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SURROUND



UN'ALTRA CANZONE

Michiel Niessen & David van Ooijen
- lutes





VN'ALTRA CANZONE

THE ART OF GIOVANNI ANTONIO TERZI DA BERGAMO
The lute duets and passaggi of books 1 & 2, Venice 1593 and 1599

Michiel Niessen & David van Ooijen
- lutes

1.	Canzon Francese Allermifault, di Adriano, Per suonar a due Liutti. (1,4)	5:56
2.	Liquide Perle di Luca Marenzio a 5. Contraponto sopra l'istesso madrigale (1,4)	2:51
3.	A duoi liutti vnisoni, un'altra Canzone del medesimo a 4. [Claudio da Correggio] (3,6)	4:11
4.	Vestiva i colli. prima parte. a 5. Del Palestina per suonar a duoi liutti, & solo (3,4)	4:23
5.	Così le chiome mie. Seconda parte a duoi liutti (3,4)	4:03
6.	S'ogni mio ben a 6, Del Striggio per suonar solo & a duoi liutti & in concerto. (1,4)	2:50
7.	S'ogni mio ben, Vn'altra contraponto sopra l'istesso a l'unisono (4,1)	3:21
8.	Susanne un Iour. Canzon Francese a 5. Di Orlando Lasso. a la quarta per suonar solo & a duoi liutti (3,4)	5:20
9.	Anchor ch'io possa dire a 6. Del Striggio per suonar solo & a duoi liutti (4,1)	4:36
10.	Petit Iaquet. Canzon Francese a 4. Di Claudio da Correggio per suonar solo, & a duoi liutti (2,5)	4:04
11.	A duoi Liutti vnisoni, Canzon di Claudio da Correggio a 4 (2,5)	3:18
12.	Non mi toglia il bē mio di Marc' Antonio Ingigneri a 4 (1,4)	4:20
	total time:	49:45

Michiel Niessen's instruments:

- 10-course in g by Richard Berg, Ottawa, 1983 (1)
- 8-course in a by Stephen Barber, London, 1986 (2)
- 8-course in d by Stephen Barber, London, 1986 (3)

David van Ooijen's instruments:

- 8-course in g by Nico van der Waals, Oud-Karspel, 1986 (4)
- 6-course in a by Stephen Barber, London, 1998 (5)
- 10-course in d by Stephen Barber, London, 1998 (6)

from:

Gio. Antonio Terzi da Bergamo
INTAVOLATVRA DI LIVTTO
ACCOMODATA CON DIVERSI PASSAGGI
per suonar in Concerti a duoi liutti, & solo
LIBRO PRIMO

[...]

IN VENETIA

Appresso Ricciardo Amadino MDXCIII

&

IL SECONDO LIBRO
DE INTAVOLATVRA DI LIVTO
DI GIO. ANTONIO TERZI DA BERGAMO

[...]

IN VENETIA

Appresso Giacomo Vincenti 1599.

Source: facsimile edition by Studio
per Edizioni Scelte
(Archivum Musicum No. 45)

GIOVANNI ANTONIO TERZI

“The lutenist, singer and composer Giovanni Antonio Terzi lived in Bergamo. He is known for his two books of lute tablature printed in Venice in 1593 and 1599, containing some of the most technically demanding pieces for the lute.

Many of these are arrangements of music by other composers, skilfully designed to display his own virtuoso ability as a performer, with his own style of variation and embellishment.”¹

“Terzi's intabulations are the last large body of lute intabulations to be published in Italy. Eleven of the intabulations are provided with a contraponto for a second lute [...], a single-line filigree that weaves rapidly around the other part. Terzi's contraponti are so profusely ornamented with diminutions as to be virtually impossible to play at what for the other part is a logical tempo.”²

So, very little is known of G.A. Terzi of Bergamo. And had Terzi, in his two published books, limited himself to presenting only intabulated madrigals, chansons and dances for solo lute, he might have ended up as one of the many of his time who did exactly that; in relative obscurity. But by including twelve arrangements of madrigals, chansons and instrumental canzonas for two lutes, as well as one 'new' piece for four lutes, he joined the ranks of a small but select number of players/composers who improvised, wrote, played, wrote about, and published the famed 'diminutions'.

In this style, an original, polyphonic piece was taken as a basis, and improvised upon, usually by filling in the intervals of one voice with more rapid notes.



Smaller notes, diminished notes. The diminution was born. Much value was given to the ability of an instrumentalist to improvise a diminution, and consequently, tutors were published, giving the building blocks, theory and aesthetics of diminutions, as well as some finished example pieces. The style grew rapidly into a highly specialised art, only to vanish, almost as rapidly, in at most half a century. Perhaps to return in as surprising an incarnation as was its first appearance, a good 350 years later, as 1950s jazz.

Terzi's diminutions on madrigals, chansons and instrumental canzonas do remind the listener of many aspects of jazz. The free, improvised nature within a composed framework; the virtuosity and 'show-off' character; the runs, riffs, jumps and syncopations; the suggested words of a well-known song lyric in an instrument's performance; and the urge, indeed, the need, to explore the outer limits of an instrument's possibilities and to go beyond those limits wherever possible.

Perhaps this kinship of Terzi's diminutions with jazz is what keeps them fresh, after all this time. Perhaps genres come around in different incarnations in different times. Perhaps the Terzis, the Dalla Casas, the Rognionos were the Ellingtons, Davises and Coltranes of their time. Perhaps we are lucky in our time to have the privilege of being able to hear jazz not in one, but in two guises, from the 1590s and ...the 1950s.

Michiel Niessen

¹ Preston Lau

² Douglas Alton Smith, 'A History of the Lute from Antiquity to the Renaissance'





CREDITS

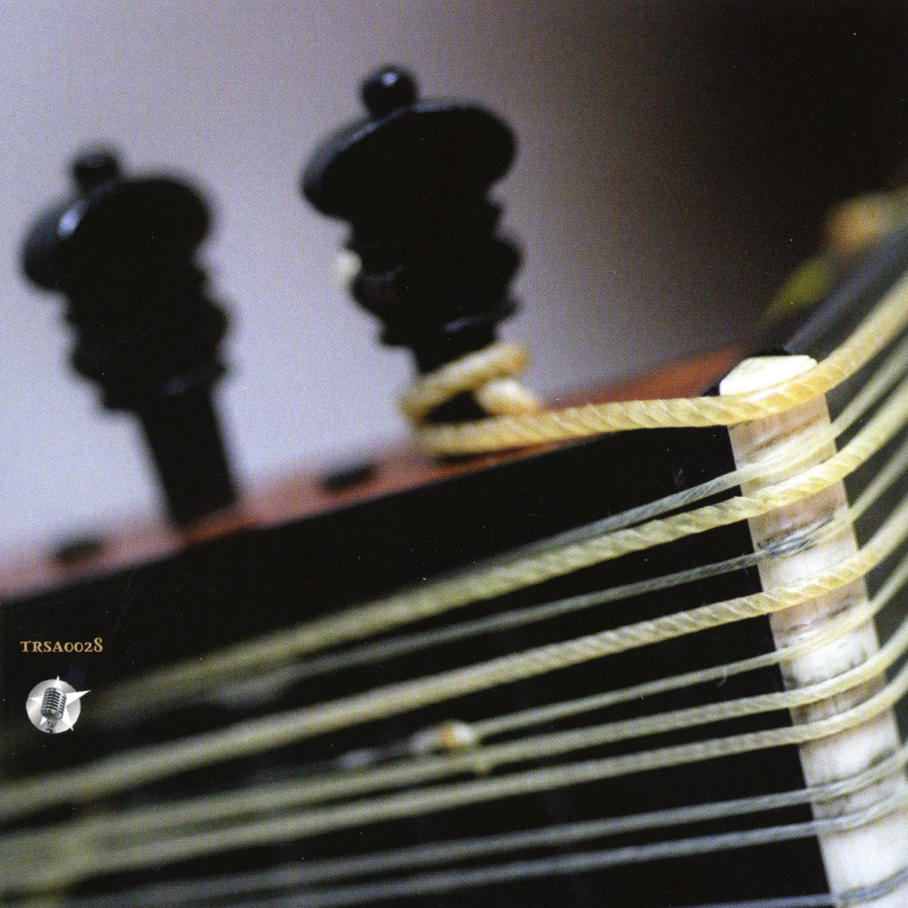
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Location: Galaxy Studio, Mol, Belgium
Producer, Editing & Mastering: Bert van der Wolf
Balance Engineers: Bert van der Wolf & Fir Suidema
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Converters: dCS 904
& DSD DA Converters, dCS 974 samplerate/format converter for downsampling to CD-layer from DSD original
Loudspeakers: Avalon Professional Mixing Monitor, Avalon Eidolon Special-X Studio monitor
Headphones: AKG K1000 with custom built amplifier, Grado Reference Series
Amplifiers: Pass Labs X-5
Cables: Siltech Professional, Pro-S3
DSD Recorder Workstation: Pyramix / Merging Technologies

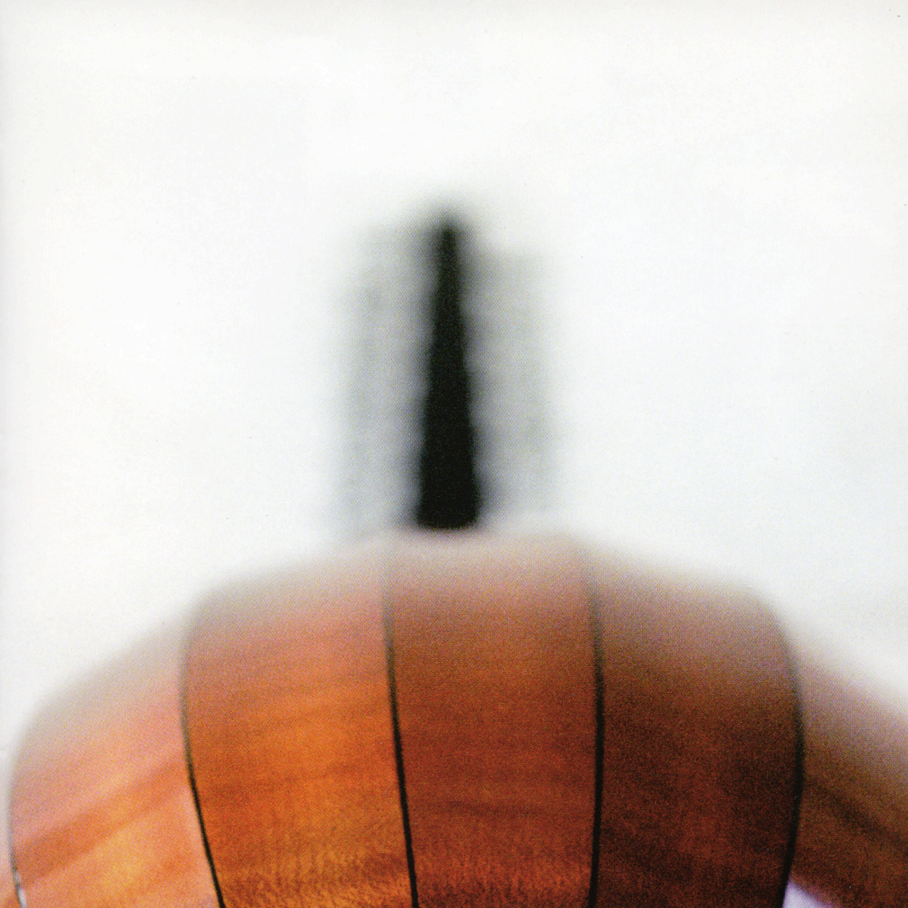
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TRSA0028







Michiel Niessen

Madrigali a 5. & a 6.

Vestiva i colli. prima parte. a duoi liutti, & solo.

Contraponto sopra Vestiva i colli a quarta, & in concerto.

Così le chiome mie. Seconda parte.

Contraponto sopra il predetto.

Sognumio ben a 6. Del Stradella. a liutti, & in concerto.

Contraponto sopra il predetto a unisono.

Vn'altro contraponto sopra l'Anchor ch'io possa dire a 6.

L. & a duoi liutti.

Contraponto sopra il predetto a liutti, & in concerto.

Canzoni France

Susanne un Jour. Canzon France a la quarta per suonar solo.

Contraponto sopra l'istessa parte.

Petit Laquet. Canzon France per suonar solo, & a duoi liutti.

Contraponto sopra l'istessa parte in concerto.

A duoi liutti vnisoni, Canzon

noi cotraponti.

Palestina per suonar

19

onar a duoi liutti in

20

liutti

24

er come di sopra

26

onar solo & a duoi

28

er come di sopra ma

29

nifono.

31

ggio per suonar fo-

34

no per suonar a duoi

35

Italiane.

. Di Orlando Lasso,

38

duoi liutti.

come di sopra.

39

landio da Correggio

41

nifono, & in con-

44

lio da Correggio a 4.

47



David van Ooyen



Veste
io mi
po le
rime
bero

TONIO TERZI

R G A M O

V R A D I L I V T T O

N D I V E R S I F A N A

tra duodici





vn'altra Canzone

THE ART OF GIOVANNI ANTONIO TERZI DA BERGAMO
The lute duets and passaggi of books 1 & 2, Venice 1593 and 1599
Michiel Niessen & David van Ooijen | lutes



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