

NORVIS XLV

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 see 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 2ND AUGUST

Sounds and sweet Airs: Oonagh Lee

A class featuring English consort music from the time of King Henry VIII and Queen Elizabeth I. All sizes of viols and recorders welcome. Pitch: A440

Bass recorder workout: Mary Tyers

Adaptations & Insinuations: playing continuo parts on your bass recorder. Practical examples provided from Handel Recorder Sonatas & Corelli's La Follia. Suitable for experienced bass players and upper intermediate/advanced treble recorder players. Others welcome to observe. Pitch: A440

Consort songs from the Brogyntyn lute book: Jacqui Robertson-Wade

Ten Elizabethan Consort Songs for Voice and Four Viols from the Brogyntyn Lute Book, reconstructed and edited by Ian Payne. This previously unpublished material is Rondo Publishing's latest edition with Norvis students getting a sneak preview! This fairly easy but rewarding music is suitable for three tenor viols and one bass viol with a soprano voice. There may be an opportunity to try an Alto Viol. Pitch: A415

Voices and viols: Thomas Luis de Victoria *Missa Laetatus Sum*: Ali Kinder

In 12 parts divided into three choirs... No alto clef parts (sorry!!)

Round and round: Susanna Pell

A relaxed and (I hope!) entertaining exploration of music and movement via the medium of circular music. The featured composer will be Ravenscroft and we'll look at the benefits of being in motion while we perform using some of his wonderful rounds and catches. Intrigued? So am I! All are welcome

Teares and Lementations: Martin Eastwell

'Teares and Lamentations of a sorrowfull soule' was a volume produced by Sir William Leighton in 1613, and including contributions from many of the leading composers of the period. A number of the pieces require broken consort accompaniment, and longstanding Norvis members Jil Segerman has been editing these for publication by The Lute Society later this year. Come along and get a preview of these interesting pieces. Voices + broken consort instruments (consult the tutor for details). Pitch A415

MONDAY 3RD AUGUST

Delalande's Chacone from the 'Ballet de Jeunesse': Mary Tyers

An opportunity to try playing some French orchestral music; expect a little light 'inégaie'. For recorders SATB (F/C) and continuo (lute/theorbo or harpsichord plus cello or bass viol). The continuo bass part is very lightly figured. Pitch: A440

Playing without bar lines: Jacqui Robertson-Wade

Don't alarm yourselves – this can be fun and very revealing! (musically!) Using a piece from 'Consorts for Five' book 4, edited by Alison Crum, we will start by playing a relatively homophonic piece with bar lines and then the same piece without bar lines. We will then move onto more polyphonic music, with some doubling of parts, only if necessary. This session will include music by Byrd. For viols. Pitch A415

Chanson arrangements: Elizabeth Dodd

We will look at a number of different versions of some French chansons and compare some 6 part arrangements of original 4 part works. Mixed viols and recorders. Pitch: A440 (apologies to viol players!)

Rachel weeping (Vox in Rama): Andrew Fowler

→ Tues.

Settings by Clemens non Papa (à4), Giaches de Wert (à5) and George Kirbye (à6), for voices and viols of the emotive text 'A voice is heard in Rama, weeping and wailing: Rachel weeping for her children; she will not be consoled, for they are no more' which elicits a range of responses from the three composers. Pitch A415

Madrigals from the Romantic period: Clare Griffel

If you thought that the writing of madrigals stopped with Weelkes, East et al – think again! During the latter part of the 18th century and into the 19th, organisations such as the Madrigal Society of London offered prizes for works composed in the madrigal style. Hundreds of these later 'madrigals' were produced, by such well-known names as Sullivan and Parry as well as many more obscure composers. We will explore some of this enjoyable repertoire, most of which is a good deal easier to sing than the earlier versions. SATB voices.

Singing and Playing from Facsimile: Stewart McCoy

Modern editions have made early music accessible to everyone. In the process, however, some of the immediacy and appeal of working with the original sources has been lost. Under Stewart's expert guidance, this session explores a range of printed and handwritten sources of familiar and unusual music from the sixteenth century, demystifying the process of singing and playing from facsimiles of the original notation. Suitable for singers and players. Pitch: A440



TUESDAY 4TH AUGUST

Playing divisions on the recorder: Jane Rumney

Sets of divisions on popular tunes form an important part of the solo recorder repertoire. This session will provide an introduction to this repertoire – no previous experience needed! For treble recorders. Pitch A440

Guided Walk: 'Points of Departure': Mary Tyers

A one and a half hour walk around the city centre river banks, incorporating beautiful and tantalising views, a little historical background, but most of all introducing and pointing you in the direction of a few places of interest you may want to visit which lie just beyond this 'ring of bright water'. This will be a fairly brisk walk, so reasonable levels of fitness are needed, together with footwear suited to roughly surfaced paths.

Renaissance Dance: Elizabeth Dodd

16th and 17th century English dances – pavans, almaines, measures in which most of the steps are easy and the choreography is simple. We may progress to a galliard if time and energy allow. Wear comfortable soft soled shoes – a

Renaissance viols: Andrew Fowler with Vivien and Richard Jones

Richard Jones makes renaissance viols after a Venetian original by Francesco Linarol, c1540. These viols produce a beautiful plangent tone, and work together superbly in consort. The focus for this afternoon's playing will be music from sixteenth-century Spain. Players who have their own renaissance viols are welcome to bring them, but a matched consort of instruments will be provided. Suitable for viol players of any standard; singers and interested listeners are also welcome.

Palestrina, 'Vestiva I colli': Ali Kinder

Palestrina's madrigal was used in many other settings, and we will look at a few, including a canzona by Banchieri, florid divisions by Dalla Casa, and Palestrina's own re-use of his own material in a 5-part mass. All players and singers welcome at A=440 – recommend singers might like also to bring an instrument. 8 foot recorders particularly welcome!

'Monsieur Dowland: Martin Eastwell and Stewart McCoy

London in 1597 saw the publication of two important volumes of songs - Dowland's "First Book of Ayres" and "Le Premier Livre de Chansons et Airs de Court" of Charles Tessier. Dowland's book is well known to modern musicians, but until recently, the part songs and solo songs of the lutenist Charles Tessier (who had a strong influence on Dowland) have been unjustly neglected. I hope to work on a selection of songs by both composers. Open to singers, viols and lutes (tablature parts provided). Pitch A = 415. Standard moderate.

THURSDAY 6TH AUGUST**Recorder Ensemble: Alan Davis**

This session will be devoted to a rehearsal and play-through of the Ricercar in six parts from A Musical Offering by J S Bach arranged for descant, treble, tenor, bass, great bass and contrabass recorders. There is no limit on numbers, and a contrabass recorder will be available for an appropriately experienced player to borrow. The music is not unduly difficult technically or rhythmically, but it is complex and densely contrapuntal. It therefore demands a high level of concentration, and players should expect to work in some depth and detail. Pitch A440

Viol masterclass (solos or duets): 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 A415

Baroque dance: Elizabeth Dodd

A change from previous years - we will look at some French and English contredances which need only one basic baroque step and have interesting shapes and patterns. Wear comfortable soft soled shoes with a small heel.

Free your voice: Susanna Pell/Clare Griffel

Have you ever felt that there is a lot more voice inside you if only you could let it out? Does singing sometimes feel like a struggle? This session will use gentle vocal exercises and ideas based on the Alexander Technique to help you release your voice and enjoy the experience of free, natural singing. You will NOT be required to sing on your own! Please wear comfortable clothes.

Renaissance band: Ali Kinder

Any instrument welcome. Settings of *Von Himmel Hoch*, by Praetorius, Schein, Eccard and others. Pitch A=440

Dowland, 'Lamentatio Henrici Noel': Stewart McCoy

Henry Noel, a courtier and Member of Parliament during the reign of Elizabeth I, died in 1597, and Dowland wrote these seven settings of psalms in his memory. The settings are for four parts SATB, and while individual lines are not difficult, the overall effect is very beautiful. For voices and instruments. Pitch: A415

FRIDAY 7TH AUGUST

Recorder Masterclass: Alan Davis

G F Handel Sonata in C (Complete Sonatas, Amadeus BP360 or Baerenreiter Ba4259)

The class is for a maximum of five recorder players and an unlimited number of observers. Performers are asked to prepare two contrasting movements from the prescribed work. This sonata is well known and not technically difficult, so the challenge is to make it sound fresh and alive without resorting to a highly personal or idiosyncratic interpretation. Continuo accompaniment will as usual be provided by Tim Harper and Jacqui Robertson-Wade, and observers are warmly invited. Pitch: A415

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.

Baroque oboe taster: Oonagh Lee

Come along and see what kind of sound you can make on a baroque oboe! The tutor will provide the instruments, and tell you a little about the development of the oboe. All welcome.

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!

Sing Gregorian chant: Clare Griffel

Come and sing some quietly meditative pieces of chant, and discover the pleasures of monophonic singing. Open to all singers. We will read from modern notation, so no need to worry about four lines and three spaces!

Settings of 'Duo Seraphim': Andrew Fowler

Settings by Esquivel à6, Ingegneri à8, Handl à8, Guerrero à12, and Hassler à12. These pieces are the musical equivalent of mediaeval church roofs with carved angels flying on each side, illustrating heavenly worship as described in the Book of Revelation. The pieces exploit the antiphonal side-to-side effects possible with large groups of musicians (the Handl is for two choirs, the Guerrero and Hassler are for three choirs), evoking the text 'Two seraphim cried one to another, Holy is the Lord God of hosts, the whole earth is full of his glory. There are three who bear witness in Heaven to the Father, the Son and the Spirit; and these three are one'. Suitable for SATB voices, recorders (trebles and tenors, with the occasional descant), and viols (all sizes). Lutes and theorbo would also be welcome, reading from staff notation. Pitch: A=415

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.