

THE ART AROUND CHARLES V

MUSIC & PAINTING

MUSIC BY JOHANNES OCKEGHEM, JOSQUIN DES PRÉZ,
THE CANCIONERO DE PALACIO, ANTONIO DE CABEZÓN, LUYS DE NARVÁEZ,
LUYS DE MILÁN AND ALONSO MUDARRA.

PAINTINGS BY HUGO VAN DER GOES, JOACHIM PATINIR, PIETER BRUEGEL
THE ELDER, THE BOOK OF HOURS, DIEGO DE LA CRUZ, HIERONYMUS BOSCH,
EL GRECO, TITIAN, LUIS DE MORALES, SOFONISBA ANGUSSOLA, PEDRO
BERRUGUETE, JUAN DE FLANDES...



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)

PROGRAM NOTES

The figure of Emperor Charles V (Karel V) stands at the crossroads of two essential traditions in European culture: the Franco-Flemish tradition, in which he was raised during his youth in the Low Countries, and the Spanish tradition, which under the Catholic Monarchs embraced a deeply spiritual and humanistic identity. This dual heritage shaped both his artistic sensibility and the cultural world surrounding his reign.

The marriage of Isabella of Castile and Ferdinand of Aragon in 1469 opened an intense artistic exchange between Castile and Flanders. Under Joanna I and Philip the Handsome, this bond strengthened further: miniatures, manuscripts, Flemish portraits, and musicians travelled freely between the two regions. Charles grew up in this environment, immersed in polyphony, visual detail, and a sober, introspective spirituality.

Erasmus of Rotterdam played a central role in shaping this world. His humanistic ideas circulated widely in both the Low Countries and Spain. He dedicated *The Education of a Christian Prince* to the young Charles V, and wrote a *Lament on the Death of Johannes Ockeghem*, one of the great masters of Franco-Flemish polyphony and teacher of Josquin des Prés. This close bond between humanism and music marked the artistic vision of the emperor.

MUSIC: A BRIDGE BETWEEN TWO WORLDS

The Franco-Flemish school offered Charles a musical model based on structural clarity and polyphonic depth. Ockeghem and Josquin were its greatest exponents. The celebrated *Mille regretz*, attributed to Josquin, gained special significance when Luys de Narváez adapted it for vihuela, creating what became known as The Emperor's Song, reputed to be Charles's favourite.

Meanwhile in Spain, music evolved into an intimate and spiritual language. The *Cancionero Musical de Palacio*, Castilian lyric poetry, and the rise of the vihuela shaped a distinct aesthetic in which Narváez, Cabezón, Milán, and Mudarra blended technical refinement with devotion. Charles's continuous travels through Flanders, Castile, Germany, and Italy fostered the constant exchange of repertoires, uniting both traditions in a natural dialogue.



PAINTING: TWO COMPLEMENTARY VISIONS

The visual world around the emperor reflects this same synthesis. Works by Bosch, Patinir, Juan de Flandes, and Bruegel coexisted with the spiritual intensity of Luis de Morales, the expressive originality of El Greco, and the refined portraiture of Sofonisba Anguissola. Titian, though Italian, holds a privileged place due to his personal and political relationship with Charles V.

The images selected for this programme reveal the complementarity between Flemish symbolism and Spanish interiority—two artistic perspectives united in their search for depth and meaning.

A PROGRAMME THAT UNITES WORLDS

This concert seeks to revive the artistic atmosphere that surrounded the emperor: a world in which music and painting formed a common language. Rather than reconstructing the past, it aims to recover its spirit—humanism, expressive subtlety, and the longing for transcendence that characterised one of the most fertile periods in European culture.

PROGRAM

Johannes Ockeghem (1410–1497)

- D'ung autre amer
Prenez sur moi vostre example amoureux

Josquin des Préz (1450–1521)

- Nymphes des Bois
(Déploration sur la mort d'Ockeghem)

Cancionero Musical de Palacio (ca. 1500)

- Si d'amor pena sentís (Arr. C. Wernicke)
Albuquerque, Albuquerque
(Arr. C. Wernicke)

Luys de Narváez (1500–1552)

- Fantasía del 4º tono
Canción del Emperador
Seis Diferencias sobre Guárdame las vacas
Je veulx layseer melancolie – Jean Richafort

Luys de Milán (1500–1562)

- Seis Pavanas

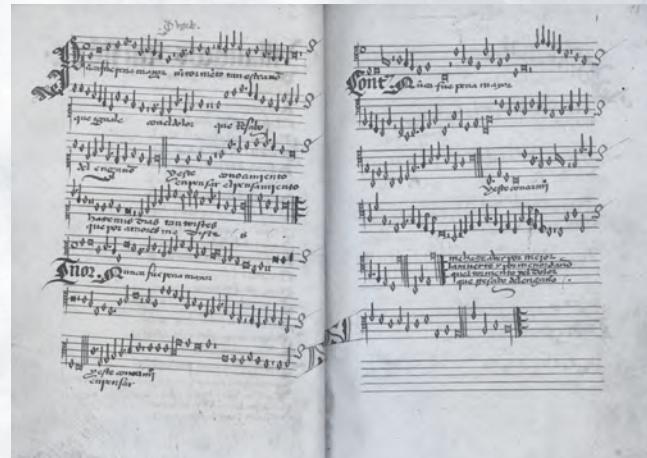
Antonio de Cabezón (1510–1566)

- Te lucis ante terminum (Arr. C. Wernicke)
Ave Maris Stella (Arr. C. Wernicke)

Alonso Mudarra (1510–1580)

- Pavana de Alexandre
Gallarda
Romanesca II
Fantasía XI
Fantasía X – Que contrahaze la harpa
a la manera de Ludovico

Bernard van Orley:
Portrait of Emperor
Charles V. 1515-16



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

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.

*Hieronymus Bosch:
The Temptation of
Saint Anthony*



*Sofonisba Anguissola
Retrato de Felipe II*



*Diego de la Cruz: The
Virgin of Mercy with
the Catholic Monarchs*



*Book of Hours
of the Catholic
Monarchs:
The Pietà*



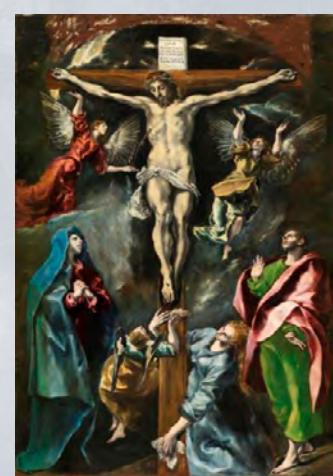
*Juan de Flandes
Lamentación sobre Cristo Muerto*



*Tiziano
Perseo y Andrómeda*



*Pieter Bruegel the Elder:
The Tower of Babel*



*El Greco
La crucifixión*

BIO

CARLOS H. WERNICKE (Buenos Aires, 1976) began his musical journey in childhood. At the age of ten he started studying guitar with Máximo Pujol, and at twenty-four he graduated as Profesor Superior de Guitarra from the Conservatorio Juan José Castro in Buenos Aires. His career has unfolded across tango, pop, early music, classical, opera, and contemporary repertoire, both as a soloist and in chamber ensembles and orchestras. He has also studied cello, piano, harmony, composition, and counterpoint. His current work includes the transcription of early music, composition, and the creation of arrangements. He was awarded First Prize in 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) with the Canadian publisher Les Productions d'Oz.

He has recorded seven albums: Las Almas de los Caracoles (solo), Uno (with pianist Juan Pietranera), Atendido por sus dueños (Lotox Tango Quintet), Tango de lejos (with Máximo Pujol), Música del Imperio Español (solo), Aquellos tangos tan lejos (with singer Floro Aramburu), and Música Española (solo).

He has collaborated with Cecilia Lavilla Berganza, Suso Mariategui, Máximo Pujol, Gerónimo Rauch, Juan Pietranera, Marta Blanco, José Julián Frontal, Fernando Fiszbein, Juan Esteban Cuacci, Raúl Chiocchio, David Merlin, Santiago Daneyko, among many others, as well as with conductors such as Antonio Russo (Juventus Lyrica Orchestra), Leonardo San Juan (National Congress Orchestra), Gustavo Sánchez (Camerata Antonio Soler), and Alfons Reverté (OJC), in addition to various chamber music ensembles.



He has performed in an eclectic range of venues, from neighborhood cultural centers to renowned stages such as the Auditorio de Tenerife, Palau de la Música de Valencia, L'Auditori de Barcelona, Teatro Real, Auditorio Nacional de Madrid, Teatro Carlos III, and Fundación Juan March. His concert tours have taken him to Argentina, Spain, France, England, and Germany.

He has been praised for his *"admirable musical sensibility and technical virtuosity"* (Scherzo) and for his *"delicacy and creativity"* (El País).

Since 1995 he has also developed an extensive career in music education and guitar pedagogy. He served as teaching assistant to Professor Jorge Labanca at the Conservatorio Juan José Castro (1998–2000), and taught guitar, musical initiation, music theory, and chamber music at the Instituto Arte Vivo in Buenos Aires (2001–2004) and at the Escuela de Nuevas Músicas in Madrid (2004–2020).

HIS PROJECTS AND RECORDINGS CAN BE FOUND AT:

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

EPILOGUE

Art under the reign of Charles V reveals a profound union between two traditions that did not exclude one another, but instead enriched each other deeply. Franco-Flemish music contributed unmatched polyphonic rigor, while Spanish sensibility added a spiritual intensity that would shape the artistic development of the Empire.

Flemish and Spanish painters depicted the emperor's world through different visual languages, yet with the same purpose: to express the human condition—its fragility and its greatness. In this concert, that unity is once again heard and seen.

Here, the guitar serves as a mediating instrument, allowing the sound world of that era to be rediscovered. Music and painting—resonating together—reconstruct the humanistic ideal that accompanied the emperor: an art capable of elevating the spirit and revealing the inner truth.



This programme does not aim to recreate a museum of the past, but to revive a world in which Flanders and Spain look at one another and recognize themselves—a world in which Charles V was not only a spectator, but also a catalyst for this cultural synthesis.



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MUSIC & PAINTING

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GUITARIST

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