



NORVIS 2024 MUSIC LIST (Version 3)

MUSIC LIST V. 2 (17.3.24/ML) CHANGES IN RED – John Treherne's harpsichord class repertoire.
MUSIC LIST V. 3 (28.3.24/ML) CHANGES IN BLUE – Annabel Knight's recorder class repertoire

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 Recorder Ensemble or free time for informal playing
- 2nd afternoon session** – 'Choice of Delights' – a wide range of activities, different each day, with choices made during the week
- Evening – a concert or lecture-recital, followed by an Epilogue on Sunday, Tuesday and Thursday.

An introduction to the **second session groups** is given later in this document; participants will normally stay in the same class or group for the whole week.

The music for each **first session 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.

First morning session – technique

Baroque Strings - tutor: Michael Williamson

E. F. Dall' Abaco: Concerto Grosso in D Op. 5 No. 6
Geminiani: Concerto Grosso Op. 3 (1755 revision) No. 4
Vivaldi: Concerto for 4 violins in B minor RV 580
François Couperin: Les Gouts-Réunis Second Concert

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. Students may

also prepare solo repertoire for performance to the group - the tutor can be consulted beforehand about suitable works.

Baroque style instruments are preferred 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 baroque bow with a modern instrument tuned down to A=415. Please enquire.

The tutor will provide all the music required and will send it in advance if requested.

Harpichord – tutor: John Treherne

Harpichord students are asked to choose and prepare two contrasting pieces by English virginalists and two by Francois Couperin.

Lute – tutor: Richard MacKenzie

The lute and guitar class is organised on a flexible basis according to the needs of the students. Topics will include solo repertory, technique and ensemble playing skills. A collection of graded solos pieces and duets will be available to download from the NORVIS website. Students may prepare one or multiple pieces from this list, together with a piece or pieces of their own choice. If you need advice on this, or any other matter, please contact the tutor at chalumeau.mackenzie@gmail.com. Modern guitarists who are curious about the lute or early guitars are welcome to both sessions.

Technical studies will be derived from:

Stefan Lundgren: *Method for the Renaissance Lute*

Free download available at https://storage.googleapis.com/lisa-files/wp-content/uploads/tree-files/Renaissance-Method_english.pdf

Additional repertoire recommendations:

Lynda Sayce: *Beginners' Lessons*

Available FREE on The Lute Society website, an excellent musical and pedagogical resource.

Recommended Lute Society publications:

58 Very Easy Pieces, 40 Easy to Early Intermediate Pieces, 70 Easy Intermediate Pieces, Lessons for Lute, Hans Newsidler's Das Erst Buch (plus CD), 158 Early Cinqueto Preludes and Ricercars for Renaissance Lute, 114 Early to Intermediate Pieces.

Recorders – four classes, plus a masterclass during the week

*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.

The **intermediate** classes are of a similar standard to each other 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 but there will be limited expectations of playing solo in the class. Pitch for both is A=440.

1) Advanced Recorder – tutor: Chris Orton

Composer focus: Michel Blavet 1700-1768

We will spend the week studying two beautiful and stylistically contrasting sonatas, originally for the flute, by the French composer Michel Blavet. Lush harmonic progressions, drama, rhetorical gestures, and passion abound in both these sonatas! In this class, attendees are expected to feel comfortable playing for extended periods of time, solo, in front of the other class members, in an informal 'masterclass' format. This is done in a friendly, encouraging, and mutually supportive atmosphere of exploration and joy in music-making.

Sonata in D minor op.3/2 for alto recorder and continuo, published Doblinger DM1221

Sonata 4, op. 2, 'La Lumague' for recorder and continuo ed. Ursula Schmidt Laukamp published Robert Lienau Musikverlag RL40360

NB: This class is now open to A=440Hz recorder players - there is no need to own nor have access to a A=415Hz instrument. However, players who wish to play in this class on their A=415Hz recorders may continue to do so, and voice flute players can also play both pieces above (in their original keys and from facsimile) which can be downloaded here free of charge:

[https://imslp.org/wiki/6_Flute_Sonatas%2C_Op.3_\(Blavet%2C_Michel\)](https://imslp.org/wiki/6_Flute_Sonatas%2C_Op.3_(Blavet%2C_Michel))

[https://imslp.org/wiki/6_Flute_Sonatas%2C_Op.2_\(Blavet%2C_Michel\)](https://imslp.org/wiki/6_Flute_Sonatas%2C_Op.2_(Blavet%2C_Michel))

2) Advanced Recorder – tutor: Annabel Knight

Any descant or tenor recorder. Pitch: A=440Hz.

Van Eyck: The English Nightingale and O slaep, o zoete slaep.
As well as divisions for ensembles, including arrangements by the tutor.

We will explore Van Eyck's solo recorder variations on two contrasting and well-known tunes. The ever-popular 'English Nightingale' is one of Van Eyck's most engaging pieces, offering the chance for the performer to play freely with the idea of mellifluous birdsong. The beautiful song 'O slaep, o zoete slaep' - also known in England as 'Farewell Dear Love', from a song setting from 1600 by Robert Jones – is the only song used by Van Eyck which also appears in a Shakespeare play. Our sessions will combine close work on the tricky technical aspects of finger and tongue co-ordination,

alongside more expressive details of phrasing, breathing and developing character. We will also delve into the origins of the melodies, discovering other instrumental settings from the same time period and earlier, and listen to modern day recordings.

We will also look at divisions for ensembles, including my own arrangements of Van Eyck's 'English Nightingale', 'Greensleeves to a Ground', and 'Jonny Cock Thy Beaver'.

Recommended edition of Van Eyck's Der Fluyten Lusthof:

Van Eyck: Der Fluyten Lusthof – ed Thiemo Wind Vol 1 (English Nightingale) and Vol 2 (O slaep, o zoete slaep') published by XYZ

Or

Van Eyck: Der Fluyten Lusthof – ed Michel/Teske - Vol1 (English Nightingale) and Vol 2 (O slaep, o zoete slaep') published by Amadeus

The editions of my own arrangements can be ordered from
<https://ak-music.co.uk/>

Greensleeves to a Ground AK Edition SE-02

Divisions on a Scots Ground SE-14 (Jonny Cock Thy Beaver)

English Nightingale SE-07

3) Intermediate Recorder Repertoire A – tutor: Jane Rumney

This year we will compare movements from two Handel Sonatas.

Handel: Sonata in A minor, focussing on movements 1 (Larghetto) and 4 (Allegro); and ***Handel: Sonata in C major***, movements 1 (Larghetto) 4 (Tempo di Gavotta) and 5 (Allegro) we will study the application of breath control in the development of sound production and control of phrasing. We will also work at baroque articulations, with a particular emphasis on *d'//* this year.

Solo Music/ please prepare in advance

Handel: Sonatas in A minor and C major The Complete Handel Sonatas Faber Music (or any other edition)

Alan Davis: Treble Recorder Technique (focusing on Pages 77-82)

Ensemble Music/ No need to purchase in advance, copies provided by tutor

Handel: Overture for St Cecilia's Day (Faber Music)

Handel: 4 Pieces for a Musical Clock (Schott RMS 536)

4) Intermediate Recorder Repertoire B – tutor: Mary Tyers

Spinning the Sound: our focus will be on developing tone and the use of breath to create expressive, singing phrasing.

Repertoire: The slow movements from Telemann's four sonatas *Der Getreue Musicmeister*

Additional material may also be provided by the tutor and simple but effective ornamentation will be introduced.

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

The focus of the singing class will be Consort Singing and emulating the approach taken within the best early music consort groups, focusing on vocalists developing their own technique, singing together to a high standard and working on group interpretation. We will tackle ensemble repertoire, including madrigals, English Tudor and Restoration music, a Bach motet and other short ensemble works with and without accompaniment. I am looking to recruit a balanced ensemble, if possible.

There may be opportunities to perform (solo or as part of a small ensemble) in course concerts, for those who wish this. Please indicate on your application form if you are interested in singing as a soloist.

Links to freely available editions of the music are given here. Printed copies of the music will be provided by the tutor.

Cipriano da Rore: Mia benigna fortuna. Oxford Book of Italian Madrigals, pp104-109; CPDL #48582 https://www.cpd.org/wiki/images/0/06/Mia_benigna_fortuna_Rore.pdf

William Byrd: Rorate coeli. CPDL #04127
<https://www.cpd.org/wiki/images/2/27/BYRD-ROR.pdf>

J S Bach: Jesu, meine Freude BWV227 – chorales and 2 polyphonic movements (2: Es ist nun nichts; 5: Trotz dem alten Drachen). Bärenreiter 5132; CPDL #42494
https://www.cpd.org/wiki/images/e/e8/Bach_JmF.pdf

Pelham Humfrey: Have mercy upon me, O God. CPDL #41314

https://www.cpd.org/wiki/images/4/42/Have_mercy_upon_me%2C_O_God_Humfrey.pdf

There will also be opportunities for members of the singing class to be tutored on a solo or duet, in the form of a short masterclass, as part of the singing class technique sessions. It is for individuals or duets at any level, so long as the chosen piece of music can be sung competently. Singers should prepare a piece of their own choice, not longer than 3 minutes. Harpsichord accompaniment will be available.

Viols – four classes

1) Solo Bass Viol – tutor: Jacqui Robertson-Wade

Advanced and Upper Intermediate Solo Bass Viol

Johan Schenck: Scherzi musicali Suiten X und XI

Edition Güntesburg G076

[https://s9.imslp.org/files/imglnks/usimg/3/31/IMSLP162668-PMLP193180-Schenck -
_Scherzi_Musicali_\(solo_%26_continuo\).pdf](https://s9.imslp.org/files/imglnks/usimg/3/31/IMSLP162668-PMLP193180-Schenck_-_Scherzi_Musicali_(solo_%26_continuo).pdf) Facsimile edition

[https://s9.imslp.org/files/imglnks/usimg/7/7d/IMSLP93638-PMLP193180-
Schenck,_Johann_-_Scherzi_Musicali.pdf](https://s9.imslp.org/files/imglnks/usimg/7/7d/IMSLP93638-PMLP193180-Schenck,_Johann_-_Scherzi_Musicali.pdf) Modern Edition

A) Advanced Solo Bass: Capricio. 72 Allegro, crotchet=130; Adagio, crotchet = 60; Allegro, dotted crotchet = 69-84; Adagio, crotchet = 60
Facsimile edition Pages 32-33 or Modern edition pages 114-115.

A) Upper Intermediate Solo Bass: Capricio 72 Obbligato *or* Continuo at above speeds

[https://s9.imslp.org/files/imglnks/usimg/3/31/IMSLP162668-PMLP193180-Schenck -
_Scherzi_Musicali_\(solo_%26_continuo\).pdf](https://s9.imslp.org/files/imglnks/usimg/3/31/IMSLP162668-PMLP193180-Schenck_-_Scherzi_Musicali_(solo_%26_continuo).pdf)

Obbligato: Facsimile Edition Pages 32-33 or Modern edition pages 114-115.

Continuo Facsimile edition Pages 69 and 70 or Modern edition pages 114-115.

B) Advanced Solo Bass: Preludium 73 Crotchet = 72 (Same pages as above)

B) Upper Intermediate Solo Bass: Preludium 73 Continuo only at above speed (same pages as above).

C) Advanced Solo Bass & Upper Intermediate Solo Bass: Couplets de folies

Marin Marais Pièces de Viole, Deuxième Livre 1701

[https://s9.imslp.org/files/imglnks/usimg/5/58/IMSLP39260-PMLP55706-Marais-
PiecesDeViole-Livre-II-Solo.pdf](https://s9.imslp.org/files/imglnks/usimg/5/58/IMSLP39260-PMLP55706-Marais-PiecesDeViole-Livre-II-Solo.pdf) Facsimile pages 27-41

Or

[https://s9.imslp.org/files/imglnks/usimg/c/c5/IMSLP436643-PMLP580639-
Marais_folies_urtex.pdf](https://s9.imslp.org/files/imglnks/usimg/c/c5/IMSLP436643-PMLP580639-Marais_folies_urtex.pdf) Modern edition with both parts

C) Advanced Solo Bass Nos: Obbligato 1, 3, 7, 10, 11, 12, 14, 16, 18, 21, 27, 28, 29, 31, 32 and be prepared to play continuo for 2, 4, 5, **16**, 17, **18** 22, 26, **27**

Upper Intermediate Solo Bass: Obbligato: 2, 4, 5, 17, 22, 26

Continuo 1, 3, 7, 11, 12, 14, 21, 28, 29, 31, 32

<https://s9.imslp.org/files/imglnks/usimg/e/e6/IMSLP39261-PMLP55706-Marais-PiecesDeViole-Livre-II-BC.pdf> Pages 8-12

Or

https://s9.imslp.org/files/imglnks/usimg/c/c5/IMSLP436643-PMLP580639-Marais_folies_urtext.pdf Modern edition with both parts

2) Consort Viols (upper) – tutor: Peter Wendland

3) Consort Viols (middle) – tutor: Alison Kinder

4) Consort Viols (lower) – tutor: Susanna Pell

Players at all levels are welcome and we aim to have groups of players who are well matched in experience. Matters of technique will be discussed as they arise from the consort music from the 16th and 17th centuries including composers such as Coprario, the Ferraboscas, Holborne, Byrd, Lawes 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.

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. Groups will stay together for the whole week and will be tutored for around half of the time.

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. Not all the following groups will necessarily take place, as we aim to meet participants' aspirations as far as possible.

Baroque Chamber Music may include trio sonatas, with two (or more) 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 may 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 may explore lute technique with a more specific focus on continuo and ensemble. (Lutenists may also choose to join a Baroque Chamber Music group.)

Recorder Consorts may 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.

Ensemble Singing may concentrate on interesting pieces in three to five parts. These pieces will be fairly homophonic, to assist sight-reading. There may be the possibility of joining with instrumentalists later in the week to work on consort anthems/songs that singers and players have prepared separately.

Viol Consorts may 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.

Afternoon – first session

Choir, Orchestra and Recorder Ensemble

The Choir and Orchestra will present a varied programme of French and Italian music

Choir – director: Andrew Fowler

Jean-Joseph Cassanea de Mondonville: Venite Exultemus

Henry Dumont: O mysterium / Super flumina Babylonis

Choir is open to all. No auditions. There are opportunities for solos.

NORVIS Baroque Orchestra – director: Michael Williamson

Jean Baptiste Lully: Concert donné au Soupé du Roi (1707)

Antonio Vivaldi: Sinfonia in C *L'Incoronazione de Dario* RV 719

NORVIS Baroque is open to all players of orchestral wind and stringed instruments at A=415 (not restricted to members of the string class). Music will be provided and can be sent in advance on request.

Recorder Ensemble – director: Peter Wendland

The recorder ensemble meets at the same time as the Choir and NORVIS Baroque Orchestra. Under the direction of Peter Wendland, the ensemble will explore consort repertoire that may include multi-choir pieces, one or two to a part. Pitch: A=440Hz.