

Annotations regarding the performance of the Canzon Terza

When working on the present composition, I thought of an instrumentation with violin, trombone (doppio trombone or an instrument with an additional valve) and organ. However, it became obvious that other instrumentations might sound appealing too with this piece, for example, mandolin, lute & organ or piano & organ or organ & harpsichord.

If, like in the last-mentioned example, the two concertante parts are played on the organ, then especially the trilli ribattuti, which appear from time to time in both parts, might sound rather sweet - provided the organ has tracker action. One will get this accomplished by not allowing the key to actually touch the upper limit stop between the repeating tones so that the air flow into the respective pipe gets just reduced here, but doesn't completely stop. Thereby, with a little practice, one can get remarkably close to the sound of the sung ornament.

An indispensable prerequisite for a vibrant performance of this piece, regardless of what instrumentation gets chosen, lies in playing it 'con sprezzatura' (mostly a slight agogical accentuation within faster passages without affecting the beat).

If the basso continuo gets played not on the organ but on a piano, the player may embellish his performance by putting in some arpeggiati. By the way, in order to avoid clustering of figures and to save the musicians' time, I decided to present the basso continuo in an already realized format without any figures. The harmonies given here (including some "missing" chord tones) are obligatory, but of course not the position in which they do appear in the right hand. Therefore, playing the version of the basso continuo suggested here would be fine, whereas attempting a more individual arrangement might be too.

As far as the tuning is concerned, this piece requires the application of equal temperament – unless an archicembalo or a similar disposed organ are available.

Finally I would like to mention that the Canzon Terza – though being written in a contrapuntal (of course chromatically enhanced) modal style, including some enharmonic and monodic elements - is not meant as a stylistic copy of music of the late Renaissance, but rather as a piece that, like most of my other works, draws vital aesthetic impulses from that particular kind of music.