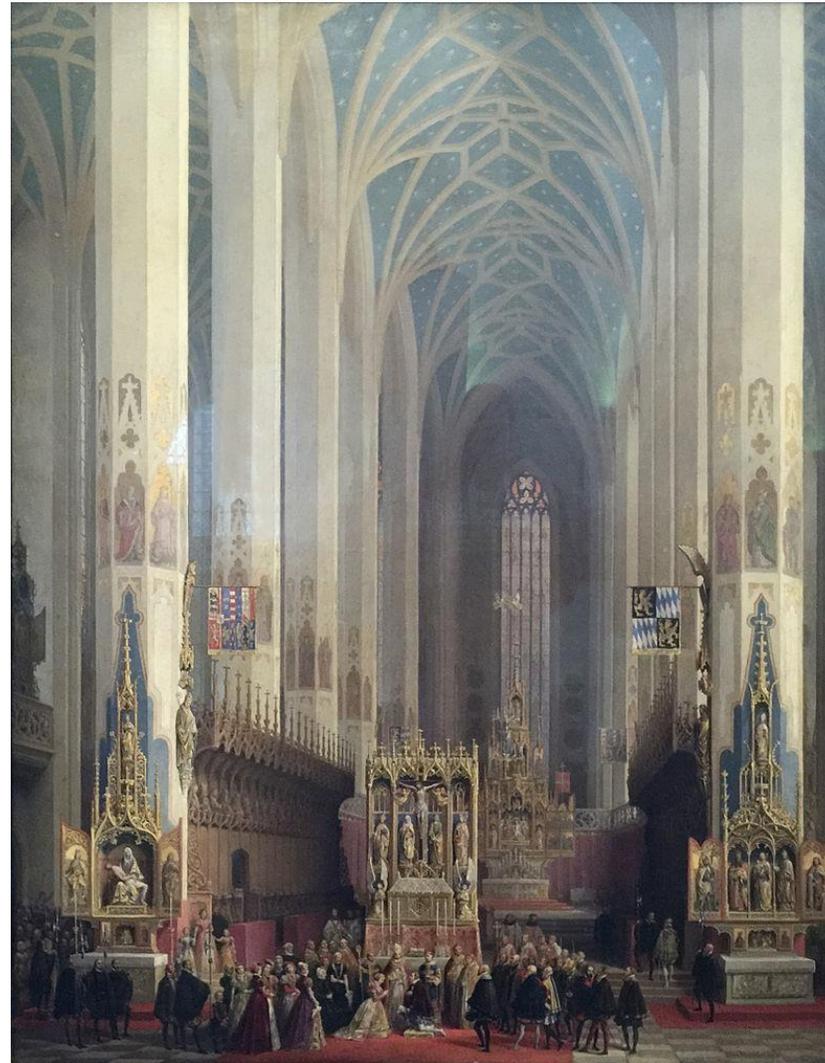
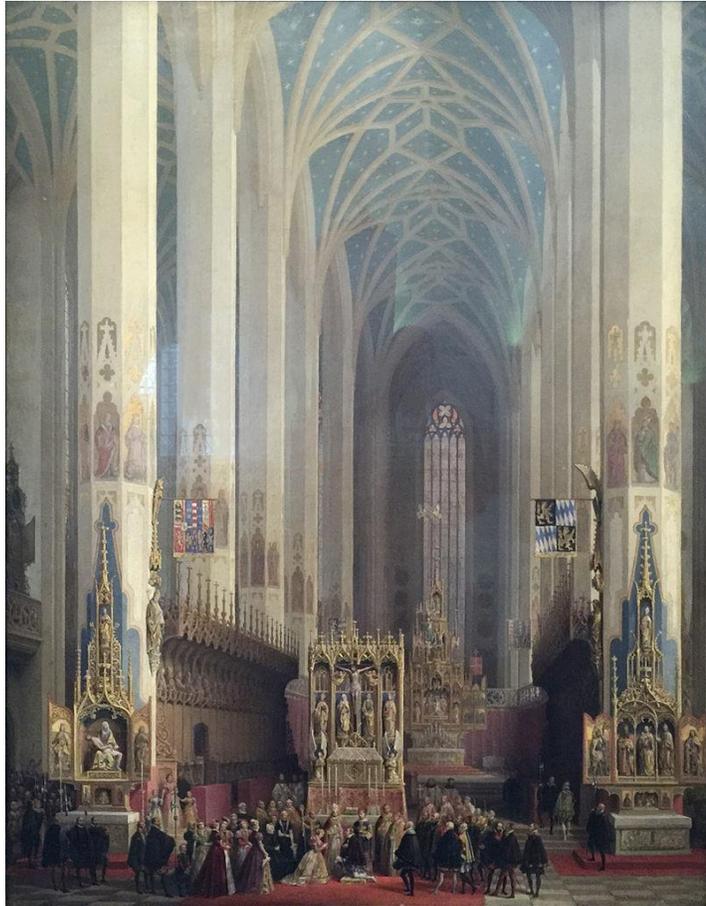
Mass in the 8th Mode by Orlando di Lasso by Frank Pooler Choral

- <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/11240III05.jpg>







"Auffzug der Ritter zum Ringrennen," Procession of the knights to the Ring Races











Masque and dance:

<http://www.ubs.sbg.ac.at/sosa/bdm/11240III07.jpg>

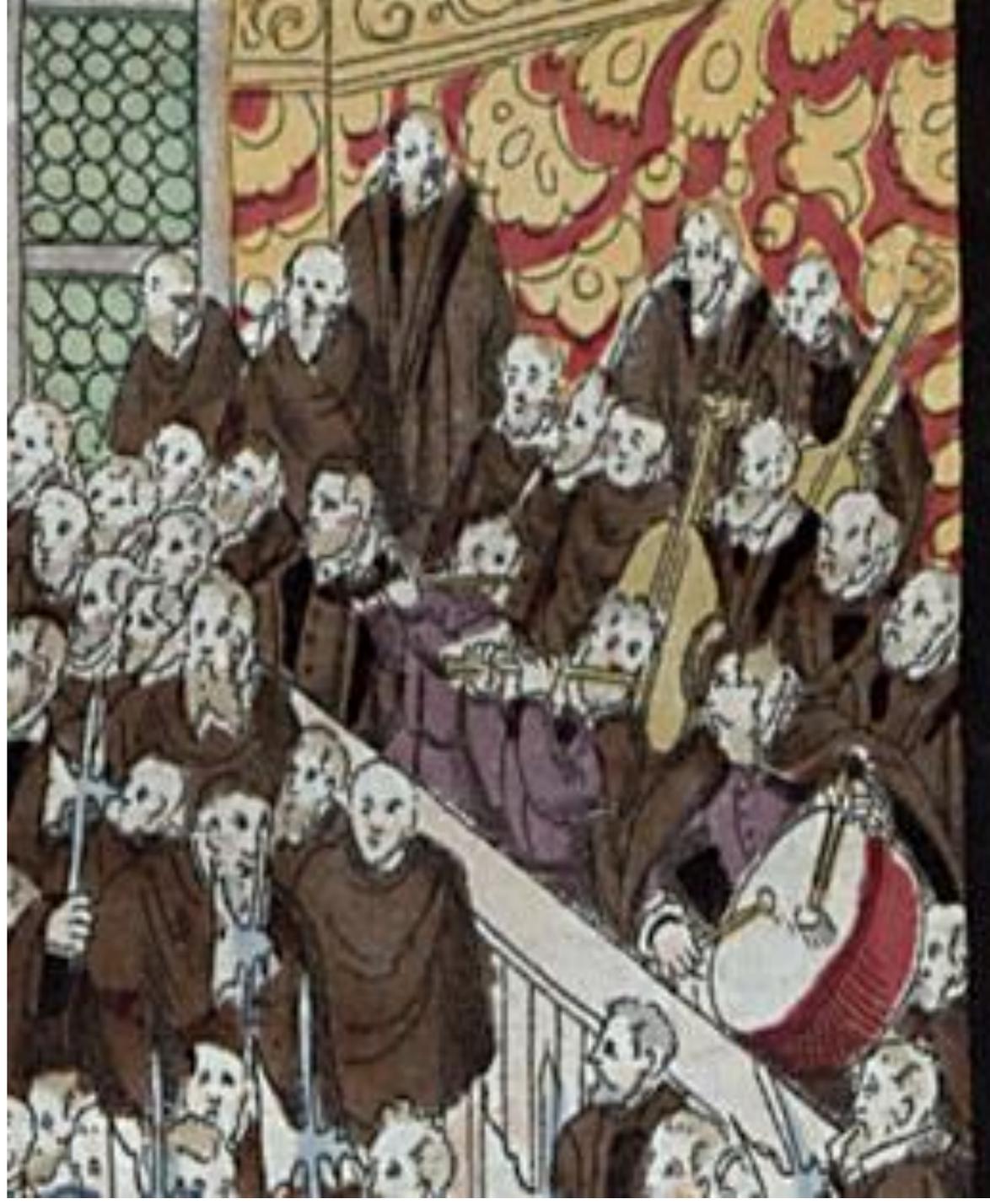














Knightly tournament



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.





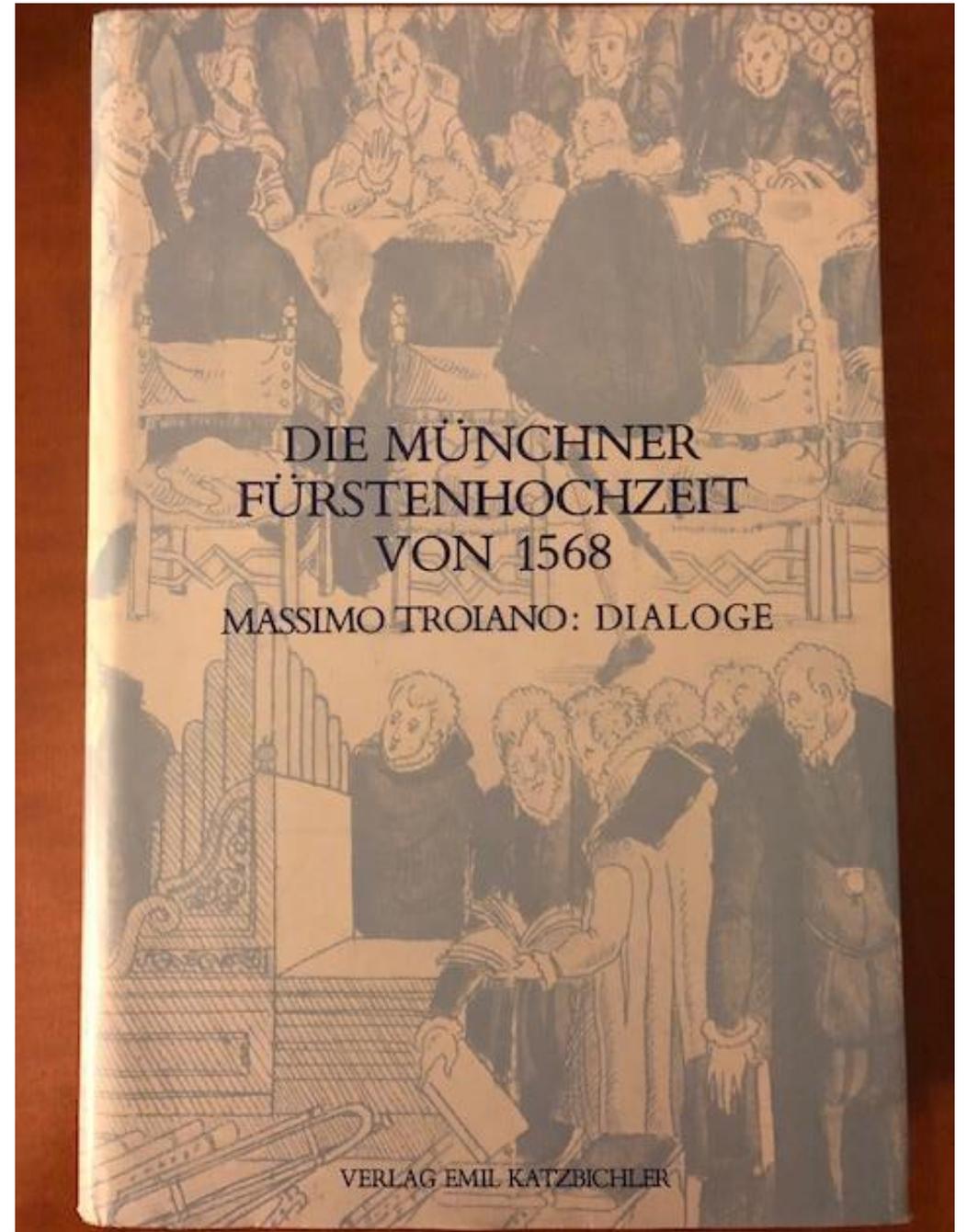
Lasso, Penitential Psalms: “typical” chapel



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

Bibliography

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- Haar, "A Wedding Mass by Lasso," *Journal of Musicology* 17 (1999): 112-135.
- Lindell, "The Wedding of Archduke Charles and Maria of Bavaria in 1571" *Early Music* 1 (1990): 253-269
- Watanabe-O'Kelly, "Festival Books in Europe from Renaissance to Rococo" *The 17th Century* 3 (1998): 181-201
- 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

