

## **NORVIS XLVII - Music List**

29th July to 5th August 2017

The daily programme is as follows, except on Wednesday, when the afternoon is free:

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

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

Lunchtime 'Promenade concert' – an informal performance opportunity

*1st afternoon session* – choir, orchestra or free time

*2nd afternoon session* – 'Choice of Delights' – a wide range of activities, different each day. Information is provided and choices made during the week.

Evening – a concert, lecture-recital or Ceilidh every evening  
a late night 'Epilogue' follows on some evenings.

The music for some classes is given below to indicate the standard of each class and give students the chance to obtain and become familiar with it in advance. If you have any difficulty choosing your class, we will be pleased to advise.

Students normally stay in the same class/group for the whole week.

### **Choir - director: Andrew Fowler**

**J S Bach:** Cantata BWV 150 Nach dir, Herr, verlanget mich,

**Kuhnau:** Tristis est anima mea.

### **Orchestra - conductor: Michael Williamson**

**Fasch:** Overture in G

**Purcell:** Suite from Abdelazar

**J S Bach:** Cantata BWV 150 Nach dir, Herr, verlanget mich,

Both members of the string class and other players of orchestral stringed instruments at A415 are invited to join the orchestra. Music will be provided and can be sent in advance on request.

### **Baroque Strings - tutor: Michael Williamson**

We shall explore the principles of string playing with particular reference to the Baroque period and its style. Starting with awareness of the relationship between bow and string, right hand and left, we shall build on these principles as an ensemble, with the added focus of preparing for the concert performance at the end of the course. Students may also prepare solo repertoire for performance to the group – the tutor can be consulted beforehand about suitable works.

The ensemble repertoire will include:

**Cavalli:** *Canzona a 4 in C*

**Corelli:** *Sonata da Chiesa Op.1, No.2 in E minor*

**Handel:** *Concerto Grosso Op. 3, No. 5 in D minor*

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

## **Harpsichord - tutor: John Treherne**

Students should prepare three pieces as follows:

- A piece by **F Couperin** or **Rameau**  
(for Couperin, Dover editions ASIN BOO144A6GO and BOO1443GTI are good value)
- A movement from a suite by **Henry Purcell** or **Thomas Arne**. There are some nice facsimile editions of the Arne, and the Hogwood edition of the Purcell suites is very clear.
- A piece of your own choice.

It is sensible to select music that you can play comfortably, so we can go into some detail. An introduction to the rudiments of simple figured bass will also be included in the sessions.

## **Lute - tutors: Martin Eastwell, Stewart McCoy**

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

A small selection of graded solo pieces to be studied will be available to download from January at [www.martineastwell.com/downloads](http://www.martineastwell.com/downloads). Students are asked to prepare at least one piece from this list, together with a second piece either from this list or of your own choice. If you need advice on this, or any other matter, please contact the tutor at [eastwellm@mac.com](mailto:eastwellm@mac.com)

In the second morning session, there will be a second lute technique and repertory class. Alternatively, the "Voices and Instruments in Consort" option gives lutenists the opportunity to play with singers and other instruments.

## **Singing - tutor: Clare Griffel**

**The 1st session 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 and stylistic advice and individual coaching, in a friendly and supportive setting.

Students should be prepared to sing two or three pieces of their own choice, as follows:

- One English lute song
- Two other songs written between 1600 and 1750, 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, Clare will be happy to provide suggestions and advice: email her directly [clare@griffel.org](mailto:clare@griffel.org) or contact the Administrator.

**The 2nd session class** will focus on singing in a small ensemble, and is open to all course members, whether or not they have elected to take the singing class in the first session. We will work on tuning, style and quality of sound, exploring repertoire taken mainly from the English madrigal tradition. Exact choice of music will depend on the balance of voices in the class; once this is clear, music will be sent to participants a short time before the start of the course to allow time for preparation.

## Recorders

### **Solo Recorder - tutor: Alan Davis**

**Handel:** *Sonata in D minor* (Complete Recorder Sonatas – Bärenreiter 4259 or Amadeus BP 360)

The solo recorder class is intended for confident players with a good level of fluency in both fingering and articulation. Technical issues will be addressed as they arise, but the main focus of the class will be interpretation and style. The Handel sonatas are of only moderate technical difficulty and do not pose any major stylistic problems but they are the cornerstone of the baroque solo recorder repertoire, and more importantly are music of the very highest quality. They thus repay regular study and frequent re-appraisal. Students are invited to prepare the complete D minor sonata (seven movements) for detailed study, but should be familiar with all six sonatas.

### **Other Recorder classes - tutors:**

**Jane Rumney, Oonagh Lee, Mary Tyers**

The repertoire for the other recorder classes will include the following:

- **An exploration of some of Telemann's most varied and inspirational woodwind writing;**
- **An introduction to some of the beautiful solo baroque repertoire of the French court of Louis IV;**
- **Developing interpretation and technique through a study of Marcello's Sonata in F and some of Morley's Canzonets.**

*If you have a particular preference, please indicate this on your application form, and if you are new to NORVIS, please indicate your playing level/experience. Taking these comments into account, students will be allocated to groups by the tutors to ensure viability and balance, and will receive communication about allocations as early as possible. More details about repertoire and how to purchase it will be given then. Further information can be obtained by contacting the administrator who will direct your query appropriately.*

### **Solo Recorder Masterclass - tutor: Alan Davis**

This takes place once during the week as an afternoon "Choice of Delights" session. It will be at A415 and takes the form of an open lesson for a maximum of five performers and an unlimited number of observers.

Performers are invited to prepare

**Telemann:** *Sonata in C major* from *Essercizii Musici* (Schott OFB103 or No 6 in Musica Budapest EMB13542)

## **Viols**

### **Solo Viol - tutor: Jacqui Robertson-Wade**

**Christian Herwich:** *A Ground. Ruggiero* From *Solo-Musik für Viola da Gamba* (Edition Baroque eba 2141)

**Baldassare Galuppi:** *Sonata à Viola da Gamba G Dur - Presto* (Third movement). (Edition Güntesburg. Erstausgabe G275)

**Marin Marais:** *Pièces de Viole, Quatrième Livre, 1717; Duexième Suite a III Violes in G major: Sarabande* (page 123 part 1, page 124 part 2); *Muzette Legerement* (pages 131, 133 part 1, pages 132, 134 part 2). Choose either part 1 (left page) or part 2 (right page).

### **Consort Viols - tutors:**

**Elizabeth Dodd, Andrew Fowler, Alison Kinder, Susanna Pell**

Players at all levels are welcome and we aim to have four groups of players who are well matched in experience. Matters of technique will be discussed such as arise from the consort music of composers such as Coprario, the Ferraboscas, Byrd and Jenkins. Students wanting material to practise are invited to contact the Administrator. If you have not been to NORVIS before, please 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**

Richard & Vivien Jones, makers of renaissance viols, will visit for one day during the week. On that day there will be opportunities for viol players of all standards to try out and be coached on renaissance viols, 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 - this would be in addition to instruments used for the rest of the week.

### **Viol Master Class - tutor: Jacqui Robertson-Wade**

This takes place once during the week as an afternoon "Choice of Delights" session and is in the form of an open lesson. It is for players at any level, so long as the chosen piece of music can be played competently.

Players should prepare a piece of their own choice, not longer than 4 minutes, which may be from the music set for the Solo Bass Viol class. Other sizes of viol may also be used.

Listeners are welcome.