

## **NORVIS 2016 – Choice of Delights, 4.30-6.00pm**

Each afternoon tutors offer a number of optional activities and classes, intended to give students an opportunity to try something new, to widen their experience and to meet and work with other course members. This booklet is designed to help you plan your week's activities. Brief descriptions are given here; for more details, please see the relevant tutor. Sign-up sheets for each day's activities will go up before dinner the previous day. Some activities are restricted in numbers or require skills such as good sight-reading or ability to work one to a part; this is indicated where relevant.

### **SUNDAY 31<sup>ST</sup> JULY**

#### **Recorder ensemble: Alan Davis**

This session is open to an unlimited number of players of treble, tenor and bass recorders. The main focus will be on **Parties sous les Fleuts Dous** by Johann Christoph Faber. The music is technically very accessible, so time will be devoted to detailed rehearsal concentrating on good ensemble, intonation, articulation and the stylistic issues presented by a piece in the French style written by a German composer. If time allows other music for treble, tenor and bass will be available for less detailed study. Pitch A 440

#### **If music be the food of love: Oonagh Lee**

A look at romantically inspired music from Tudor England, including works of fashionable melancholy contrasted with merry pastoral madrigals. This session is suitable for all recorders, viols, voices and lutes. Intermediate sight-readers and above welcome!

#### **Renaissance dance: Elizabeth Dodd**

Dances from 15th century Italy. The steps are fairly simple to learn - the interest is in the shapes and patterns of the dance. Soft soled shoes should be worn.

#### **Broadside ballads: Ali Kinder**

Broadside ballads were stories told in song. The 'broadside' was the single sided sheet of paper on which they were printed, and the 'ballad' was the umpteen verses of story, news or gossip written to be sung to a designated popular tune. We will look at two ballads written about the Great Frost of 1684, when the River Thames froze so completely that a Frost Fair was held on the ice. Singers: it's a bit like a Gilbert and Sullivan patter song, so come prepared for plenty of words. Players: it's a simple tune that goes round, and round, and round, and... so come prepared to get very good at two tunes, or to improvise divisions, or to knit a good strumming pattern, or to play some twiddly divisions of mine. All welcome, pitch A 440

#### **Divisions to a ground: Martin Eastwell**

A very gentle introduction to the art of improvisation over a ground bass in the style of the 16th and 17th Centuries. Open to bowers, blowers and pluckers of all standards - no furious virtuosity required! As an added attraction, several Baroque guitars will be available to borrow-if you have ever played any sort of guitar, ancient or modern, you should have little trouble strumming the simple chords we will be using (chord charts provided). Pitch A 415

#### **Paulus Bucenus: Stewart McCoy**

16<sup>th</sup>-century church music from Latvia, for voices, viols, lutes, and other instruments at A 415

## MONDAY 1<sup>ST</sup> AUGUST

### **Telemann sonatas: Jane Rumney**

A look at some sonatas by Telemann (music provided) with a particular emphasis on using the bass line of the sonata(s) to consider interpretation and articulation in the upper parts. We will be playing at A 415 this afternoon. Some music is available in advance if anyone would like to prepare.

Open to intermediate or advanced musicians (e.g. recorder, baroque flute, baroque oboe etc) who would have instruments at A 415 (please ask as we may be able to loan an instrument or two out). Also bass viol/cello/keyboard players who would like to learn how to get an ensemble to play in a more unified way.

### **Viol masterclass (solos or duets): Jacqui Robertson-Wade**

This choice of delight is for anyone who would like to play a piece to a very small and friendly audience in an open lesson format. (You may want to perform in this master class before performing at one of the student concerts.) Any piece can be played so long as you know it well - possibly even from memory, but this is not mandatory! Repertoire can be a solo instrument with/without keyboard accompaniment or viol duet. So if you've been playing a duet with your teacher and can find someone else to play the other part – then come along! Easy or difficult – it doesn't matter! Go on – give it a go! Pitch A415 if playing with harpsichord

### **Playing with poise – tips and tricks to avoid pain and strain: Susanna Pell**

Susanna is a qualified teacher of the Alexander Technique. In this class she will give a brief introduction to the Technique and, employing some of those ideas, will explore how to sing and play with greater freedom and less effort. Please bring a book and wear loose, comfortable clothing.

### **Duo Seraphim in many choirs: Andrew Fowler**

Following last year's popular session, here are some more polychoral settings of the 'Duo Seraphim' text, from Italy (Francesco Croatti à 8), Germany (Samuel Scheidt à 8; Hans Leo Hassler à 12) and Spain (Francesco Guerrero à 12). Suitable for singers, and players of viols, baroque strings, theorbos and low-pitch recorders. Pitch: A 415. Standard: advanced.

### **Music without music – singing and playing by ear: Clare Griffel**

Most of us place great emphasis on good sight-reading, and of course this is an important skill. But learning to reproduce music without having the notes in front of us teaches us to listen carefully, and frees us from being tied to the copy. We will start off by singing/playing some tunes which are already familiar, and consider how we are able to do this without music. We will then go on to learn some simple pieces by listening to them. Open to all – you might like to think of a tune or song which no-one else is likely to know, and which you can teach us!

### **Playing continuo bass: Ali Kinder**

What do you do with a bass line? Isn't it just the part that mumbles along at the bottom and no-one really minds what you play as long as you don't play it too loud? Bass lines are wonderful! Come and find out how much fun continuo playing ought to be. We'll be looking at the Handel A minor recorder sonata and testing out our skills on Mary, who's going to join us. For: string basses (viol and cello) and keyboard players at A 415

## TUESDAY 2<sup>ND</sup> AUGUST

### **Recorder masterclass: Alan Davis**

The recorder masterclass is open to a maximum of five recorder players and an unlimited number of observers. It offers the opportunity to work with continuo accompaniment by Tim Harper (harpsichord) and Jacqui Robertson-Wade (bass viol) in an informal and supportive atmosphere. Participants are invited to prepare the Overture or two contrasting

dance movements from Dieupart's Suite No 1. This may be either on the voice flute in the original key of A major (Peacock Press) or on treble recorder transposed into C major (Amadeus or Moeck). The music is of only moderate technical difficulty, so the emphasis in the class will be on ensemble playing, projection and presentation, and aspects of French baroque style. Pitch A 415

### **Gibbons, 6-part fantasias: Mary Tyers**

I just love playing fantasias and have recently been exploring those in 6-parts by Gibbons. I also love playing mixed consorts, so would be delighted if any viols could join us, however the pitch will need to be A 440 and parts are only in treble and bass clef. The main focus will be No. 3 for SSAATB recorders (which is by some measures the longest of these fantasias), but we may also have time for one or more of the others, so be ready to swap instruments as these transcriptions are for various combinations of recorders S to B. [moderate to difficult]

### **Baroque Dance: Elizabeth Dodd**

The ballroom minuet - interesting for anyone who plays minuets to see how the steps and dance phrase fits the music. Soft soled shoes with a small heel are suitable.

### **Renaissance viols: Andrew Fowler with Vivien and Richard Jones**

Those who already play renaissance viols will know that their warm and plangent tone quality makes them ideal for ensemble music from before 1600. Richard Jones makes complete sets of viols, after an original by Francesco Linarol, which we will use to bring out the beauty and intricate detail of some 16th-century Spanish secular songs and sacred music. Renaissance viols will be provided, but please feel free to bring your own if you have one. Suitable for viol players and singers of at least moderate standard. Listeners also welcome.

### **West Gallery Music: Clare Griffel**

West Gallery Music is so called because it was performed in the galleries at the west end of country churches, particularly those without an organ. The texts are a mix of metrical psalms, other devotional pieces and Christmas carols, and the settings are generally by composers who are otherwise unknown. Intended to be performed by amateur 'quires' including both voices and instruments, the music is attractively tuneful and technically straightforward. For singers, baroque strings and bass viol. Pitch A 415

### **The English Ayre: Martin Eastwell and Stewart McCoy**

An opportunity for singers, lutenists and bass viol players to explore English song from the 16th and early 17th centuries. A selection of songs, ranging from very easy to advanced will be available from the start of the week, so that participants can prepare. If there is a particular song you would like to work on, please let the tutor know. Pitch A 415. Up to 10 participants.

## **THURSDAY 4<sup>TH</sup> AUGUST**

### **Seven Tears: Oonagh Lee**

A play through the complete Lachrimae Pavans by John Dowland, work-shopping the differences between each Pavan and how we can approach them in rehearsal. This session is suitable for all recorders, viols and lutes. Players should be comfortable sight-readers at grade 5 standard and above.

### **Guided walk – Wharton Park and back: Mary Tyers**

The focus of the walk this year will be a visit to Wharton Park, very close to the centre of Durham, which has just re-opened following a £3 million pound make-over. It includes 'breath taking views of the city, impressive floral displays, a Victorian style conservatory ...' The circular route from Hild & Bede to Wharton Park and back will also include many interesting historical features, fine views and (time permitting) some quiet walking along beautiful riverside footpaths. As in previous years, this will be a fairly brisk one and a half hour walk, so reasonable levels of fitness are needed, together with footwear suited to roughly surfaced paths. Durham being Durham, steep hills can be anticipated.

### **Voices and viols in five parts: Jacqui Robertson-Wade**

Comparing musical style in England and Italy in the late 16th Century - Lamentations by Robert White and Madrigals by Luzzasco Luzzaschi. Robert White (1538-1574) was a choirmaster and composer with records of his employment at Ely, Chester and Westminster. Luzzasco Luzzaschi (1544-1607) was a composer and organist based at the Este court in Ferrara. He was apprenticed to Cipriano de Rore and was a generation ahead of Marenzio and Monteverdi. Instruments/Voices S A T T B. Instruments Tr T T T/B B. Pitch A 415. Standard easy - intermediate. Bass viol players will need to read alto clef if playing part 4 in Luzzaschi, and all viols need to be able to play in 2 flats. Singers ideally one to a part, so you will need to be able to sustain a line, but accompanied by a viol player.

### **Wordplay: Susanna Pell**

Working with text can provide fascinating insights into the shaping and characterisation of instrumental music. Susanna will explore this idea using texted and untexted music and will also suggest how the use of words can inform the techniques needed to play expressively and with ease. All instrumentalists welcome.

### **Renaissance band: Andrew Fowler**

A perennial favourite. We will have fun making a joyful noise on a wide variety of renaissance instruments, blown, plucked, scraped and hit. The music this year will be mainly German, including Praetorius. Suitable for enthusiastic players of renaissance instruments. Please bring what you have: crumhorns, sackbuts, shawms, recorders, tabors, etc. Pitch: A 440.

### **Reading from facsimile: Stewart McCoy**

Modern editions have made early music accessible to everyone. In the process, however, some of the immediacy and appeal of working with the original sources has been lost. Under Stewart's expert guidance, this session explores a range of printed and handwritten sources of familiar and unusual music from the sixteenth century, demystifying the process of singing and playing from facsimiles of the original notation. Suitable for singers and players. Pitch: A 440

### **Try a lute: Martin Eastwell**

A short talk about the lute and its history, followed by a practical session in which you can try your hand at playing one of the most important instruments of the Renaissance. Lutes provided - no experience of plucked instruments required. Up to 8 participants

## **FRIDAY 5<sup>TH</sup> AUGUST**

### **Recorder Technique Workshop: Jane Rumney**

An open session in which any recorder player of any ability can feel free to come along and discuss any aspect of recorder technique which they would like to explore in more detail than is usually possible in morning tutorials. We will look at technical difficulties in an open relaxed session and try to come up with solutions or exercises you can work on. Bring your recorders, your questions, and (if you wish) your music.

### **When Daphne did from fair Phoebus fly: Oonagh Lee**

A look at some of the most famous tunes of 16th and 17th century Europe and their different re-workings. Compositions include Tandernaken, Susanne Un Jour and O Nachbar Roland. Confident sight-readers on viols and recorders.

### **Listening in activity: Susanna Pell**

A repeat of last year's performance of 18th century music for unaccompanied viol in which we explore the concept of listening in activity. Participants are encouraged to bring an activity (a knitting project, the papers, a pack of cards, a book.....) in order to simulate an 18th century domestic setting where it was rare for attention to be focused solely on

the music. Pieces by Abel, Telemann, Marais et al. A good option for those who would like a quiet, restorative session before the rigours of the evening concert!

**Morley's First Book of Ballets: Clare Griffel**

There is more to Morley than canzonets and 'Now is the month of Maying'! – we will look at some of the less familiar ballets (madrigals with fa-la-la refrains) from his first collection. Suitable for singers and viols; pitch A 415

**17<sup>th</sup>-century music for violins and viols: Elizabeth Dodd**

During the 17th century violins often played in consort with viols - there is certainly plenty of iconographic evidence, especially on the Continent. We shall look at some of the music which fits this combination well, in particular, works by Englishmen working abroad such as Thomas Simpson and Peter Philips. Pitch A 415

**Try a viol: Ali Kinder**

Come and have a go. No previous string playing experience required. Viols provided. Suitable for anyone!