

NORVIS Golden Jubilee Music List

31st July - 7th August 2021

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 class.

Lunchtime 'Promenade concert' – an informal performance opportunity

1st afternoon session – choir or *NORVIS Baroque* orchestra
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 on some evenings by an Epilogue.

An introduction to the second session groups is given below, and participants will normally stay in the same class or group for the whole week.

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 and Orchestra

Choir – director: Andrew Fowler

The choir will study, rehearse and perform music by **Michael Praetorius** (1571-1621) and **Josquin des Pres** (d1521).

Choir is open to all and will adhere to government guidance at the time.

NORVIS Baroque Orchestra – director: Michael Williamson

The orchestra may study music from the following selection:

Tomaso Albinoni: Sinfonia in Sol Minore

Sinfonia allegro – Larghetto é sempre piano – Allegro

Charles Avison: Concerto I, Op. 9

Largo – Allegro – Adagio - Aria con afetto

Jean-Philippe Rameau: Les Boréades

Entrée de Polimnie

Antonio Vivaldi: Concerto in Re minore 'Madrigalesco'

Adagio – Allegro ben misurato – Adagio – Allegro molto moderato

Jean Fèry Rebel: Les Caractères de la Danse

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.

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

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.

Ensemble Singing will concentrate on interesting homophonic pieces in four or five parts. 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 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.

First morning session – technique

Baroque Strings - tutor: Michael Williamson

‘The Baroque Suite from Overture to Chaconne’

with excerpts from

Georg Philipp Telemann: ‘Klingende Geographie’

Henry Purcell: Suite in G (Z 770)

Overture – Aire – Boree – Minuett – Aire – Jigg

Jean-Baptiste Lully: Cadmus et Hermione

Chaconne des Africains

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.

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 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.

Harpsichord – tutor: John Treherne

Thomas Arne: any sonata from

‘8 Keyboard Sonatas’ ed Christopher Hogwood (*Faber Music cat. F507034*)

Jean-Philippe Rameau: any three contrasting pieces from

‘Pieces de clavecin’ (*Barenreiter 6582/6583*)

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 repertoire, technique 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 tutor at chalumeau.mackenzie@gmail.com. Additionally, a Facebook group will be set up to co-ordinate the class.

Modern guitarists who are curious about the lute or early guitars are welcome to both sessions, but should perform renaissance or baroque repertoire.

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 Cinquecento Preludes and Recercars for Renaissance Lute, 114 Early to Intermediate Pieces.

Recorders – four classes and Master Class

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 (A=415) – tutor: Chris Orton

Nicola Fiorenza: Sonate A Flauto solo E Basso (*Edition Baroque eba1133*)

Prepare the first sonata in the book, sonata in A minor

Pietro Castrucci: 4 Sonaten per virtuosi (*Edition Mieroprint EM2136*)

Prepare sonata III in D minor

These two works will allow us to explore cantabile, expressive playing, as seen in the best singers of Opera at that time. They also give us a chance to explore florid ornamentation possibilities, as well as dramatic and exciting fast movements that will improve finger and tongue co-ordination. An opportunity to 'sing' through your recorder!

2) Advanced Recorder (A=440) – tutor: Oonagh Lee

The style, ornaments and techniques of the French Baroque

Anne Danican Philidor: Sonata in D minor (*Amadeus BP406*)

Hotteterre: Première Suite de Pièces for two recorders (*Amadeus BP392*)

Movements: Duo Gravement and Gay, Rondeau, Tendre, Les Tourterelles

Hotteterre: Prelude and Traits in C Major from The Baroque Solo Book (*Dolce 111*)

Hotteterre: Prelude in C minor from The Baroque Solo Book (*Dolce 111*)

Suggested reading:

Jacques-Martin Hotteterre: Principles of the flute, recorder and oboe

3) Intermediate Recorder Repertoire A – tutor: Jane Rumney

Baroque Articulation and the recorder

This year we will be improving our flexibility, definition and expression with particular reference to historical tonguing.

Alan Davis: 'Treble Recorder Technique' Chapter 3

Telemann: 4 Sonatas for Recorder (*suggested edition Bärenreiter*)

Sonata in F major Vivace, Largo, Allegro

Sonata in C Cantabile, Allegro, Grave and Vivace

Please note that in this class the emphasis is very strongly on your individual technique and how to develop this to develop your own playing, rather than on completing all the set music.

4) Intermediate Recorder Repertoire B – tutor: Mary Tyers

Lifting the dots off the page: Preludes by Mr Pepusch (and others) from 'Select Preludes and Voluntaries for the Flute (1708)'

One of the many fun things about playing early music is that, beyond indicating pitch and rhythm, the composer frequently leaves the interpretation of the 'dots' up to you. So how do you 'lift the dots off the page' and turn them into sounds and phrases which communicate a variety of moods and emotions?

Following a technical warm-up (breathing, tone, dexterity and articulation) we will be focusing on applying your technique to developing a stylish interpretation of Pepusch's 'blank canvas'.

Preferred edition: 'The Baroque Solo Book' ed. Bernard Thomas (*Dolce 111*)

We will focus on Numbers 28 – 33, **but may have time to look at other pieces from this 1708 publication.**

Please note that the Schott edition of Preludes and Voluntaries only includes a selection and does not contain all of the movements we intend to study. The Dolce edition includes all the music we will be studying, plus a huge variety of other original baroque music for unaccompanied recorder, representing fantastic value for money.

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 Italian madrigals, English Tudor and Restoration music, a Bach motet and other short ensemble works with and without accompaniment. There will be opportunities to perform in course concerts, for those who wish this. I am looking to recruit a balanced ensemble, if possible.

Monteverdi: Ecco mormorar l'onde

<https://www2.cpd.org/wiki/images/8/8e/Mont-ecc.pdf>

Wert: Vezzosi augelli

https://www2.cpd.org/wiki/images/4/4f/Vezzosi_augelli_Wert.pdf

Tomkins: See, see, the shepherds' Queen

<https://www2.cpd.org/wiki/images/a/a6/105.pdf>

Purcell: O God, thou art my God

[https://www2.cpd.org/wiki/images/2/2f/Purcell - O God%2C thou art my - God CM.pdf](https://www2.cpd.org/wiki/images/2/2f/Purcell_-_O_God%2C_thou_art_my_God_CM.pdf)

Bach: Lobet dem Herrn BWV230

<http://imslp.eu/files/imglnks/euimg/2/21/IMSLP482623-PMLP152213-bachNBAlII,1lobetdenherrn,alleheidenBWV230.pdf> (the edition by *Breitkopf & Härtel* is also recommended)

Singing Master Class – tutor: Andrew Fowler

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 sung competently.

Singers should prepare a piece of their own choice, not longer than 4 minutes. Continuo accompaniment will be available.

Listeners are welcome.

Viols – four classes

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

Jean-Baptiste Antoine Forqueray: *Pièce à Trois Violes Allemande, Sarabande, Courante* (Les Cahiers du Tourdion, Strasbourg, no 105)

Gottfried Finger: *The Music for Solo Viol - Aria and Variations in D major* ed Robert Rawson and Petr Wagner (*Fretwork Publishing FE28* contact +442089770924 info@fretwork.co.uk)

Marin Marias: *Pièces de Viole – Quatrième Livre 1717 - No 64 Le Tourbillon*

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.