

NORVIS 2019: Choice of Delights

SUNDAY 28 JULY

Scherzi Musicale – Monteverdi

Martin Eastwell – Senior Common Room

Voices and Bowed/Plucked Strings. Pitch: A=415

Claudio Monteverdi's *Scherzi Musicale* of 1607 (not to be confused with the *Scherzi Musicale* of 1632!) contains varied and often lighthearted works for voices (SAB) with instrumental ritornelli.

What do I Practise on the Treble Viol?

Ali Kinder – George Smith Reading Room

Treble Viols. Pitch: A=415

Once you've perfected all those awkward little bits of Lawes, Purcell or Jenkins consort music (!), what do you actually play if you want to practise the treble viol? This is a session for treble viol players, introducing some solo repertoire.

Pavans, Galliards, Almains and other short Aeirs

Oonagh Lee – Collier Room

Recorders. Pitch: A=440

A light-hearted play through some of the Holborne dances, enjoying stately pavans and sprightly galliards. All levels welcome, although good sight-reading will be an advantage.

Recorder Ensemble

Jane Rumney – Whittaker Room

Treble Recorders. Pitch: A=440

A chance to explore a brand new work for recorder which has not yet been published. 'In Sherwood Forest' was written for Jane this year by Alan Davis. We will explore this new three part piece, studying it together to create the first-ever performance of this Suite for 3-part treble recorders.

Walk: 'The Classic' Bridges and Banks of Durham

Mary Tyers – meet in Caedmon foyer

For everyone

A chance to enjoy a beautiful walk, as we weave our way around the picturesque wooded riverbanks which encircle the Cathedral and Castle peninsula. The walk is about 3-4 miles long and keeps to good paths, but comfortable walking shoes are essential. Bring your camera, although the time available for 'framing' the many picturesque views is limited. Pace: *Allegro moderato*. Suitable for anyone reasonably fit and used to walking this distance.

MONDAY 29 JULY

A Pilgrimes Solace – Dowland

Richard Mackenzie – Senior Common Room

Voice, viols and lutes. Lower Intermediate standard. Pitch: A=415

John Dowland published his collection *A Pilgrimes Solace* in London in 1612. These are attractive – and not too difficult – pieces in four parts, and lend themselves well to performance by a mixed consort of voices and strings.

J S Bach for 6

Jacqui Robertson-Wade – Joachim Room

Upper intermediate viols. Pitch: A=415

An opportunity to work on some of J S Bach's great organ works, transcribed for six-part viol consort. Pieces will include the *Ricercar from the Musical Offering*, the great *Pièce d'Orgue* and the chorale

prelude *Aus tiefer Not schrei ich zu dir*. Parts are for two trebles tenor, tenor/bass, bass, and 7-string bass. Parts may be doubled if more than six people sign up.

Octave Doubling Recorder Consorts

Mary Tyers – Caedmon Hall

Intermediate/advanced recorders. Pitch: A=440

Parts are for S/T, A/B, T/Gb, B/Cb

An opportunity to explore and luxuriate in the luscious timbre created when playing recorders doubled at the octave. *Be ready to read treble clef whilst playing bass recorder if playing the A/B part or T/Gb part*. Repertoire will be selected from: Philips, Byrd, Haydn and Staeps. At least one contra bass and great bass recorder will be available to borrow.

Introduction to Contemporary Recorder

Chris Orton – Collier Room

Recorders. Pitch: A=440

This is a workshop that will de-mystify some of the more 'extended techniques' around recorder playing. We will focus on some of the repertoire found at the higher grades and diploma exams of both ABRSM and Trinity, as well as other repertoire – how to teach it, how to begin to break it down, and find 'meaning'.

Playing with Poise

Susanna Pell – George Smith Reading Room

Everyone

Tips and tricks to avoid pain and strain. 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.

Baroque Dance: Minuet

Elizabeth Dodd – Junior Common Room

The minuet as danced in the ballroom, as opposed to the opera. Of interest to anyone who plays minuets and would like to know how they were danced. Wear shoes with a fairly soft sole – a small heel is helpful.

TUESDAY 30 JULY

Double Choir Peter Philips

Ali Kinder – Caedmon Hall

Renaissance Viols and Voices. Pitch: A=440

With Richard and Vivien Jones and their Renaissance Viols.

English composer Peter Philips spent much of his life working in Europe where his Catholic faith was less problematic. Anyone who went to Italy came out writing polychoral music, and Philips was no exception. We'll look at his 8-part Beata Dei Genitrix. Renaissance viols will be provided, but if you have your own, do please bring it.

Andrea Falconieri – Neapolitan Dances

Richard Mackenzie – Senior Common Room

Viols, baroque strings, early baroque winds, lutes and guitars. Pitch: A=415

Falconieri worked in Parma and then Rome, returning to his native Naples in 1647 to become *Maestro di cappella* at the royal chapel. His three-part dances were published in Naples in 1650. Their accessible style and attractive harmonies ensured that they quickly became popular.

Renaissance Recorder Consorts

Oonagh Lee – Collier Room

Renaissance Recorders. Pitch: A=440

A taster session for renaissance recorders. This session offers the opportunity to try renaissance recorder consort instruments in a group session. Music by composers including Palestrina, Byrd, Victoria and Dowland. A consort of renaissance recorders will be provided, but if you have your own, do please bring it.

Basic Harpsichord Maintenance

John Treherne – Bede Chapel

For everyone

A practical session offering tips and techniques for tuning and maintaining baroque keyboard instruments.

THURSDAY 1 AUGUST

Noel, Adieu

Susanna Pell – Senior Common Room

Voices and viols. Pitch: A=415

Henry Noel was a popular and extravagant member of Queen Elizabeth's court. A friend and advocate of John Dowland's, he suffered a sudden and untimely death. Dowland wrote his funeral music and both Thomas Weelkes and Thomas Morley were moved to write songs *In Memoriam*. In this session we will explore these beautiful madrigals by Weelkes and Morley and discover a little more about this fascinating Elizabethan.

Viol Masterclass: Solos, Duos or Trios

Jacqui Robertson-Wade – Joachim Room

Viols – any standard. Pitch: A=415

This session is for anyone who would like to play a piece to a very small and friendly audience in an open lesson format. Any piece can be played so long as you know it well. Repertoire can be a solo instrument with/without keyboard accompaniment, or a viol duet/trio. So if you've been playing a duet with your teacher and can find someone else to play the other part – then come along!

Trio Sonata Workshop

Oonagh Lee – Caedmon Hall

Pre-formed trio sonata groups

A session for pre-formed ensembles who would like additional time to work on technical or ensemble issues within a trio sonatas or another ensemble work. Pitch A=415/A=440 as required. All instruments welcome.

Battle Pavans

Ali Kinder and Elizabeth Dodd –

George Smith Reading Room (Band) & Junior Common Room (Dancers)

Open to all: Renaissance Band players and Dancers. Pitch: A=440

The session will start separately, so that the players can learn the notes and the dancers the 16th century steps. The groups will then combine, giving the opportunity to experience dancing to live music. Come to play, dance, or both. String players are very welcome to talk to Ali about possibly borrowing an instrument if pitch is a problem. Dancers should wear soft-soled shoes with little or no heel.

Conducting Ensembles

Chris Orton – Collier Room

Conductors, Recorders and other instruments. Pitch: A=440

This is an opportunity for both new and more experienced ensemble directors to work with a group of recorder-playing participants. The class will be tailored to the individuals who apply to conduct. However, there will be group activities for all those involved, playing and watching. This is open to any member of the course, but for ease of planning, the repertoire played will be recorder music reading in treble and bass clef at A=440. Other instrumentalists who are at A=440 can also join the ensemble.

Try a Lute

Martin Eastwell and Richard Mackenzie – Burdon House

For everyone

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.

FRIDAY 2 AUGUST

The Woods So Wild

Martin Eastwell – Senior Common Room

All voices and instruments. Pitch: A=415

This session explores how music from folk and popular traditions can enhance and bring life to "early music" programmes, and offers insights into how to research, adapt, and arrange it. We will be exploring two rich and very different traditions: 16th century English and Scottish ballads, and Sephardic Jewish songs from medieval Spain.

Music for Viols and Baroque Strings

Elizabeth Dodd – George Smith Reading Room

Viols and Baroque Strings. Pitch: A=415

This is an opportunity for viols and baroque strings to join together to play 17th century string music which is ideally suited for this combination of instruments.

Recorder Masterclass

Chris Orton – Joachim Room

Recorders. Pitch: A=415 (if accompanied)

This 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 recorder. Continuo accompaniment will be available, provided by Norman Harper and Jacqui Robertson-Wade. Listeners are very welcome.

Recorder Technique Workshop

Jane Rumney – Collier Room

Recorders

An opportunity to bring unanswered questions and niggling technical points for discussion before the end of the week. All standards welcome.

Listening in Activity

Susanna Pell – Caedmon Hall

For everyone

In this performance of 18th century music for unaccompanied viol 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, etc.) 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 and others. A good option for those who would like a quiet, restorative session before the rigours of the evening concert!