

NORVIS XLV 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 singing or 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 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 extensive experience as a performer, teacher and composer. He has played primarily in small ensembles, and in 2012 joined Jacqui Robertson-Wade and Rosemary Robinson to form Trio Filidori. His recorder teaching posts have included Birmingham Conservatoire, Chetham's School of Music and Junior Royal Northern College of Music. From 1979-2010 he directed Birmingham Schools' Recorder Sinfonia. He has composed principally for the recorder, and his work is published in Britain, the Czech Republic and Germany.

The main focus of the class will be on interpretation and style, but with detailed work on technical problems as they arise.

- CPE Bach: Sonata in c minor
(The Baroque Solo Book, LPM Dolce Edition or Baerenreiter BA8079)

Students are asked to prepare all three movements of the prescribed work using treble recorders at A415. This unaccompanied sonata presents technical problems similar to those found in other works originally for flute, such as the Telemann Fantasias and JS Bach Partita. The musical challenges are very different, however, so the main focus of the class will be on style and expression.

Advanced Recorder Tutor: Jane Rumney:

Jane Rumney studied at the Royal College of Music, gaining diplomas in recorder performance and teaching. She is an experienced solo and chamber musician, and has a very successful recorder teaching practice, with her pupils gaining local and national awards.

A Century of Music in Italy 1585-1700

The class will give opportunities for solo and ensemble playing and our technical focus will be baroque articulations. We will also use these pieces to look at how far music progressed over this period..

- Bassano Ricercata Terza (transposed or G recorder version) LPM REP10
- Cima Sonata a 3 LPM CS7 (prepare at least one descant recorder parts and the bass part to if possible)
- Corelli Sonata in F major Opus 5 no 4 (prepare both slow movements and a fast movement of your choice)

Technical work will be taken from Alan Davis: *Treble Recorder Technique* (Novello)

Intermediate Recorder Tutor: Oonagh Lee:

Oonagh Lee studied recorder with Peter Holtslag and Daniel Bruggen at the Royal Academy of Music, and baroque oboe with Frank de Bruine at the Koninklijke Conservatorium Den Haag. She performs regularly in the UK and abroad with many established early music groups including The Hanover Band, Dunedin Consort and Orchestra of the 18th Century. Oonagh is a founder member of recorder quintet Consortium5.

Dresden: The cross roads of Europe

The late 17th century - mid 18th century has been described as probably the most brilliant era in the history of this city, when it played host to some of the most famous and recognised composers and players of the day. This class focuses on the works of some of Dresden's most illustrious visitors and is a platform for examining old and emerging stylistic variations in Europe at this time, with solo and ensemble repertoire.

- Handel Sonata No. 1 in G minor HWV 360 (movements 3 and 4) *Schott OFB 37*, or *Handel Complete Sonatas for Recorder (Faber or Bärenreiter BA 4259)*
- Telemann Partita No. 2 from Kleine Kammermusik (First movement *Siciliano* and Aria 1 *Allegro* - can be played on descant or treble recorder as preferred) (parts and score available for free download):
http://japanese.imsip.info/files/imglnks/usimg/1/1b/IMSLP15783-Telemann_-_Partitas.pdf)

• Contd...

- Rondeau by JS Bach from Fifteen Solos by 18th Century composers pub. Schott ED12216 or The **Baroque Solo Book** Edited by Bernard Thomas. Dolce DOL 111

Ensemble music to include works by Praetorius, Schein and Telemann will be provided by the tutor.

Foundation Recorder– A440 Tutor: Mary Tyers

Mary Tyers is based in North-East England, where she is well established as both a teacher and a performer. She has taught recorders and flute for Newcastle and Durham Universities and frequently performs with local chamber groups and period instrument orchestras. As a member of The Chorus of Royal Northern Sinfonia she also performs regularly at The Sage Gateshead where this seasons' choral programme has been conducted by Paul McCreesh, Laurence Cummings and Nicholas McGegan amongst others.

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 (ie 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

Alan Davis Recorder Master Class A415

The Master Class takes place in an afternoon “Choice of Delights” session; it will be in the form of an open lesson and will not be just for soloists, but will cover every level, so long as the chosen piece of music can be played competently. Technical and stylistic matters will be considered, but above all the class offers an opportunity for students to concentrate on performance and presentation in an informal and supportive atmosphere.

- G F Handel: Sonata in C major (Complete Sonatas: Amadeus BP360 or Baerenreiter BA4259)

Students are asked to prepare two contrasting movements from the prescribed work. This sonata is well known and not technically difficult, so the challenge is to make it sound fresh and alive without resorting to highly personal and idiosyncratic interpretations.

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 the author of the internationally acclaimed ‘Viol Player’ series and founder of Rondo Publishing. She teaches the viol to children and adults throughout UK and runs the Rondo Viol Academy with Alison Kinder. Jacqui plays with various ensembles in the Midlands including Diabolus in Musica and Trio Filidori.

- William Gorton: Twelve Airs for two bass viols, 1701. Nos. 4-7 only. Edited by Donald Beecher & Bryan Gillingham, Published by Dovehouse Editions, Viola da gamba series no.2
- John Jenkins: Pavan No 1 in A minor from Duos for two Bass Viols. (Vdgs 1) Learn both parts. Published by Dovehouse Editions and Fretwork <http://www.amazon.com/Pavan-bass-viols-minor/dp/B001192ONI> mp3 of the music (just to confirm you have the right Pavan!)
- Sainte-Colombe: Concerts a deus violes esgales du sieur Concert III: Le tender Published by Ut Orpheus Edizioni or Société Française de Musicologie in a collection of 67 concert., but music for this may be obtained from the tutor if you do not wish to buy these expensive editions.

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** combines a professional career in education with musicological research and performance as a singer and player of viols and early wind instruments. He is particularly enthusiastic about vocal and ensemble music from the sixteenth- and seventeenth-centuries, where his researches inform his work as an ensemble coach and have led to a number of publications.*

***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 Ferraboscus, Byrd and Jenkins. Meanwhile, students wanting material to practise are invited to apply to the 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 is a regular tutor on the St Colombe viol course in Austria, and on the German lute course at Alteglofsheim. He has contributed articles to Early Music and The Lute, and has edited music for many publishers.

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 “Renaissance Mixed Ensemble” option gives lutenists the opportunity to play with singers and other instruments. If numbers allow, there will also be a second lute technique class in that session.

HARPSICHORD CLASS

Tutor: Ralph Woodward

Ralph Woodward is one of the country's most versatile and communicative musicians. He has played concertos on three instruments, worked in 20 UK cathedrals, six US states and 25 countries, and conducted the London Mozart Players, City of London Sinfonia, The Parley of Instruments, English Chamber Orchestra and Britten Sinfonia. He carries out a wide range of editorial tasks for Oxford University Press and is much in demand as a leader of choral workshops. His choral arrangements are also successful, and have been performed all round Europe and on Radio 4's PM programme. Past projects have included work with Vladimir Ashkenazy, Christopher Hogwood, Emma Johnson, Emma Kirkby, James Bowman and Cradle of Filth..

Students should prepare a French piece written before 1760 and an Iberian piece written before 1760. Generally, it is best to aim for repertoire that is not beyond your reach technically. There will also be an opportunity to work on figured bass accompaniment.

BAROQUE STRINGS CLASS

Tutor: Duncan Druce

Duncan Druce was one of the pioneers of original-instrument performance in Britain. As a founder-member of the Academy of Ancient Music and the Music Party he took part in some of the earliest recordings and performances in the 1970s. Since then he has played with most of the foremost London-based baroque and classical groups.

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):

- Scheidt - Canzonas;
- Biber - Sonatas and Dances;
- Torelli - Ensemble Concertos

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

SOLO 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 not just intended for solo singers – it is for anyone who is interested in developing their singing and is prepared to sing alone in the class. We will work on technical aspects such as breathing, resonance and variety of tone colour as well as on interpretation and questions of style. The singing class will extend throughout both morning sessions if there are sufficient applicants; please indicate if you would like to attend both morning sessions or only one session (either before or after coffee). Students attending only one session per day may have the opportunity to sing twice or three times, depending on numbers; we will inform you of this before the course.

You should be prepared to sing

- a song of your own choice, in any language, written before 1750.
- an Italian song or aria written before 1750, sung in the original Italian (good sources for these include the 3-volume series 'La Flora', published by Wilhelm Hansen, the Associated Board volumes 'A selection of Italian arias', and 'Italian songs and arias, edited by John Glenn Paton, published by Alfred Publishing).
- a passage from a chorus in a baroque choral work (for example, *Messiah*, the Bach Passions or *Magnificat*, or the Vivaldi *Gloria*) which you find challenging to sing.

We will also work on a range of ensemble pieces during the week; music for these will be provided by the tutor.

Note that it will be helpful if you can 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, although depending on applications we may also include a second daily technique class for solo singers and one for lutenists.. 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 Renaissance mixed ensembles (A415)
- Viol players – consorts, bass continuo in trio sonatas (A415 or A440), or Renaissance mixed ensembles (A415)
- Lute players – continuo in trio sonatas (A415 or A440), Renaissance mixed ensembles (A415); lute technique (if numbers allow).
- Harpsichordists – trio sonatas
- Singers –Renaissance mixed ensembles; solo singing technique (if numbers allow)
- Baroque string players – upper line in trio sonatas (A415 or A440), bass continuo in trio sonatas (A415 or A440), Renaissance mixed ensembles (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 “Renaissance mixed ensemble” 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-rated 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 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: Duncan Druce

The orchestra (strings only) will be at A415 and will prepare Bach's *Orchestral Suite in B minor*.

Orchestra music will be available to borrow on the course.

CHOIR

Conductor: Ralph Woodward

The choir will prepare two settings of the *Sanctus* by Bach, and *Lift up your heads, O ye gates* by Blow.

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 Secretary, Jane Beeson, on **01652 678230** or **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 Secretary, Jane Beeson. 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.