

NORVIS XLVIII Music List

28th July to 4th August 2018

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 or *NORVIS Baroque* orchestra or free time

2nd afternoon session – ‘Choice of Delights’ – a wide range of activities, different each day, with choices made during the week

Evening – a concert, lecture-recital or Ceilidh, usually followed by an Epilogue (no Epilogue Wednesday or Friday).

The music for each technique class and some second session classes is given below, in alphabetical order of instrument. This gives course participants the chance to obtain in advance the music to be studied, so that they can be familiar with it. It is also an indication of the standard of each class. If you have any difficulty choosing your class, the tutors will be pleased to advise.

Participants normally stay in the same class or group for the whole week.

1st and 2nd session choices can be for different instruments.

Choir - director: Andrew Fowler

Pachelbel: Jauchzet dem Herrn (double choir)

Buxtehude: Membra Jesu Nostri (SSATB solists, choir, 2 violins, viols, continuo.)

The NORVIS choir will be presenting these two fine works which we are sure singers (and players) will enjoy.

With repairs to Bede Chapel taking place this summer, plans for a ‘Monteverdi’s Northumbrian Vespers’ programme have been postponed.

NORVIS Baroque - orchestra at A=415 - director: Michael Williamson

Handel: Overture to Agrippina

Vivaldi: Concerto Alla Rustica

Telemann: Concerto for Recorder and Flute in E minor (TWV 52:e1)

Albinoni: Concerto a Cinque Op 5 no 1

Handel: Concerto Grosso Op 3 No 5

Other players of orchestral stringed instruments at A=415 as well as members of the string class and 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.

Ideally students will have baroque style instruments, but nobody should be prevented from applying for the class because they do not have one. It may be possible to hire a baroque instrument or to use a modern instrument tuned down to A=415. Please enquire.

The ensemble repertoire will include:

Giovanni Voss: Concerto Grosso Op 4 No 11 in E minor (1727)

Giovanni Legrenzi: La Cetra Sonata Secondo a 4 (1673)

Johann Rosenmüller: Sonata 7 a 4 (1682)

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:

1. A piece by **F Couperin** or **Rameau**

(for Couperin, Dover editions ASIN BOO144A6GO and BOO1443GTI are good value)

2. 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.

3. 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 and Richard MacKenzie

The lute class is organised on a flexible basis according to the needs of the students. Topics will include solo repertoire, technique, harmonic awareness and continuo playing, and ensemble playing skills. A selection of graded solo pieces to be studied is available to download from 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.

In the second morning session, there will be a second lute technique and repertoire class. Alternatively, lutenists have the opportunity to play with singers and instrumentalists in the Voices and Viols class or with a Trio Sonata group.

Recorder

Advanced Recorder Repertoire A

Music for unaccompanied recorder - tutor: Alan Davis

Van Eyck: Der Fluyten Lusthof Vol 1 (*preferred Edition XYZ Amsterdam*)

- No 8** **Pavan Lacrimae**
- No 15** **Fantasia and Echo**
- No 27** **Engels Nachtegaeltje**

At least two more pieces from the same volume chosen by the student.

The class will study in detail the prescribed pieces. This will include not only playing Van Eyck's own variations but also simple techniques and strategies for improvising new ones in an appropriate style.

Basic work will be done using standard modern/neo-baroque descant (soprano) recorders, but there will be opportunities to try Ganassi style descants and G trebles (anachronistic for Van Eyck but very effective) both at A=466 and at A=415, and also a mid-17th century style instrument of a type that Van Eyck would probably have played.

Advanced Recorder Repertoire B

Treasures of the Baroque Concerto - tutor: Oonagh Lee

The variety and virtuosity of the recorder concerto in the 18th century is a treasure trove for the modern day player. This class focuses on developing a soloistic style of performance and a strong technical foundation on which to do so.

Baston: Concerto no 4 in G Major for descant recorder and orchestra (piano reduction) (*Schott OFB1044*) - *Complete*

Sammartini: Concerto in F Major for descant recorder and strings (piano reduction) (*Schott OFB 1021*) - *2nd movement only*

Boismortier: Concerto no 3 in F major for five treble recorders

Web edition only <http://hz.imslp.info/files/imglnks/usimg/4/4c/IMSLP465498-PMLP462541-Boismortier-op.15-Bfl.pdf> - *movements 1 and 2 only (pages 28-33)*

Parts will be assigned.

Both advanced classes have the expectation that students are willing to play solo for substantial extracts from the repertoire set. They are intended for confident players with a good level of fluency in both fingering and articulation and much of the teaching will be in a masterclass format. Technical issues will be addressed as they arise, but the main focus of the class will be interpretation and style.

Intermediate Recorder Repertoire A **Approaches to Ensemble Playing - tutor: Jane Rumney**

A class where we will consider how to listen and play more effectively together. Particular emphasis will be given to articulation and how to blend and match within your ensemble.

Telemann: Trio sonata in F for 2 trebles and basso continuo (*Amadeus BP 2441*)
please prepare movements 1) Affettuoso and 2) Allegro

Scarlatti: Sonata in F major for 3 treble recorders (*Moeck 1036*)
please prepare movements 1) Adagio and 2) Allegro

We will cover further movements if time allows.

Intermediate Recorder Repertoire B **Tackling twiddly bits and indulging your bass instincts -** **tutor: Mary Tyers**

Barsanti: Sonata III in G minor (From *Francesco Barsanti, Complete Original Recorder Sonatas, pub. Dolce DOL 126*) (NB only one flat in the key signature!)
Adagio – Allegro – Largo – Minuet (omitting Gavotta)

In addition to exploring the interpretation of this beautiful sonata we will focus on developing practice techniques for mastering baroque passage work and playing/appreciating the role of the bass line as a partner (please bring along your bass recorder if you have one). If time permits we may also look at appropriate movements from some of the other sonatas by Barsanti.

The intermediate classes are of a similar standard but studying different areas of the recorder repertoire. Students should select the class with the repertoire with which they would feel most comfortable. Technical issues will be addressed and there will be limited expectations of playing solo in the class.

Foundation Recorder - tutor to be arranged

A separate class for foundation level players will be considered if there is sufficient demand. Please use the Musical Comments box on the application form to indicate which instruments you play, your level of proficiency and pieces or books you are currently studying. We would be happy to talk with you if you are considering this class.

Solo Recorder Masterclass - tutor: Alan Davis

This takes place one afternoon during the week as a “Choice of Delights” session and takes the form of an open lesson for a maximum of five performers with an unlimited number of observers. Pitch will be A=415 and Jacqui Robertson-Wade and Tim Harper will provide continuo accompaniment.

Performers are invited to prepare all movements of

Handel: Sonata in C (*Bärenreiter BA4259, Editio Musica Budapest EMB13405 or Amadeus BP360*)

Singing - tutor: Clare Griffel

1st session - 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 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 or contact the Administrator.

2nd session - Voices and Viols Singers and viol players will work together on the rich renaissance repertoire for voices and viols. Pieces may include verse anthems, madrigals and consort songs. This class will be suitable for all voices and all sizes of viols, with lutenists also welcome.

Again, please contact Clare or the Administrator if you would like suggestions for music to prepare, or if you have particular pieces you would like to suggest.

Viols

Solo Viol - tutor: Jacqui Robertson-Wade

Marin Marais: Selected pieces from Pièces de Viole, Quatrième Livre, 1717
[http://imslp.org/wiki/Pièces_de_viole_Livre_IV_\(Marais_Marin\)](http://imslp.org/wiki/Pièces_de_viole_Livre_IV_(Marais_Marin))

Page 66 La Tourneuse No 71

Page 86 La Reveuse No 86

Duexième Suite a Trois Violes in G major

Rondeau part 1 page 129, part 2 page 130 Choose either part 1 (left page)
or part 2 (right page).

J. S. Bach: Prelude and Gigue from Suite in C major, transcribed from Suite in G major for cello BWV1007 (*Rondo Publishing RP087*)

C. F. Abel: Zwei Berliner Sonaten (*Güntersberg G090 (WKO 150)*)
Sonata II (E minor) Siciliano, Allegro

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 intend to bring their own renaissance viols to the course, though this would be in addition to the instrument you will need 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 individuals or duets 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 on any size of viol(s).

Listeners are welcome.