

Senfl and his Contemporaries. A BMEMF day for recorder players.

We can look forward to an interesting and challenging day on March 10th, 2018. Grace Barton is a tutor who expects much and achieves much from her students, and her tuition is underpinned with a deep knowledge of the recorder and how to get the best from it...expect tips on breathing, blowing and alternative fingerings, and style as advocated by Sylvestro Ganassi in 1535 Venice, where he wrote one of the earliest recorder tutors, the *Opera Intitulata Fontegara*.

Much of the music we will be studying comes from masses and other vocal works from the sixteenth century by the following composers:-

Ludwig Senfl, c1486 - 1543. His setting of the Marian motet Ave Maria is his homage to Josquin. He has taken Josquin's four part setting, reworked it and added two more parts.

Josquin des Prez, c1455 - 1521. This setting of *La Spagna* is attributed to him, but cautiously, as his popularity caused publishers to attribute pieces to him in order to sell more copies!

Heinrich Isaac, c1450 - 1517. The *Kyrie* from his great six part Easter mass *Missa Paschale*.

Antoine Brumel, c1460 - 1513. His most famous mass setting is the 12 part *Missa et ecce terrae motus*.

Jacobus Clemens non Papa, c1510 - 1556. His contribution to our day will be a magical setting of *Ego flos campi* from the Song of Songs.

Robert Carver, c1485 - 1570. *Missa dum sacrum mysterium* is a ten part mass setting thought to be one of his early works, written for the chapel of James IV of Scotland.

This is an ambitious program, and Grace warns that we might not get through it all, but we should certainly get a good flavour of 16th century music from several parts of Europe.

The Lion Ballroom is a charming venue in the middle of Leominster, which I'm sure you will find congenial and many of you will know already.