

NORVIS – *Early Music in Durham*

Registered Charity no. 1014801

NORVIS XLIX - Friday 2nd August 2019

**Welcome to tonight's concert in Caedmon Hall – our final
concert at the College of St Hild & St Bede.**

We encourage you to take still photographs and to spread the news about NORVIS to your friends and acquaintances through email, social media and word of mouth. However, please don't audio / video record without the permission of the performers and tutors.

Please check: MOBILES SILENT, NO FLASH PHOTO, NO BLEEPs from cameras or gadgets.

MUSICAL PROGRAMME

Part the First

NORVIS Baroque

Directed by Michael Williamson

Georg Philipp Telemann (1681-1757) Suite in A minor –

Overture, Les Plaisirs I & II, Polonaise

Antonio Vivaldi (1678-1741)

Concerto in G minor

Charles Avison (1709-1770)

Concerto Grosso No. 5 in D minor after
Scarlatti

Giuseppe Brescianello (c.1690-1758) Chaconne in A

An interval in which will be held the raffle in aid of the NORVIS Bursary Fund.

Part the Second

NORVIS Choir and Players

Directed by Andrew Fowler

Monteverdi's Northumbrian Vespers

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Monteverdi's Northumbrian Vespers

*This performance is dedicated to the memory of Layton and Christine Ring,
founders of NORVIS*

Concept: Imagine that bonny lad Claudio Monteverdi (1567-1643) travels from Venice to Durham in the summer of 1642. He brings with him music that he published in his collection *Selva morale e spirituale* the previous year. He encounters Northumbrian folk musicians and is fascinated to hear that the clear melodic lines and the almost modal tonality of their music echo features of his own music. He meets local composer William Smith (1603-45), Precentor and Minor Canon of Durham Cathedral. Together they put on a lavish sequence of Vespers for the feast of St Oswald, King of Northumbria and martyr, on his saint's day and the 1000th anniversary of his death (Oswald was slain at the Battle of Oswestry, 5 August 642; his head was later buried with St Cuthbert's body in Durham Cathedral). Smith contributes two pieces, Monteverdi four, and the sequence culminates with a polychoral *Magnificat* by Giovanni Gabrieli (c. 1554-1612), one of Monteverdi's Venetian predecessors. The performers are local singers and musicians, directed by Monteverdi, with Smith at the organ. Might their imaginary sequence of Vespers have sounded something like this?

The service of vespers consists of an opening response, followed by five psalms and a hymn; it concludes with a setting of the Magnificat. The psalms are set, according to the day. Before each psalm is a short plainsong antiphon; this is repeated after the psalm. In North Italy in the seventeenth century, the practice developed of replacing the repeat of the antiphon with another piece of music. For reasons of length, two of the psalms have been omitted here.

William Smith

Deus in adiutorium meum intende (adapted
from his Responses)

*Plainsong Antiphon
Claudio Monteverdi
Traditional*

Qui me confessus fuerit
Dixit Dominus 1 (1641)
Lament on the Northumbrian pipes:
Noble Squire Dacre

*Plainsong Antiphon
Monteverdi
Traditional*

Qui mihi ministrat
Beatus Vir 1 (1641)
Waters of Tyne

*Plainsong Antiphon
Monteverdi
William Smith*

Volo Pater ut ubi ego sum
Laudate Dominum 1 (1641)
Fantasia for Organ (c1640)

*Monteverdi
Plainsong Antiphon
Giovanni Gabrieli*

Hymn: Deus Tuorum Militum (1641)
Iste sanctus pro lege Dei sui
Magnificat à 14 (1615)

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