

Choice of Delights NORVIS 2025

SUNDAY

Baroque Chamber Music for four or more upper parts and continuo. A415. Annabel Knight. For flutes, oboes, violins, recorders, and continuo (cello/bassoon/bass viol/bass recorder and keyboard/theorbo). A varied selection, including music by Telemann, Pepusch, Loeillet and others.

West Gallery Music. A440. Tim Harper. For voices, and all wind and string instruments. In the 18th and 19th centuries, many churches had a gallery at their west end, in which a (sometimes motley) group of musicians would gather to play hymns, canticles and other pieces. Tim offers the opportunity to engage in informal playing in the west gallery of the school chapel, accompanied by the organ.

Pedro de Escobar: Motets and Villancicos. A440. Richard MacKenzie. For voices and instruments (recorders, viols, curtals, sackbuts, etc.). Vibrant sacred and secular music from an early master of the Iberian renaissance.

Weelkes: Thule, the Period of Cosmography. A440. Julie Dean. For recorders. Surely the best madrigal title ever! Thule has been described as a land of fire and ice in which the sun never sets. Julie leads an exploration of Thomas Weelkes's exotic six-part madrigal on recorders, together with its *secunda pars* The Andalusian Merchant.

Recorder Ensembles. A440. Jane Rumney. For recorders. Jane will coach an ensemble session, choosing the music to suit the forces and players available.

Holborne Dances. A415. Oonagh Lee. For viols, recorders, plucked strings and other soft instruments. Oonagh offers a come and play session to explore 5-part pieces from Holborne's ever-popular Pavans, Galliards and Almains of 1599.

Barnard Castle Blue Plaque Trail. Mary Tyers. For everyone. Mary guides a walk around Barnard Castle, including some of the town's most historic buildings and houses once inhabited by interesting and famous people. Around 3-4 miles. Wear sensible shoes and dress for the weather!

MONDAY

Night Music. A415. Peter Wendland. For voices and viols. Peter has chosen two iconic and gorgeous pieces for this session: Wilbye's *Draw on, sweet night* and Rehinberger's *Abendlied*, both in six parts.

Gibbons 6-part Fantasias. A440. Mary Tyers. For recorders (all sizes). This is music that recorder players love to explore and play, but rarely have the opportunity.

Try a Lute. Richard MacKenzie. For everyone. Instruments provided. A session for beginners, including those who have never yet played the lute. Find out more about this fascinating instrument through Richard's practical hands-on introduction.

Scarlatti Chamber Sonata in A. A415. Nathaniel Mander. For recorders, flutes, violins, and continuo (keyboards and cell/bass viol). An afternoon exploring Alessandro Scarlatti's galant chamber sonata in A major.

Divisions on a ground. A440. Jane Rumney. For recorders and keyboard. Variations upon a ground were a popular 18th-century musical form. Jane explores how these variations (divisions) are constructed, using practical examples and guided improvisation.

Try a Baroque Oboe. A415. Oonagh Lee. For everyone – but small numbers. In the 18th century, the oboe was a common doubling instrument for recorder players. Although the fingering systems are similar, however, the embouchure is clearly very different. This is an opportunity for a few interested people to have a go.

Anne Boleyn's Song Book. A440. Annabel Knight. For recorders, voices, flutes and strings. A brief introduction to the music in Anne Boleyn's Song Book, with a play through of some of the most beautiful pieces (including Josquin and Compère). There is also the possibility for recorder players to try these on renaissance recorder consort instruments (Annabel will bring a consort of instruments at A460 by Adrian Brown, which are exciting to play).

Playing with Poise. Susanna Pell. For everyone. This session will be Alexander Technique based but with more movement and some singing (no music, just a simple Ravenscroft Round). If the weather is good, it could be outside.

TUESDAY

Palestrina Jubilate Deo in 8 parts. A440. Alison Kinder, with Richard and Vivien Jones Renaissance Viols. For singers, renaissance viols and large recorders. Sumptuous double choir Palestrina. Suitable for tenor, bass, great bass and contrabass recorders. Renaissance viols will be provided, or if you have your own, please bring it.

Gibbons Cries of London, Part 1. A440. Mary Tyers. For singers and recorders. Mary made this transcription for her Early Music For a 'Tudor Programme Music' workshop. Mary writes, 'Because the workshops were otherwise instrumental, I amalgamated the vocal parts into two lines - one for mezzos, the other for baritones - which is not 'authentic' but had the merit of the singers being more secure and the various market calls not getting lost in the texture. Much hilarity ensued!'

Lute Songs. A415. Richard MacKenzie. For singers and listeners. Up to 6 singers. Please sign up for accompaniment and interpretation coaching on a song with lute accompaniment. Repertoire of your choice could include a continuo song, English lute

song, French Air de Cour, Spanish Villancico, etc. Richard can advise and provide links to suitable repertoire – please ask him before the day.

Boismortier Concertos à5 from facsimile. A440. Louise Bradbury. For treble recorders, wanting to try reading from a facsimile edition. We will be transposing up a minor 3rd (so effectively reading bass clef). This will be a workshop-style session for those wishing to take first steps in facsimile/transposition.

Music and Hearing Loss. Julie Dean. For everyone. Julie's session explains how our hearing works and discusses problems that can happen with hearing aids and music. The session offers a chance for people experiencing any hearing problems to share their experiences and is also for those working with people who have hearing impairments.

Dainty Fine Bird. A415. Susanna Pell. For singers, viols and paper folders. Susanna's paper folding went well last year, but she still has a pile of redundant photocopies! In this session, participants will make a simple bird or two, leaving time to have a look at *Dainty Fine Bird* by Gibbons.

Masterclass for viols. A415. Jacqui Robertson-Wade. For viols and listeners. This session 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!

Orlando Gibbons, the poet's musician. Recital by Nathaniel Mander. For everyone. Nathaniel will demonstrate and talk about some of Gibbons's beautifully understated yet deeply expressive keyboard repertoire in an afternoon's workshop showing, in this 400th anniversary year, just what makes him such a special composer.

THURSDAY

Folk Viols. A415. Jacqui Robertson-Wade. For viols and baroque strings. A collection of music in 5 and 6 parts for viols, arranged by Alison Kinder, Tina Chancey and Jacqui Robertson-Wade. Suitable for intermediate and upper intermediate players.

Clemens Jerusalem Surge. A440. Alison Kinder. For singers, recorders, loud and soft wind. This passionate motet in five parts by Jacob Clemens is given the full treatment in Ali's interpretation.

Renaissance Band for experienced players. A440. Peter Wendland. This session is for players who are used to playing their own instruments. All renaissance wind and brass players are welcome. Some crumhorns and percussion may be available to

borrow. [Please note – this is not a renaissance band session for beginners, but if you would like one at entry level, let Andrew Fowler know.]

Figured bass for beginners. John Treherne. For keyboards and other interested persons. John offers a *plaine and easie introduction* to figured bass, with practical examples and opportunities for coaching.

Tomkins Fancy. A415. Nathaniel Mander. For viols and keyboards. An afternoon's study of this wonderful piece looking at it in both viol and keyboard versions, in order to learn its secrets from both sides.

Recorder Masterclass. A440. Chris Orton. For recorders and listeners. This masterclass takes the form of a public lesson and offers accessible coaching for recorder players of any standard. Continuo accompaniment will be provided by Tim Harper.

Melchior Vulpius Dum complerentur. A440. Julie Dean. For recorders. This wonderful polychoral motet by the early baroque German composer is in no fewer than 18 parts: three choirs of six parts. Suitable for lots of recorders!

Selah (Psalms). Recital by Louise Bradbury. For everyone. A relaxed and reflective recital. Selah: some time and space to rest in the psalms. Music by Jacob van Eyck, words from the Psalms, with time and space to reflect in the cool atmosphere of the chapel.

FRIDAY

Guerrero Duo Seraphim. A440. Alison Kinder. For singers, renaissance viols, recorders, double reeds and brass. Francisco Guerrero's glowing motet is in 12 parts, for three separate choirs. The composer exploits the words to the full: it begins with antiphonal effects between the two seraphs and ends with everyone proclaiming that the whole earth is full of glory. Some renaissance viols will be available to borrow – please state which size you prefer.

Introduction to Renaissance Flutes. A440. Annabel Knight. For flutes, recorders and others. An introduction to renaissance flutes, and a try-out of some easy consort repertoire. Annabel will provide instruments (or bring your own), including a consort of bass, 3 tenors and an alto.

Claude le Jeune May fait les bois. A440. Louise Bradbury. For recorders. 8 recorder parts in 2 choirs. All sizes of recorder descant to contras. Also some altos willing to read up the octave please.

Harpsichord maintenance without tears. John Treherne. For everyone. Practical tips and suggestions from John, who has been looking after all our keyboards this week.

Recorder Technique Workshop. A440. Jane Rumney. For recorders. If you have reached the end of the week and there is still a technical point or two that you want to iron out, Jane offers informal and expert coaching.

Singing Masterclass. A415. Andrew Fowler. For singers and listeners. A masterclass for solo singers, duos and small ensembles, in the form of a relaxed and participatory public lesson. Own choice of repertoire. Keyboard accompaniment from Tim Harper.

J S Bach The Art of Fugue. A415. Jacqui Robertson-Wade. For viols and baroque strings. Contrapuntal heaven for the last afternoon of the course.

Listening in Activity. Susanna Pell. For everyone. In the modern concert hall, music is received in reverent silence. This would have seemed unusual to renaissance and baroque musicians, who were used to their performances becoming the backdrop to conversation, card and other games, business deals, eating and even the occasional brawl. Susanna plays the viol to provide an elegant background to whatever activity you may wish to bring (within reason).