

NORVIS 2018 – 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 speak to 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 29th JULY

Playing to a ground bass: Jane Rumney

In this session we'll be looking at and working with original ground bass sources to both play them and devise our own new versions. Come and have some fun exploring and trying out some ideas. All are welcome – recorders, viols, strings, voices too. Absolute beginners to true pros welcome! Pitch A = 440

Holborne Pavans, Galliards and Aires: Oonagh Lee

Come and play through the fantastic Holborne dances! Open to all recorders – confident sight-reading will be required. Pitch A = 440

Bach – The Art of Fugue: Jacqui Robertson-Wade

This is the Choice of Delight for viol and baroque string players who would like to play arrangements of the music of J. S. Bach. The arrangements have been transposed into friendly keys, but require a good standard of sight reading and playing. Depending on numbers, we may have a session where parts are doubled. The sonority and clarity of the viol consort lends itself well to the complexity of the part writing. Music can be seen in advance – please see the tutor. Pitch A = 415

Baroque dance – the 18th century ballroom minuet: Elizabeth Dodd

The minuet as danced in the ballroom (as opposed to the opera) – this class will be of interest to anyone who plays minuets and would like to know how they were danced. Please wear shoes with a fairly soft sole - a small heel is helpful.

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.

Josquin's Stabat Mater: Richard Mackenzie

In this session we will look at Josquin de Prez's 'Stabat Mater dolorosa' and also 'Comme femme desconfortee' by Gilles Binchois. All soft instruments – recorders, viols, lutes – are welcome, together with singers. Pitch will be A = 440. Modern parts will be provided, parts or scores as required, embellished & simplified parts also, and tablature lute parts will be available.

"To sing to the lute and viols": Martin Eastwell

We will be working on a selection of part songs by John Dowland and some of his lesser known contemporaries such as Thomas Ford and Thomas Campion. All of the songs can also be performed as solo songs with lute and (optional) bass viol – please let the tutor know in advance if you would like to have a go at this, so that we can set some time aside!

MONDAY 30th JULY

Try a baroque flute: Mary Tyers

As last year, the Early Music Shop are very kindly bringing along some flutes for us to try, but if you have your own please bring that as well. We will (hopefully) divide into two groups – people with some experience of playing flute and complete beginners. Then investigate tone production, fingering and play some simple tunes and duets. A = 415/440

Renaissance dance: Elizabeth Dodd

We will go through the standard 16th century dance repertoire: pavans, galliard, almaines and bransles. This should be of interest to all instrumentalists who play these dances and would like to know how they were danced. Please wear soft soled shoes with little or no heel.

Polychoral Splendours: Ali Kinder and Andrew Fowler, with Richard and Vivien Jones

We will explore three pieces for three 'choirs' (12 parts) by Guerrero and Hassler, performing on renaissance viols, renaissance recorders and voices. Two sets of Richard Jones renaissance viols will be available, and a consort of renaissance recorders. Players and singers need to be able to hold a part, although there will be some doubling of voices/instruments. Pitch: A=440. Suitable for recorders, viols, singers.

A basic introduction to harpsichord maintenance: John Treherne

This will be a question-and-answer session for owners of harpsichords, spinets etc who would like advice on keeping their instruments in good order. No special equipment required – John will bring everything needed.

TUESDAY 31st JULY

Three Part Recorder Ensemble: Alan Davis

Music will include Alan Davis: Merely Players and Fantasias by Byrd and Gibbons.

This class is intended for around 12 to fifteen players: ideally four each of descants, trebles and tenors doubled an octave lower by tenor, bass and great bass respectively. The music is not difficult, but requires close attention to details of dynamics, articulation and particularly rhythm. A = 440

Ensemble skills: Oonagh Lee

Playing within an ensemble is about so much more than playing the right notes in the right place. This session aims to deliver practical advice about ensemble playing and effective techniques for improving rehearsal. Open to players of all instruments (recorders, viols, strings) at an intermediate/advanced standard. Please come in a pre-formed and rehearsed ensemble, although harpsichordist is provided if required. Max 4 ensembles. Time will be divided equally between ensembles so please come prepared to watch and learn from your fellow musicians! A = 415

Dances from Terpsichore: Mary Tyers

Using the 400th anniversary of the publication of Praetorius's De Organographia as an excuse, we will explore a selection of dances from Terpsichore. Bring your renaissance recorders if you have them. A = 440

Renaissance band: Ali Kinder

For all sizes and species of renaissance winds and strings. We'll be looking at music from Johann Hermann Schein's collection Banchetto Musicale. A = 440

The Scottish viol: Susanna Pell

In this part presentation, part practical session Susanna will tell the story of an extraordinary viol and her explorations into the kind of music it might have played. Anyone is welcome to attend but viol players are encouraged to bring instruments and to join in the fun of plundering the Scots fiddle repertoire to discover a whole new wealth of tunes and to find ways of adapting them to the viol. A = 415

THURSDAY 2nd AUGUST**Try a lute: Martin Eastwell**

No experience of plucked instruments required. A short talk, followed by a practical session in which you can try your hand at playing one of the most important instruments of the Renaissance.

Guided walk – Low Burnhall Woods: Mary Tyers

Less than 2 miles from the city centre Low Burnhall was purchased by the Woodland Trust in 2010 and consists of a patchwork of habitats which together create a tranquil haven for people and wildlife. Expect stunning views, meadows, young woodland, stone and willow sculptures and a riverside walk. Approx 2 ½ miles, one steepish ascent. Sturdy shoes and long trousers recommended. We will car share to get there.

Aspects of Improvisation: Alan Davis

This class is for a maximum of twelve treble recorder players, and will include improvisation on a ground bass, adding appropriate ornamentation to a slow movement in both French and Italian styles and free improvisation (both solo and ensemble) with no stylistic restrictions. A = 440

Viol masterclass: 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 A = 415 if playing with harpsichord.

Madrigals by Michael East: Ali Kinder

Pieces from Michael East's Fourth Book, published in 1618, including a fabulous 6-part setting of When David Heard. For voices and viols. A = 415

Danserye: Richard Mackenzie

We will look at a selection of pieces from Tielman Susato: Danserye (1551). All instrumentalists welcome. Modern parts will be provided, parts or scores as required, embellished & simplified parts also, and tablature lute parts will also be available.

The dance selection will be published before the session itself. Dancing will not be coached by the tutor, but if any volunteer dancers who are familiar with the steps would like to attend then you are, of course, most welcome.

A = 440

L'Art de Toucher le Clavecin: John Treherne

Introduction to playing the harpsichord - a relaxed and informal session for pianists interested in trying a new skill.

FRIDAY 3rd 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. A = 440

Recorder masterclass: Alan Davis

Repertoire - Handel: Complete Sonatas for recorder and continuo. Recommended editions: Amadeus, Baerenreiter, Musica Budapest

This class is for a maximum of five players and an unlimited number of observers. Participants are invited to prepare two contrasting movements from any one of the six Handel recorder sonatas. Continuo accompaniment will be provided by Tim Harper (harpsichord) and Jacqui Robertson-Wade (baroque 'cello).

Technical matters will be addressed as they arise, but the main focus of the class will be on performance issues with particular attention to stylistic propriety and communication both with the audience and within the ensemble. A = 415

Sound workshop: Oonagh Lee

Good sound is the foundation upon which we base everything else. It's one of the things we enjoy most about listening to our favourite performers, and something we all aspire to achieve. This session aims to work on all aspects of sound, including support, relaxation, breath control and vibrato. Musical exercises and excerpts will be provided. Please also bring a movement of a Sonata or short piece you would like to work on from a sound perspective. For a maximum of 8 players of recorders of any size. A = 440

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!

17th-century music for violins and viols: Elizabeth Dodd

An opportunity for viols and baroque strings to join together to play 17th century string music which is ideally suited for that combination of instruments. A = 415

"La Fleur des Chansons": Martin Eastwell

This session will explore the remarkable expressive range of the C16th chanson, looking at works by Josquin, Lassus, Crequillon, Sandrin, Willaert, Arcadelt and their contemporaries. For singers, viols and lutes (tablature parts provided). Standard moderate. A = 415