

# NORVIS XLIX Music List

27th July to 3rd August 2019

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** – small groups, 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, followed by an Epilogue on Sunday, Monday, Tuesday and Thursday.

An introduction to the second session groups is given below, and while participants normally stay in the same class or group for the whole week, some changes can be accommodated if requested in advance.

The music for each technique class follows, 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.

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

## Choir - director: Andrew Fowler

### **Monteverdi's Northumbrian Vespers**

*Vespers for the Feast of Oswald, King and Martyr* to include

- Vesper Psalms by Monteverdi, from *Selva Morale e Spirituale* (1641/2)
- a polychoral Magnificat by Gabrieli
- music by William Smith of Durham
- some Northumbrian music

The choir will be at A=440, and there will be opportunities for players of baroque strings, recorders, plucked strings and brass to play with them. Instruments will need to be at A=440.

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

**Vivaldi:** Concerto in G minor

**Avison:** Concerto Grosso No 5 in D minor after Scarlatti

**Albinoni:** Concerto à Cinque No 5 in A minor

**Brescianello:** Chaconne in A

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.

## Second morning session - ensembles

In this session, the emphasis is on developing ensemble skills rather than individual technique. With the exception of the Directed Recorder Ensemble, players are expected to be able to sight-read (or prepare) their parts. Music is chosen by members of the group, either in advance or from the extensive NORVIS music library, with help from tutors as required. You are recommended to choose music within your technical grasp so that everyone can have a satisfying session. Each ensemble will be tutored for around half of the time.

This year we hope to give some people the opportunity to change groups, and possibly instrument too, half way through the week. For instance, you may like to play keyboard in trio sonatas for three days and recorder or viol, or sing, for the other three days. Or if you are a viol player, you could opt for Voices and Strings for half of the week and Viol Consorts for the other half. Other ensembles will stay together for the whole week. Please use the Comments box on the application form to tell us your aspirations and we will try to give everybody a satisfying experience: all requests will be considered and will be accommodated wherever possible, provided they result in viable groups.

**Baroque Chamber Music** can include trio sonatas, quadros (three melody parts and basso continuo), or cantata movements for voice with instrumental obbligato. This option is suitable for competent melody line players (violin, recorder, flute, oboe and sometimes viol or bassoon) and solo singers, and for keyboard, lute/theorbo and bass instrument players. Please contact the Administrator if you would like more information.

**Directed Recorder Ensemble** will, as the name suggests, be directed all the time by a tutor. It is intended for recorder players who would like a little more help either in holding a part or in playing a less familiar instrument in a group situation. There may be more than one person to a part.

**Lute Ensemble** will explore music for several lutes playing together and address technical issues that arise.

**Recorder Consorts** will be groups of (normally) four to six players, each having their own part. The focus will be on the interpretation of the music chosen, bringing it to life whether it is simple or challenging in terms of technique.

**Viol Consorts** will be groups of (normally) four to six players, each having their own part. The focus will be on the interpretation of the music chosen, bringing it to life whether it is simple or challenging in terms of technique.

**Voices and Strings** will explore the extensive but not necessarily well known repertoire of consort songs and verse anthems. There will probably be a voice and an instrument for each part and additional tutoring will be given as needed.

## First morning session - technique

### 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:

**Gabrielli:** Canzona a 4 C194

**J. C. Pez:** Gavotte from Suite in A minor

**Boyce:** Symphony No 1 in Bb

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

**1) Core repertoire:** all students to prepare

**Francois Couperin:** Passacaille from Ordre 8 (*Ed Gilbert: Heugel edition*)

**2) Own choice:** any two or three pieces from

- **Louis Couperin:** any chaconne from Pieces de clavecin (*Editions L'Oiseau Lyre*)

- Any piece from **Parthenia** (Stainer and Bell) or the **Fitzwilliam Virginals Book** (*Dover Edition*)

- **Scarlatti:** any sonata

### 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 repertory, technique, harmonic awareness and continuo playing, and ensemble playing skills. A collection of graded solos pieces and duets is available to download from the NORVIS website. 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 tutors at [eastwellm@me.com](mailto:eastwellm@me.com) or [chalumeau.mackenzie@gmail.com](mailto:chalumeau.mackenzie@gmail.com)

In the second morning session, there will be a second lute technique and repertory class. Alternatively, lutenists have the opportunity to play with singers and instrumentalists in Voices and Strings or a Baroque Chamber group.

# Recorders - four classes and Master Class

## 1) Advanced Recorder (A=415) - tutor: Chris Orton

**G. Ph Telemann:** 'Suite in A minor' for Recorder and Strings

*(Amadeus BP731 - reduction for recorder and keyboard)*

**J.S Bach:** Sonata for recorder in G minor BWV 1034 *(Universal Edition ED 30382)*  
Sonata in E minor for flute *(any urtext edition of the original flute sonatas)*

These two classics of the recorder repertoire will provide endless possibilities for study - requiring a firm command of technique, as well as a good understanding of various national styles, we can explore affect and rhetoric, action, musical tension and relaxation, ornamentation and the physical techniques that we can use on the recorder to speak the music. The class will be at A=415, and those who wish to play the Bach in the original key can play it on voice flute if they wish.

## 2) Advanced Recorder (A=440) - tutor: Oonagh Lee The Italian Connection

**Francesco Barsanti:** Sonata 4 in C minor *(Dolce Edition Dol 126)*  
Movements 1 and 2.

**Arcangelo Corelli:** La Follia *(Schott OFB 121)*  
Adagio and Allegro only (to bar 96 or bar 128 as preferred)

**Giuseppe Sammartini:** Trio Sonata 6 in D Minor  
from 12 Sonatas for two recorders and continuo, volume 2 *(Schott OFB 82)*  
Adagio and Allegro

In early 18th Century Britain Italian music and musicians were immensely fashionable and popular. In this class we will explore three works by three different composers who were intimately connected with the UK. The contrasting technical challenges associated with each of these pieces will form the basis for the class, with a particular emphasis on achieving confident finger work and articulation.

*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.*

### 3) Intermediate Recorder Repertoire A - tutor: Jane Rumney

#### Handel: Sonata in F major and Sonata in G minor

Handel is core repertoire for most recorder players. We will take the time to study these sonatas by Handel in detail, looking at the technical requirements to produce a fine sound, breath control to improve our phrasing and approaches to ornamentation to refine our performance. Ideally students should familiarise themselves with both the recorder part and the bass line (played on treble) of the sonatas, but familiarity with the bass clef is not essential.

### 4) Intermediate Recorder Repertoire B - tutor: Mary Tyers

**The Division Flute, Vol. 1** (*Amadeus BP 710*) Please prepare Pauls Steeple, Greensleeves to a Ground and A Division on a Ground by Mr Finger

#### Telemann: Duett (*Schott OFB 99*)

The first volume of The Division Flute was published in London in 1706, aimed at the growing market of amateur recorder players. Much of it is based on The Division Violin (1684) and the use of a ground bass is a significant feature. We will look at the historical background of these attractive and enduringly popular tunes, develop an engaging interpretation of them and, maybe, try our hand at writing a division of our own. Technical concerns regarding tone, dexterity and articulation will be addressed as they arise.

The Telemann Duett will provide a contrast in period and style, giving us the opportunity to enjoy some duet playing and focus on ensemble skills. All of the pieces happen to be in flat keys, so we will also 'blitz' those pesky Bb and Eb cross-fingerings.

*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. **Pitch for both classes is A=440.***

### Recorder Master Class - tutor: Chris Orton

This takes place once during the week as a "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 or pitch of recorder. Continuo accompaniment will be available.

Listeners are welcome.

## **Singing - tutor: Andrew Fowler**

This inclusive class is for anyone who wishes to improve their technique and ability as a singer. It is not only for soloists! There will be an emphasis on technique - breathing, tone production, intonation, etc - and singing together. Part songs from the Renaissance will be provided by the tutor.

Members of the class may wish to take advantage of supportive masterclass-style coaching opportunities, in which case they are asked to prepare one or more of the following items:

- 1) An aria by **Vivaldi**, sung in Latin:  
Soprano/Tenor: Nulla in mundo pax sincera  
Alto/Baritone: Stabat mater
- 2) An aria by **Handel**, sung in Italian:  
Any aria from Rinaldo or Iulio Cesare
- 3) A lute song or consort song by **Byrd or Dowland**

Any edition of the music is acceptable. Please bring extra copies (photocopies, if necessary) for the accompanist and tutor.

## **Viols - four classes, renaissance viols and Master Class**

### **1) Solo Bass Viol - tutor: Jacqui Robertson-Wade**

**F. Couperin** Les goûts réunis  
Troisième Concert: Sarabande

[http://ks4.imslp.info/files/imglnks/usimg/9/91/IMSLP29449-PMLP65940-couperin\\_gouts-reunis.pdf](http://ks4.imslp.info/files/imglnks/usimg/9/91/IMSLP29449-PMLP65940-couperin_gouts-reunis.pdf)  
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**J. Schenck** L'Echo du Danube: Sonata II Adagio, Gigue, Corrente

Facsimile edition pages 10 - 12: [http://hz.imslp.info/files/imglnks/usimg/a/a4/IMSLP112927-PMLP230518-Schenck Echo du Danube 6 sonatas v da gamba.pdf](http://hz.imslp.info/files/imglnks/usimg/a/a4/IMSLP112927-PMLP230518-Schenck_Echo_du_Danube_6_sonatas_v_da_gamba.pdf)

or modern edition pages 1 - 3:

<http://hz.imslp.info/files/imglnks/usimg/4/4d/IMSLP449739-PMLP230518-Schenck-Op9n2-Vdg.pdf>

**G.F. Telemann Fantasia No 11 Grave** from 12 Fantasias for Viola da Gamba Solo

[http://ks4.imslp.info/files/imglnks/usimg/b/b1/IMSLP420308-PMLP677280-telemann\\_fantasias\\_para\\_gamba.pdf](http://ks4.imslp.info/files/imglnks/usimg/b/b1/IMSLP420308-PMLP677280-telemann_fantasias_para_gamba.pdf)

## **2, 3, 4) Consort Viols**

**- tutors: Elizabeth Dodd, Alison Kinder, Susanna Pell**

Players at all levels are welcome and we aim to have three groups of players who are well matched in experience. Matters of technique will be discussed as they 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 a "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.