

IN THE COURTS OF THE CATHOLIC MONarchs, CHARLES V AND PHILIP II

# MUSIC & PAINTING OF SPANISH EMPIRE

MUSIC FROM EL CANCIONERO DE PALACIO, ANTONIO CABEZÓN,  
LUYS DE NARVÁEZ, LUYS DE MILÁN Y ALONSO MUDARRA.

PAINTINGS FROM EL LIBRO DE LAS HORAS, DIEGO DE LA CRUZ,  
EL BOSCO, EL GRECO, LUIS DE MORALES, SOFONISBA ANGUSSOLA,  
PEDRO BERRUGUETE, JUAN DE JUANES...



Carlos Wernicke  
GUITARIST



*“...guitarist Carlos Wernicke (extraordinary, by the way) accompanied with delicacy and creativity, (...) an artist to be reckoned with”*

Juan Ángel Vela del Campo  
*El País*

*“...Argentine guitarist Carlos Wernicke, a name worthy of being taken into account for his admirable musical sense and technical virtuosity”*

Leopoldo Rojas-O'Donnell  
*Scherzo*

*“...a guitarist who doesn't limit himself to accompanying, but rather seeks the perfect Atmosphere in each song, the ideal sound for the words, and a magnificent complicity with the tenor (...) he achieved moments of spectacular brilliance, as in the encore offered at the end, full of feeling and expressive depth.”*

Rodrigo Barbosa  
*La Provincia (Las Palmas)*

Wernicke concert  
with projection of works  
by Renaissance painters.



# PROGRAM NOTES

On October 19th, 1469, Isabel of Castile and Ferdinand of Aragon were united in Valladolid, secretly sealing an alliance that would transform the destiny of Europe. From that union arose one of the most vast and complex empires in history, where the arts flourished under the sign of power, spirituality, and humanism. Their daughter, Joanna of Castile —“the Mad”— was the mother of Emperor Charles V, and he, in turn, the father of Philip II. Across these three reigns, Spain experienced an era of cultural splendor without precedent.

During the time of the Catholic Monarchs, the works that make up the *Cancionero Musical de Palacio* were compiled —one of the most remarkable monuments of Spanish Renaissance music. Charles I traveled to Italy accompanied by Alonso Mudarra, composer and vihuelist of his court. Luys de Narváez served as musician to the Emperor’s Secretary of State and was later appointed maestro de capilla in the service of Prince Philip, the future Philip II. Antonio de Cabezón —one of the greatest keyboardists and composers of his time— accompanied the young monarch on his journeys through the European courts, carrying with him the refined sound of Spain. Luis de Milán, although based in Valencia and connected to the Portuguese court, left a decisive mark with his *Libro de música de vihuela de mano*, the first publication devoted to the instrument, which profoundly influenced the musical aesthetics of the 16th century.

This program invites us to relive the spiritual and artistic atmosphere of that era. The combination of music and image —works by El Bosco, El Greco, Luis de Morales, Sofonisba Anguissola, Pedro Berruguete, among others— allows us to perceive the expressive parallels between the two disciplines. The emotional depth, the affections, devotion, and sense of transcendence that animate these pieces bring us closer to a time when art sought, more than ornament, the revelation of the soul.

Bearing in mind that these composers wrote to “awaken the soul with tender strokes of art,” and that, five hundred years later, their art continues to stir our passions with the same intensity, this program is offered as a bridge between epochs: a living dialogue between the beauty of the past and contemporary sensitivity.

## THE CONCERT MAY BE PRESENTED IN TWO FORMATS:

- A musical version, featuring works for vihuela and guitar from the Spanish Renaissance.
- Or accompanied by projections of paintings contemporary to the composers, creating a visual-sonic dialogue that situates the listener within the symbolic universe of the Golden Age.

# PROGRAM

Cancionero Musical de Palacio (ca. 1500)

Si d'amor pena sentís (Anonymous)  
(Arr. C. Wernicke)

Albuquerque, Albuquerque (Anonymous )  
(Arr. C. Wernicke)

Luys de Narváez (1500-1552)

Fantasia del 4to tono

Canción del Emperador (based on *Mille regretz* by Josquin des Prez)

Seis Diferencias sobre Guárdame las vacas

Je veulx layseer melancolie – Jean Ricafort

Luys de Milán (1500-1562)

Seis Pavanas

Antonio de Cabezón (1510-1566)

Te lucis ante terminum  
(Arr. C. Wernicke)

Ave Maris Stella  
(Arr. C. Wernicke)

Alonso Mudarra (1510-1580)

Pavane de Alexandre

Gallarda

Romanesca II

Fantasía XI

Fantasía X - Que contrahaze la harpa a la  
manera de Ludovico.



Sheet of *Cancionero Musical de Palacio*,  
also known as *Cancionero de Barbieri*

## TECHNICAL RIDER:

- Microphone for voice
- Microphone for guitar
- Projector with USB input
- Screen on stage
- Monitor
- Armless chair

*Diego de la Cruz,  
La Virgen de la Misericordia con los  
Reyes Católicos*



# PROJECTIONS

The projections include nearly thirty works by the most representative painters of the period: El Bosco, El Greco, Luis de Morales, Sofonisba Anguissola, Pedro Berruguete, Diego de la Cruz, among others.

Titles such as La Piedad, Cristo en la Cruz, or La Virgen con el Niño recur with personal variations, allowing a dialogue between styles and sensibilities.

*Luis de Morales  
La Piedad*



*Sofonisba Anguissola  
Retrato de Felipe II*



*Juan de Flandes  
Lamentación sobre Cristo Muerto*



*Tiziano  
Perseo y Andrómeda*



*Fernando Gallego  
Piedad*



*El Greco  
La crucifixión*

# BIO

**CARLOS H. WERNICKE** (Buenos Aires, 1976) began his relationship with music in early childhood. At the age of ten, he started studying guitar with Máximo Pujol Who became his friend and his guitar duet partner and later obtained his degree as Profesor Superior de Guitarra from the Juan José Castro Conservatory in Buenos Aires.

His artistic path encompasses a wide variety of genres –tango, early music, lyrical repertoire, contemporary and popular works— performing both as a soloist and in chamber or orchestral ensembles. In addition to being a guitarist, he studied cello, piano, harmony, composition, and counterpoint, thus developing a comprehensive musical foundation that informs his refined interpretative sensibility.

Among his current interests are the transcription of early music, composition, and the creation of original arrangements. He was awarded First Prize at the Jorge Martínez Zárate Competition.

As a composer, he has published Partita Porteña and Tres piezas de Buenos Aires (for two guitars), Cien noches cerradas, Dies illa, and Invención y Milonga (for solo guitar), all released by Les Productions d’Oz (Canada).



He has collaborated with numerous artists and orchestral conductors, and has performed in venues such as the Auditorio de Tenerife, Palau de la Música (Valencia), L’Auditori (Barcelona), Teatro Real and Auditorio Nacional de Madrid, as well as in France, England, Germany, and Argentina.

He has recorded seven albums discos. Las almas de los Caracoles (solo), UNO (with Juan Pietranera, piano), Atendido por sus dueños (Lotox Tango Quinteto), Tango de Lejos (with Máximo Pujol, 2 guitars), Música Espñola (solo), Aquellos tangos tan lejos (with Floro Aramburu, voice) y Música del Imperio Español (solo).

HIS PROJECTS AND RECORDINGS  
CAN BE FOUND AT:

- [YouTube](#):
- [Spotify](#)
- [Les Productions d’Oz](#)



# EPILOGUE

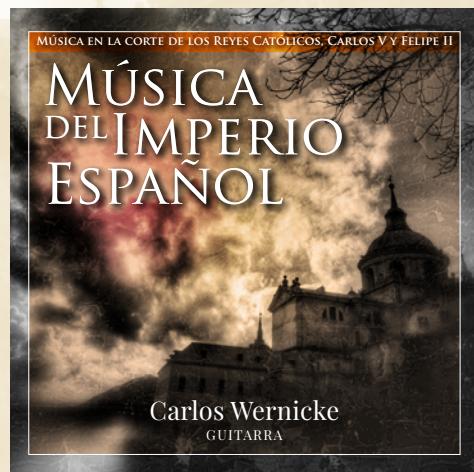
MUSIC AND PAINTING OF THE SPANISH EMPIRE proposes a sensory and spiritual journey into the genesis of Hispanic aesthetics. It is not merely an itinerary through the works that shaped the Spanish Renaissance, but a living reinterpretation: an invitation to listen with the eyes and to see with the ear.

In each piece, time folds upon itself. The voices of vihuelists and composers converse with the colors, lights, and shadows of the painters of their era, revealing the profound unity that once existed between the arts under the Humanist ideal.

That dialogue—rescued five centuries later—takes on renewed relevance in our own time: an era in which art once again seeks to awaken sensitivity and reconcile the spiritual with the tangible.

Thus, the guitar becomes a bridge between worlds – between the intimacy of sound and the vastness of the image, between the memory of the past and contemporary emotion – *reminding us that beauty, when it is true, does not belong to a particular age, but to the soul that recognizes it.*

Album cover for  
*Música del Imperio Español*



# MUSIC & PAINTING OF THE SPANISH EMPIRE

by Carlos Wernicke  
GUITARIST

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