

NORVIS XLVI MUSIC LIST

Choosing your activities at NORVIS

Each day of the NORVIS week is divided as follows:

1st morning session – Technique class on your chosen instrument or voice

2nd morning session – ensemble work, or a further lute technique class.

Early afternoon – free time, or choir and/or orchestra

Late afternoon – ‘Choice of Delights’ – students select from a wide range of activities, with a different selection offered each day; this session includes several masterclasses; if you wish to take part in these, please include them on your application form.

Evening – a concert, lecture-recital or Ceilidh takes place each evening.

For the purposes of your application you need to decide which technique class you will wish to be in for the whole week and what sort and standard of ensemble work you would like to take part in during the second session.

This music list is intended to give an indication of the standard expected in each class, and to give students the chance to obtain in advance the music to be studied, so that they can be familiar with it before the course starts.

If you have any difficulty choosing your class, or if you find yourself in a class or ensemble in which you do not feel comfortable, the tutors are very pleased to advise.

FIRST MORNING SESSION

RECORDER TECHNIQUE CLASSES

If you are uncertain about which class to choose, please feel free to contact the tutors involved (via the Applications Secretary). We would suggest that you take as a guide the repertoire listed, as well as your own experience as a consort or solo player and any wish you might have to work with a particular tutor. A thorough familiarity with the listed repertoire will enhance your enjoyment of the class. You will be encouraged during the week to play several sizes of recorder. Our ability to keep classes to a reasonable size enables tutors to give each student individual attention, and we will do our best to provide balanced and stimulating classes for students of all abilities.

When applying for a particular class we would ask you to consider the following general suggestions:

1. That students who have not been to NORVIS before should give us some indication of their ability and experience in terms of
 - a) Solo Repertoire – particularly dexterity and articulation (for example, are you able to play a Handel *Allegro* involving semi-quaver passage work, at a brisk tempo, cleanly fingered and articulated?)
 - b) Consort Experience – rhythmic security and sight-reading ability in one-to-a-part contrapuntal music
 - c) Willingness to play all, or only some, of S A T B in consorts
2. If a student insists on staying in a class we consider inappropriate to their ability they should understand that they may be asked to observe rather than participate on occasions, as requested by the tutor.

Solo Recorder A415, Tutor: Alan Davis

Alan Davis has been involved in NORVIS since the 1970s and has enjoyed a varied musical career based in Birmingham. He has performed widely as a soloist, and has held a number of prestigious recorder teaching appointments, and his compositions are published in Britain, Germany and the Czech Republic. In addition to his professional pre-occupation with the recorder he maintains wide musical interests which include Mozart, Wagner and all styles of jazz from Louis Armstrong to John Coltrane.

- J M Hotteterre: Suite in E minor for recorder and continuo (Baerenreiter HM198)
- J M Hotteterre: Last movement from Suite in D minor for two recorders (Amadeus BP392)

The focus of the class will be performance practice in late baroque French music, with particular emphasis on ornamentation, rhythmic conventions and characterisation of the stylised dance movements. Some limited attention will also be given to transposing from the original flute keys and playing from facsimiles. Students are asked to prepare the recorder part and be familiar with the bass of the complete Suite in E minor, and both parts of the final *Passacaille* in the Duet Suite in D minor. For the most part treble recorders at A415 will be used, but students who have a voice flute are invited to bring it, and there will also be opportunities to try treble recorders at French baroque pitch A392.

Advanced Recorder, Tutor: Jane Rumney

Jane Rumney first heard a recorder played professionally when she was 25, and she decided it was the most wonderful sound she had ever heard! She studied with a number of inspirational teachers including Alan Davis. Since having her family she has taught many hundreds of children and adults to play recorder through her Sounds Fun music classes. Jane loves to communicate her understanding of recorder technique to all ages and levels of player.

This year we will look at some diverse unaccompanied music. We will use the repertoire set to improve the expression in our playing through controlled breathing and blowing, and develop our articulation in order to define phrasing more musically.

From the Baroque Solo Book (Dolce 111):

- Braun Solos from *Pieces Sans Bass* (1740) *Lamenterole* (number 5) and *Minuetto* (number 11)
 - Telemann Fantasia number 2 (*Grave and Vivace*)
 - Bach Partita BWV 1013 (*Sarabande*)
- Genzmer Klange der Nacht* Schott OFB 193 (*Abends*)

Intermediate Recorder, Tutor: Oonagh Lee

Oonagh Lee is a historical oboist and recorder player. Based in London, she works with recorder quintet Consortium5 and is a regular performer with numerous period orchestras and ensembles across Europe, including the Orchestra of the 18th Century, Academy of Ancient Music and Dunedin Consort. When not making music Oonagh enjoys nothing more than eating ice cream and engaging in any mildly perilous outdoor activity.

John Walsh's London

In this class we will explore the colourful career of astute London publisher John Walsh through some of his best loved and most popular publications. There will be a particular focus on improving technique through straightforward practice as well as learning the beautiful repertoire of *The Division Flute*.

- *Green Sleeves to a Ground AND/OR John Cock thy Beavor* (both from *The Division Flute book 1, published by Amadeus BP710*)
- George Frideric Handel Sonata in F major movements 3 and 4 only
- (preferred edition Faber Music, but Schott and Bärenreiter also fine)

- Giuseppe Sammartini Sonata Number V for two treble recorders and continuo, movements 1 and 2 only by (*Schott OFB 82 or free download at http://petrucci.mus.auth.gr/imglnks/usimg/b/b3/IMSLP389130-PMLP344724-Sammartini-Sonatas_2_flutes-2.pdf pages 6–8*)
Recorder 1 or 2 or both can be learnt as desired.

Ensemble music will be provided by the tutor.

Foundation Recorder A440, Tutor: Mary Tyers

Mary Tyers is a recorder player and flautist based in north-east England who performs with chamber groups and period orchestras in venues such as Sage Gateshead, Durham Cathedral and Early Music Centre, York. She particularly loves teaching enthusiastic adult amateurs and in addition to her private practice is in demand to lead workshops and residential music weekends.

Solo Repertoire: please prepare one or two movements from a piece of your own choice. The aim is to share a variety of repertoire at this level, so please choose something that you could comfortably introduce to the rest of the class, but on which you would like further guidance with regard to technique and/or interpretation.

Consort Repertoire: *The Recorder Consort Vol. 2* (Steve Rosenberg), Boosey & Hawkes. Catalogue No. M060022807

To benefit from this class, students should be able to

- play most notes confidently on 'F' &/or 'C' instrument up to a 13th above the lowest note (i.e. D' on an F instrument, A' on a C instrument) and to 2 flats and 2 sharps.
- read and play common rhythms in 3/4, 4/4 and 6/8 at a moderate tempo

Possible Goals (adaptable to the needs of the students)

- to improve tone, dexterity and articulation
- to learn an F or C instrument if only proficient on one, start bass if already proficient on both
- to learn fingerings to complete a 2 octave range
- to build confidence & fluency to 3 flats and sharps, plus other common accidentals occurring in associated keys
- to practise consort skills (1 to a part)
- to discuss & apply stylistic interpretations of appropriate renaissance and baroque repertoire, including some simple ornamentation

Recorder Master Class A415, Tutor: Alan Davis

- C Dieupart: Suite No 1 (*Six Suites de Clavecin, c.1700*)

The class – which takes place in an afternoon Choice of Delights session – will be at A415 and for a maximum of five performers and an unlimited number of observers. Performers are invited to prepare the complete first movement (*Ouverture*) or any two contrasting dance movements from the first of Dieupart's suites, which were originally published for solo harpsichord but with performance options for other instruments. Performance may be on voice flute in the original key of A major (Peacock Press PEMS059) or on treble recorder transposed to C major (Moeck EM 1084 or Amadeus BP 0961). Continuo accompaniment will be provided by Jacqui Robertson-Wade (bass viol) and Tim Harper (harpsichord).

VIOL TECHNIQUE CLASSES

The viol technique classes are divided into those who wish to concentrate on the solo bass viol repertoire and those whose main interest is in consort music.

Solo Bass Viol – A415

Tutor: Jacqui Robertson-Wade

Jacqui Robertson-Wade is passionate about playing and teaching the bass viol, ranging from playing Couperin to contemporary music with pop group DC Fontana. She regularly coaches viol consorts of both adults across the UK; her younger students have reached National Festivals on numerous occasions. Jacqui also runs Rondo Viol Academy Courses during the year with Ali Kinder and writes viol tutors and other publications dedicated to learning the viola da gamba for Rondo Publishing.

- Tobias Hume: *Beccus an Hungarian Lord his delight* (95–96) First and Second sections. Edition: Tobias Hume: Works, Vol. IIIa from The First Part of Ayres 1605 for solo Bass Viol or Lyra Viol. Transcribed and Edited by Ted Conner. Dove House Editions, Canada. Viola da gamba series No. 28
- Nicolas Hotman (ex Hugh Facy): Suite: *Skolding Wife* Vdgs Nos. 36–39, Revised by Gordon Dodd. <http://www.vdgs.org.uk/musiceditions/solo.html>
- Marin Marais: Pièces de Viole, Quatrième Livre, 1717: Troisième Partie; *Pièces à 3 Violes* in D major. *Gavotte, Petite Paysane, Rondeau*. Choose either part 1 (left page) or part 2 (right page).

Advanced and Intermediate Viols – A415

Tutors: Elizabeth Dodd, Susanna Pell, Andrew Fowler, Alison Kinder

***Elizabeth Dodd** studied viol and early dance at the Guildhall School of Music and Drama. She played and danced with many early music groups in London before moving north. She now performs and teaches all over the north of England, including the North Western Early Music Forum Summer School.*

***Susanna Pell** was a founder member of the viol consort Fretwork and played with the Dufay Collective for over twenty years. With these and other prominent ensembles she has toured worldwide, made many discs and recorded for radio, film and TV. She now lives in Richmond, North Yorkshire, and teaches viol at the University of York.*

***Andrew Fowler** discovered crumhorns and recorders whilst at school, sparking a lifelong passion for ensemble music of the sixteenth and seventeenth centuries. Now living in Canterbury, he is known for his imaginative teaching and his creative approach to concert programming, bringing the joy of little-known musical jewels to students and audiences on viols, recorders and voices (and the occasional very loud reed instrument).*

***Alison Kinder** read music at Oxford and then studied viol at Trinity College of Music. She now plays with various ensembles including Chelys consort of viols. Alison is a keen teacher of both adults and children, teaching on a number of early music courses and running the Rondo Viol Academy with friend and colleague Jacqui Robertson-Wade.*

Our aim is to have four groups of players well matched in experience in which matters of technique arise from familiarity with the consort music of composers such as Coprario, the Ferraboscis, Byrd and Jenkins. Meanwhile, students wanting material to practise are invited to apply to the Applications Secretary. If you have not been to NORVIS before, we would ask you to provide us with an indication of your experience as a consort player, and any problems or matters of technique which you would like to address during the course.

Renaissance Viols

As usual, Richard & Vivien Jones, makers of renaissance viols, will visit on one day during the week. On that day there will be opportunities for viol players of all standards to be coached on renaissance viols in the consort session, for those unfamiliar with the instruments to try them out, and for all to hear them played. There will be an early afternoon informal drop-in-and-play session open to all, and a Choice of Delights on renaissance viol consorts (also open to singers and lutenists). Instruments will be made

available to borrow. It would be useful to know if students may be bringing their own renaissance viols to the course, though we should point out that this would be in addition to the instrument you will need for the rest of the week.

Viol Master Class – Jacqui Robertson-Wade

The Master Class takes place in an afternoon “Choice of Delights” session and is not just for soloists, but will cover every level, so long as the chosen piece of music can be played competently. The class will be in the form of an open lesson. One piece of music set for the Solo Bass Viol class, or a piece of the student’s own choice (not longer than 4 minutes) should be prepared.

LUTE CLASS

Tutors: Martin Eastwell, Stewart McCoy

Martin Eastwell studied lute with Diana Poulton and Jacob Lindberg. He has performed with many of the country's leading early music groups. Venues have included the Proms, Wigmore Hall and many UK festivals, and he has played in various recordings. Martin researches and writes on historical playing techniques and has taught widely.

Stewart McCoy has an MMus with distinction in Historical Musicology from King's College, London, and an ARCM in Lute Teaching. He has taught on early music courses in England and abroad, and is a regular tutor for the Lute Society. He has contributed articles to Early Music and The Lute, and has edited music for publication.

The lute class is organised on a flexible basis according to the needs of the students and the topics being covered. Topics will include solo repertoire, technique, harmonic awareness and continuo playing, and ensemble playing skills.

Students are asked to prepare two contrasting solo pieces to work on in the class. The tutors will be happy to advise students on their choice of repertoire – please contact Martin Eastwell (eastwellm@aol.com) or Stewart McCoy (lutes@tiscali.co.uk).

In the second morning session, the “Ensembles with voices and instruments” option gives lutenists the opportunity to play with singers and other instruments. There will also be a second lute technique class in that session.

HARPSICHORD CLASS

Tutor: Ralph Woodward

Ralph Woodward has been attending NORVIS since he was sixteen. Based in Cambridge, he is a freelance conductor, editor and keyboard player, and has performed all over the world. His passion is the exploration of beautiful repertoire, to which he brings his trademark intelligence, energy and humour.

Ralph is Musical Director of the Fairhaven Singers and Full Score. His international work has included performances throughout Europe, the Gulf and the Far East. Past collaborators have included Emma Kirkby, Vladimir Ashkenazy, The Parley of Instruments, Britten Sinfonia and Cradle of Filth.

Students should bring along each of the following:

- i. A piece by François Couperin. The best value editions are the two Dover volumes (ASIN B00144A6GO and B001443GTI), which can be had for less than £15 each.
- ii. An English piece dating from before 1750
- iii. A piece of your own choice

It's best if you choose repertoire that is within your comfort level: one can learn a lot from fairly uncomplicated pieces, while repertoire that is too hard for you won't be so useful within the class. We will endeavour also to cover the rudiments of figured bass playing.

BAROQUE STRINGS CLASS

Tutor: Oliver Webber

Oliver Webber is the director of the Monteverdi String Band, known for their innovative work on string consort repertoire, and a principal player and guest leader with the Gabrieli Consort and the London Handel Festival. He is an expert in historical gut strings, while other research interests include ornamentation, historical bows, and Italian poetry and its influence on the music of the 17th century.

Each morning, the time is divided between simple exercises, performed as a group and focusing on tone production, bow control, articulation and intonation, and ensemble playing. Students may also prepare solo repertoire for performance to the group – the tutor can be consulted beforehand about suitable works.

Provisional ensemble repertoire (depending on numbers and balance of instruments):

- Gabrieli, Merulo, Guami: ensemble canzonas
- Monteverdi: madrigals from books 4–6
- Thomas Simpson, William Lawes, Henry Purcell: dances and suites
- Albinoni: ensemble sonatas/concerti

The tutor will provide all the music required, but students may get in touch with the tutor (via the Applications Secretary) if they wish to acquire copies in advance.

SINGING CLASS

Tutor: Clare Griffel

Clare Griffel specialises in the pre-classical repertoire; she has sung in master classes with, among others, Nigel Rogers and the late Robert Spencer, and has performed widely, in particular with Musica Mundi. She has a busy private teaching practice, and regularly leads workshops in early singing. She is a member of the British Voice Association.

This class is for anyone who would like to improve their singing technique and performance, whether in a large or small choir or as an individual. The class will consist of a mix of ensemble singing, aural and sight-reading work, technical advice and individual coaching, in a friendly and supportive setting. Students should be prepared to sing two or three pieces of their own choice, preferably including one in a language other than English. Please provide copies of your pieces for the tutor and for the accompanist.

In case of any difficulty in selecting repertoire, the tutor will be happy to provide suggestions and advice. Please contact Clare Griffel (clare@griffel.org).

SECOND MORNING SESSION

This session comprises mainly ensemble work, or a second lute technique session. If you wish, you can take part in this session on a different instrument from your technique class. Choices available are as follows:

- Recorder players – consorts, trio sonatas (A415 or A440), or ensembles with voices and instruments (A415)
- Viol players – consorts, bass continuo in trio sonatas (A415 or A440), or ensembles with voices and instruments (A415)
- Lute players – continuo in trio sonatas (A415 or A440), ensembles with voices and instruments (A415); lute technique
- Harpsichordists – trio sonatas
- Singers – ensembles with voices and instruments (A415)
- Baroque string players – upper line in trio sonatas (A415 or A440), bass continuo in trio sonatas (A415 or A440), ensembles with voices and instruments (A415)

Groups for this session will be arranged according to the number of applications received, and to the ability and experience of applicants; ensembles will be arranged according to the ability to read at sight and to hold an individual part. It may also be possible to change the groups around during through the week. If you are interested in more than one option please indicate your preference on the application form.

The “Ensembles with voices and instruments” option can include, for example, voice, lute, recorder, viol; or combinations of recorders, viols, plucked and bowed strings, and voices. Music for these groups will be provided by the lute tutors from repertoire such as early Italian *frottole* and madrigals, English consort songs, lute song in solo and 4-part versions, 16th-century pieces from Germany (including *Tenorlieder* and dances), and French *chansons*.

The number of places for melody instruments in trio sonata groups is limited by the number of students available to play keyboard and basso continuo; students who would find it difficult to play a Handel *Allegro* involving semiquaver passage work, at a brisk tempo, cleanly fingered and articulated, should probably not be considering the trio sonata option.

Less experienced players and those in the lower intermediate recorder class might be well advised to join an 'easy' consort, possibly playing more than one to a part, particularly if rhythm is an area of weakness. Those found to have seriously over-

estimated their abilities may be reallocated to a more suitable group or asked to undertake private practice.

If you are in any doubt as to which ensemble option to choose, or have a particular interest in other ensemble repertory, please contact the Applications Secretary, who will put you in touch with an appropriate tutor to advise you.

AFTERNOON

Rehearsals of the Baroque Orchestra and Choir take place in the early afternoon. Some students may wish to play in some items and sing in others, which can usually be arranged.

BAROQUE ORCHESTRA

Conductor: Oliver Webber

The orchestra (strings only) will be at A415 and will prepare

Lully excerpts from Lully's *L'Amour Médecin*

Telemann Concerto for recorder and bass viol

Orchestra music will be available to borrow on the course.

CHOIR

Conductor: Ralph Woodward

The choir will prepare

Gustaf Düben – *Veni, sancte spiritus*

Purcell – *Welcome to all the pleasures*

Choir music will be available to borrow on the course.

OTHER INSTRUMENTS

There will be opportunities during the week to play other instruments which you may wish to bring, and there will hopefully be at least one Renaissance band session. In particular Oonagh Lee will be happy to meet baroque oboists and bassoonists, or to offer an introduction to the baroque oboe.

TUTORS

Tutors may be contacted via the Applications Secretary, Harriet Gilfillan,
enquiries@norvis.org.uk.

BURSARIES

The NORVIS Bursary Fund offers a number of bursaries for applicants who are unwaged, including schoolchildren. The Viola da Gamba Society administers the Joy Dodson Music Fund which provides financial assistance to music students to enable them to attend specific short courses as viol players. Details of both funds are available from the Applications Secretary, Harriet Gilfillan. Local authorities can in some cases give career-development grants or other assistance.

Donations to the NORVIS Bursary Fund are always welcome; please ask about tax-efficient giving.

BUYING MUSIC

All course music is available from **Jacks Pipes and Hammers**

Tel: 01422 882751 Fax: 01422 886157

email: sales@recordermail.co.uk

Orders can be placed on line by visiting www.recordermail.co.uk and searching the NORVIS category.