

NORVIS 2024: Choice of Delights; 4:30 – 6:00pm

SUNDAY 4 AUGUST

Recorder 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, provided by Tim (harpsichord) and Jacqui (Bass viol). Listeners are very welcome.

Playing with Poise

Susanna Pell

Everyone

When engaged in a complex activity like making music 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. Please do bring an instrument if you have a specific issue which you'd like help with or would like to experiment with some of the ideas we explore.

Muffat Passacaglia from *Armonico Tributo* (1682)

Michael Williamson

Strings (including viols) and woodwind; Continuo. Pitch: A=415

Georg Muffat was one of the leading German instrumental composers of the late 17th-century. Muffat studied with Corelli in Rome, and also in Paris, where he absorbed the musical style of Lully. Muffat's *Armonico Tributo* sonatas of 1682 (published immediately on his return from Italy) are for 5-part strings, but are also suitable for oboes, flutes and bassoons. This spectacular passacaglia in G major completes the fifth suite.

Peter Phillips in Two Choirs

Ali Kinder

Viols and Voices. Pitch: A=415

One of the many English Catholics who deemed it safer to live abroad, Peter Phillips wrote a large collection of sacred pieces in two choirs for 8 voices.

All About Voicing Recorders: Part 1

Julie Dean

Recorder players

These sessions demonstrate what is meant by 'voicing'. It refers specifically to wooden recorders. In the first session Julie will show you inside the recorder block, demonstrate how changes in the windway can affect the sound and how to spot problems with your recorder.

The second session will show you how to identify voicing problems and understand common problems that can happen. The end of the session will give you advice on how to look after your recorder including oiling.

NB Second session on Tuesday – it is recommended that you come to both sessions.

Early Flutes – Taster and Demonstration

Annabel Knight

Annabel will introduce Renaissance and baroque flutes, with some instruments available to try, and an introduction to their history and repertoire.

Renaissance Band

Peter Wendland

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

A chance to explore the delights of the renaissance band, with music by Praetorius and others. Some renaissance wind instruments will be available, and please feel free to bring your own. When you sign up, please state any instruments you intend to bring.

MONDAY 5 AUGUST

Guided Walk: The Demesnes, Barnard Castle

Mary Tyers

Everyone

A relatively gentle walk on well-trodden footpaths through fields and meadows then back along the river bank. May be muddy after rain. Approx 2.5 miles. Appropriate footwear and clothing to suit the weather.

Pedro de Escobar: Missa In Granada (c1520)

Richard Mackenzie

ALL instruments and voices welcome, including loud winds. Pitch: A=440

Kyrie, Sanctus & Agnus Dei [Credo and Gloria, if time] from Pedro de Escobar's wonderful 4-part mass setting. Escobar was master of the music at Seville Cathedral, where he may have taught the young Morales. Parts: SATB

Codex Huelgas

Julie Dean

Treble and tenor recorders. Pitch: A=440

The *Codex Las Huelgas* was written in the early 14th Century and was discovered in 1904. This session covers a brief history around Las Huelgas, looking at pages from the original manuscript and playing some of the polyphonic pieces it contains. We will also gain a deeper understanding of the language and structure of medieval music.

10-part Gabrieli

Lou Bradbury

Recorders – all sizes. Pitch: A=440

Giovanni Gabrieli's canzons and motets in 10 parts are a glorious evocation of Venetian music at the end of the 16th Century. All recorders are welcome, larger recorders at 8' pitch especially so.

Voices and Viols

Tim Harper

Singers, viols and other stringed instruments. Pitch: A=415

A selection of music to be sung and played, directed by Tim.

TUESDAY 6 AUGUST

Viol Masterclass

Jacqui Robertson Wade

Viols – solo or duet. Pitch: A=415

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 it is well known and 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!

Developing your Bass Instincts

Mary Tyers

Intermediate/Advanced Recorders. Pitch: A=440

Understanding and using the figured bass part in baroque sonatas to develop your understanding and interpretation of the melody line. A variety of examples will be provided by the tutor, drawn from core recorder repertoire. Please bring your bass recorders if you have them, as well as alto/treble instruments. This session may be of interest for other melody line instruments and of interest to players of bass instruments at A=440.

‘Stepping into Music’ – an introduction to Dalcroze Eurhythmics

Chris Orton

This is open to all, no previous experience needed. Wear comfortable clothes to do gentle movement, socks, or bare feet. This class is also suitable for those with specific mobility adjustments and can be accessed by anyone and everyone. No instruments needed. If you would like to know more about how to get better at rhythm, pulse, and your general musicianship then this class is for you. We will be guided through a range of musical activities that lead us towards a better physical and intellectual understanding of the building blocks of music.

Mille Regretz

Ali Kinder, with Richard Jones Renaissance Viols

Voices, renaissance viols, 8' recorders (tenor, bass, great bass, contra bass), brass, reeds. Pitch: A=440

Enjoy the wonderful sound of the mixed ensemble of voices, viols, low recorders and other instruments. Ali presents the Josquin chanson *Mille Regretz*, and a movement from the Morales *Missa Mille Regretz*. Renaissance viols will be available – and if you have one, please bring it. Viol players: we can lend renaissance viols; please indicate that you would like to borrow. Recorders – the bigger the better! Ask if you might like to borrow a great or contra.

Tablature from Scratch

Susanna Pell

Viols. Pitch: A=415

Learning to read tablature is a really enjoyable challenge and opens a window on a wealth of music for viol which, even though some of it is available in modern editions in staff notation, makes much more sense when read from the original tablature. This class is open to viol players of all levels. We'll explore the basic principles of reading tablature and will then tackle an intabulation of a very simple unidentified consort piece, which will reveal itself during the course of the session as we get to grips with the notation!

All About Voicing Recorders: Part 2

Julie Dean

Recorder players

These sessions demonstrate what is meant by 'voicing'. The second session will show you how to identify voicing problems and understand common problems that can happen. The end of the session will give you advice on how to look after your recorder including oiling.

NB The first session was on Sunday – it is recommended that you come to both sessions.

Try a Baroque Violin

Michael Williamson

Everyone

An opportunity to try a baroque violin. Previous experience of playing a modern stringed instrument is helpful. Instruments and bows will be available, kindly lent by Michael and NORVIS members.

Try a Lute

Richard Mackenzie

Everyone

An opportunity to discover (or rediscover) the intimate delights of playing a lute. No previous experience needed. Instruments will be provided, kindly lent by NORVIS members and The Early Music Shop. If you have a lute, please feel free to bring it.

THURSDAY 8 AUGUST

Harpsichord Maintenance

John Treherne

Everyone

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

Guided Walk: Barnard Castle's Yards

Mary Tyers

Everyone

A 'yard' is a local name for narrow walled alleyways. Zig-zag your way round the town between houses and shops on lesser-known paths and alleyways. Approximately 2.5 miles. Includes one steep climb. Appropriate footwear and clothing to suit the weather. Maximum 15 participants.

Breathing and Body awareness for wind players

Annabel Knight

Wind players

Annabel will explore strategies for healthy woodwind playing, focusing on improving control of both the breath and the mind, as well as an awareness of the physical mechanics of woodwind performance.

Ornamentation and Improvisation in the Italian Style for Melody Instruments

Chris Orton

Recorders and other instruments. Pitch: A=440

In this session, we will develop how to improvise with confidence from basic musical building blocks. Using ground basses to understand harmonic progression, and cadences to develop rhythmical and melodic vocabulary, this session provides you a chance to explore your instrument and understanding of free ornamentation. Resources will be provided.

Round and Catch

Julie Dean

Recorders. Pitch: A=440

This session will go through the history of the Round, Canon and Catch. A simple line that repeats with staggered entries is a simple structure and too often thought of as children's repertoire. However, these pieces can give a social and moral history of their age and there is a huge range of musically interesting pieces.

Andrea Gabrieli: *Sento, sento un rumor ch'al ciel si estolle*

Peter Wendland

Voices, viols, strings, recorders. Pitch: A=415

An Italian madrigal in 8 parts (SSAATTTB) by Andrea Gabrieli, uncle of Giovanni Gabrieli.

Renaissance Band: Susato

Richard Mackenzie

For anyone and everyone! Recorders, renaissance wind and brass, percussion. Pitch: A=440

A chance to encounter the thrills and spills of renaissance musical flora and fauna once more. Some renaissance wind instruments will be available, and please feel free to bring your own. When you sign up, please state the creature you intend to bring.

Telemann: Suite in E minor

Michael Williamson

Flutes and Strings, Continuo. Pitch: A=415

Wonderful music from Telemann's *Tafelmusik* for 2 flutes (or voice flutes) and strings. Baroque strings and viols are welcome.

FRIDAY 9 AUGUST

Conducting Masterclass, with Ensemble Recorder Playing

Chris Orton

Everyone, recorders. Pitch: A=440

An opportunity for participants to conduct excerpts from renaissance dances in a supportive environment, and receive feedback. This class is suitable for any ability, including complete beginners who would like to try conducting in a safe space. We will work on some basic techniques with and without batons, and explore some of the aspects that make a good rehearsal. We will need people to play as well as conduct. The music chosen does not exclude other instrumentalists (at A=440), as long as you can read in concert pitch, bass or treble clef.

Musical Stars

Susanna Pell

If you have amassed numerous copies of music which are no longer useful or relevant then this session might appeal! Susanna had a clear out recently; some pages went into recycling, some back into the printer and some became musical stars using simple paper folding techniques. Come along to this class and you'll learn how to make these unusual and attractive music-themed decorations in good time for Christmas. It's never too soon to prepare for the festive season! Once you're happily creating, Susanna will play some 18th century music in the background. All materials supplied, unless you've already finished with some of your Norvis dots!

Beat Performance Anxiety!

Annabel Knight

In this interactive session, Annabel will offer some specific and helpful strategies and encouragement for those who find it hard to perform in public. Participants will also be encouraged to chat openly and to share ideas and positive experiences.

The Art of Fugue

Jacqui Robertson Wade

Upper Intermediate Viol Players or Baroque Strings. Pitch: A=415

J S Bach's Art of Fugue has been described a great musical enigma; left strangely unfinished, it is thought perhaps to have been intended not for performance but as a definitive guide to the writing of fugues, or a personal musical message meant as the composer's greatest legacy. What better way to spend Friday afternoon, than to enjoy the zenith of the contrapuntal art?

Double Delight

Mary Tyers

Intermediate/Advanced Recorder Players. Pitch: A=440

Bach's motet *Komm, Jesu, komm*, arranged for 2 x SATB Recorders. Contra Bass recorders also welcome to double the bass parts (one contra available to be borrowed). An absolute gem of a piece, even by Bach's supremely high standards.

Schein: Banchetto Musicale

Ali Kinder

Viols, baroque strings, and winds; continuo. Pitch: A=415

Suites from Schein's 'Musical Banquet', published in Leipzig in 1617 but probably composed in the 1600s for university students at Weißenfels and Weimar to play as dinner music. Each suite consists of two earlier dance pairs, a pavan-galliard pair (5-part, polyphonic) and an allemande-tripla pair (4-part, homophonic), separated by a courante.

Duo Seraphim

Andrew Fowler

Voices, renaissance viols, large recorders. Pitch: A=440

Settings by Esquivel (à6) and Handl (à8). If you have a renaissance viol, please bring it. Some renaissance viols and renaissance recorders available to lend.

Recorder Technique Clinic

Lou Bradbury

Recorders

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