

NORVIS 2022: Choice of Delights

SUNDAY 31 JULY

Introduction to Sephardic Mediaeval Music

Chris Orton

All instruments. Pitch: A=440

Sephardic music has its roots in the musical traditions of the Jewish communities in mediaeval Spain and Portugal. Since then, it has picked up influences from Morocco, Greece, and the other Mediterranean countries to which Jews fled after their expulsion from Spain and Portugal in the 1490s.

Chamber Music Coaching

Jane Rumney

An opportunity to come to and receive training as a performed chamber music group. Form a trio sonata or other chamber group with individuals you would like to play with and bring some music and we will study it together, focussing on technique and interpretation. Jane will be happy to give you some repertoire suggestions. This is an ideal opportunity to try something with a tutor you might wish to perform at a prom concert at NORVIS. Build your confidence together! Two groups maximum.

Bach and The Beatles

Jacqui Robertson Wade

Intermediate Viols. Pitch: A=415

A chance to explore some new publications of ensemble music arranged for viols.

Fantastical Fantasias

Oonagh Lee

Treble Recorders. Pitch: A=440

A guided exploration of technique and interpretation through Telemann's Fantasia No.1 in C.

Dowland's A Pilgrimes Solace

Richard Mackenzie

SATB singers, recorders, viols and other instruments. Pitch: A=415

A Pilgrimes Solace, John Dowland's last work, was published in 1612, and seems to have been conceived more as a collection of contrapuntal music than as solo works. 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.

MONDAY 1 AUGUST

Josquin's Missa ad Fugam

Richard Mackenzie

SATB singers, viols and other instruments. Pitch: A=440

Josquin's *Missa ad Fugam* is one of only two masses by Josquin that are entirely based on canons. It appears to be an early work. Peter Phillips writes, 'who is interested in mathematical scaffolding which most people can't hear? But Josquin was interested in it – as were many later composers, from Bach to Brahms to Webern.' Come and find out why.

Playing with Poise

Susanna Pell

When engaged in a complex activity like music making, it's all too common to experience muscular tension which can affect the ease with which we play and the sound we make. This tension can also quickly lead to pain which will, in extreme cases, affect our ability to play or sing. A qualified teacher of the Alexander Technique, Susanna draws on her experience of working with the Technique to share ways in which we can

perform with greater freedom, improve our sound and avoid physical problems. No need to bring an instrument and, weather allowing, we'll meet in the school grounds for this session.

Recorder Solo Masterclass

Chris Orton

Recorders, audience. Pitch: A=415

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. Listeners are very welcome.

Improvising on a Ground Bass

Jane Rumney

Recorders, strings. Pitch: A=440

A repeating bass line provides the ground on which many renaissance and baroque pieces are composed. Improving over a ground was considered a basic but essential skill for performers and composers in the 16th to 18th centuries. It isn't as hard as it sounds: come and rediscover this lost art.

Baroque Dance: The Ballroom Minuet

Elizabeth Dodd

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 2 AUGUST

Multi-Choir Works

Ali Kinder, with Richard Jones Renaissance Viols

Viols, recorders, brass. Pitch: A=440

Renaissance viols will be available – and if you have one, please bring it.

An opportunity to explore polychoral works, using the added spatial effects of the galleries above the Barnard Castle School atrium. Add an extra dimension to your NORVIS music-making!

Town Walk

Mary Tyers

Everyone

A short walking tour of Barnard Castle to help orientate yourself in this charming, bustling market town which provides both an economic and cultural hub for Upper Teesdale and beyond.

Chamber Coaching

Oonagh Lee

An opportunity to be coached as a preformed chamber group – recorder consort, trio sonata group, or a mixed ensemble – bring your friends and some music. A great opportunity to work on something to perform in the Tuesday evening concert. Two groups maximum.

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Small is Beautiful

Jacqui Robertson Wade and Michael Williamson

Gentle listening to the smaller bowed string instruments: the violin, the quinton and the pardessus de viole: an 18th century *Tour de France*.

THURSDAY 4 AUGUST

Renaissance Band

Andrew Fowler

Recorders, renaissance wind and brass, percussion. Pitch: A=440

Have you found it rather quiet during lockdown? A chance to encounter the thrills and spills of the renaissance musical zoo once more. The focus will be on familiar repertoire: ensemble music published by Susato and Attaignant. Some renaissance wind instruments will be available, and please feel free to bring your own.

Recorder Consorts

Oonagh Lee

Recorders. Pitch: A=440

An opportunity to enjoy some coaching on recorder ensembles, for intermediate and more advanced players. Music will be provided, but please feel free also to bring your own favourites.

Some Real Weill Music

Susanna Pell

Singers, viols. Pitch: A=415

Richard Boothby, founder member of Fretwork, has over the years made arrangements for viols of music from a wide range of genres and styles. This Choice presents a unique opportunity to experience his fantastic unpublished version for viols and voice of Kurt Weill's Moritat von Mackie Messer. If you've always wished your viol could be a banjo (perhaps?) this is the session for you! And there's no limit to the number of viol players who can take part; the more of you there are the easier it gets. Channel your inner Lotte Lenya on the vocal line and practise your extreme German! Caution: if you're trying prevent laughter lines, this is not the Choice for you.

Richafort Missa pro defunctis

Ali Kinder

Singers and viols/strings. Pitch: A=415

2021 was the 500th anniversary year of Josquin's death; we look at the requiem mass by Richafort that, although not definitely written for Josquin, is closely associated with him because it quotes from Josquin's work.

Tales from Louvain

Richard Mackenzie

A lecture recital on the lute books published by Pierre Phalèse the elder, between 1540 and 1570.

Harpsichord Maintenance

John Treherne

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

FRIDAY 5 AUGUST

Amidst an Ocean Full of Flying Fishes

Ali Kinder

Singers and all instruments. Pitch: A=440

A workshop inspired by various voyages of discovery, including last year's 400th anniversary of the sailing of the Mayflower. We'll look mainly at the Weelkes madrigal *The Andalusian Merchant*, which describes flaming volcanoes, elegant china dishes and expensive spices. Two books of psalms were taken on board the Mayflower, so we'll look at one of those, and of course we'll need a cheery crew!

Riverside Walk

Mary Tyers

A short walk through peaceful meadows to Egglestone Abbey and back in time for dinner.

17th Century Music for Strings

Elizabeth Dodd

Baroque Strings and Viols. 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 Technique Surgery

Jane Rumney

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

For a number of years at NORVIS, Susanna has presented a mini recital of eighteenth-century music and encouraged participants to listen in eighteenth-century style by engaging in an activity: reading, knitting, playing cards, quietly conversing. This has been a year of solitary music-making for many of us and you may have found it hard to play through sharing thoughts and ideas about how to make playing solo more stimulating, creative and rewarding, whatever your level or ability. Come prepared to relax with your chosen activity! lack of motivation or the pain of losing your regular ensembles for a while. Susanna will punctuate this recital by

Viol Masterclass

Jacqui Robertson Wade

Viols – any standard, audience. Pitch: A=415

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.