

"The Swan Song"

Orlando Gibbons (1583-1625)

Orlando Gibbons lived a short, productive, and frenetic 41 years. He was one of the central English composers in the early 17th century. "The Silver Swan" is his most well-known madrigal; it was first published in Gibbons's First Set of Madrigals and Motets of 5 Parts in 1612. This collection was dedicated to his patron Sir Christopher Hatton (1581-1619). This song portrays the legend that swans break their lifetime of silence by singing a beautiful song before the end of their life. This legend is also referenced by Plato, Aristotle, Ovid, Chaucer, Leonardo da Vinci, and even Shakespeare. Even though the vocal aspect of the song makes it madrigal, its form aligns better with a lute song since the melody of the latter part repeats, albeit with new words. The following score is the top voice part in the original print:



Of 5. Voc. I. CANTVS. Orlando Gibbons.



He silver Swanne, who liuing had no Note, When
death approacht vnlockt her silent throat, Leaning her
breast against the reedie shore, Thus sung her first and last, and sung no more,
Farewell all ioyes, O death come close mine eyes, More Geese then Swannes now
liue, more fooles then wife.

The silver Swan, who, living, had no Note,
when Death approached, unlocked her silent throat.
Leaning her breast against the reedy shore,
thus sang her first and last, and sang no more:
"Farewell, all joys! O Death, come close mine eyes!
More Geese than Swans now live, more Fools than Wise.

“M. George Whitehead his Almand”

“The Earle of Essex Galliard”

John Dowland (1562/63-1626)



John Dowland was a Renaissance composer, singer, and lutenist. His birthplace is uncertain--scholars suggest that he was born in London, Dublin, or Westminster. Dowland's music resurfaced, especially with the early music revival in the 20th century, and is still favored by lutenists and classical guitarists. His career highlights include working at the court of Christian IV of Denmark for eight years, where he was one of the highest-paid servants. Our set today, “M. George Whitehead his Almand” and “The Earle of Essex Galliard,” comes from his 1604 collection *Lachrimæ* including 21 pieces scored for a lute and five viols (or violins).



LACHRIMÆ,
OR SEAVEN TEARES
FIGURED IN SEAVEN PASSIO-
nate Pauans, vvith diuers other Pauans, Galli-
ards, and Almands, set forth for the Lute, Viols, or
Violons, in fiue parts:

By Iohn Dowland Bachelor of Musicke, and Lute-
nist to the most Royall and Magnificent, *Christian the fourth, King of
Denmarke, Norway, Vandales, and Gotles, Duke
of Sleswicke, Holsten, Stormaria, and Ditmarsh:
Earle of Oldenborge and
Delmenbott.*

Aut Furit, aut Lachrimat, quem non Fortuna beauit.



LONDON
Printed by Iohn VVindet, dwelling at
the Signe of the Crosse Keyes at Povvles VVharfe,
and are to be solde at the Authors house in Fetter-lane
neare Fleet-streete.



THE TABLE OF
Songs contained in

Lachrimæ Antiquæ.
Lachrimæ Antiquæ Neuz.
Lachrimæ Gementes.
Lachrimæ Tristes.
Lachrimæ Coactæ.
Lachrimæ Amantis.
Lachrimæ Veræ.
Semper Dowland semper Dolens.
Sir Henry Vm, tons Funerall.
M. Iohn Langtons Pauan.
The King of Denmarks Galliard.
The Earle of Essex Galliard.
Sir Iohn Souch his Galliard.
M. Henry Noell his Galliard.
M. Giles Foby his Galliard.
M. Nicho. Giffith his Galliard.
M. Thomas Co'lier his Galliard with t
Capt. iue Piper his Galliard.
M. Lucien his Galliard.
M^r. Nichol Almand.
M. George VVhithead his Almand.



“Moro, Lasso, al mio duolo”

Carlo Gesualdo (1566-1613)



Carlo Gesualdo da Venosa was Prince of Venosa and Count of Conza. His compositions are famous for the chromaticism that foresaw the future. In addition to his fame for the chromatic madrigals, he is infamous for his murderous crime. He caught his first wife and her innamorato in flagrante delicto and killed them without hesitation; he even returned the second time to confirm their death. His fifth and sixth books of the six madrigal books encompass his boldest harmonic choices, including “Moro, lasso, al mio duolo” (I die, alas, in my suffering). Just like Dowland, his music reemerged in the 20th century and received the recognition that he deserved so long ago.

Moro, lasso, al mio duolo,
e chi può darmi vita,
ahi, che m'ancide e non vuol darmi aita!
O dolorosa sorte,
chi dar vita mi può,
ahi, mi dà morte!

I die, alas, in my suffering,
And she who could give me life,
Alas, kills me and will not help me.
O sorrowful fate,
She who could give me life,
Alas, gives me death.



Gesualdo's Sixth Madrigal Book

"Ritual Fire Dance"

Manuel de Falla (1876-1946)

Born in Cádiz, Manuel de Falla y Matheu was a Spanish composer and pianist. His interest in literature and journalism in his teen years became the seed for his distinctive thinking process. After spending seven years in Paris, Falla moved to Madrid in 1914. He then composed the ballet *El amor brujo* (Love, Bewitched), full of his homage to Andalusian folk music. "Ritual Fire Dance" or "Danza Ritual del Fuego" is a movement from the ballet; the fast trills and ornaments depict the flames and the worshippers jumping and leaping by the fire. Falla's compositions bring out Spain's past and contemporary flavors from the 16th-century sacred and secular music to 20th-century operas.



Manuel de Falla, c. 1915.



(Former) Spain currency note, 1970.

“Vocalise”

Sergei Rachmaninoff (1873-1943)

Sergei Vasilyevich Rachmaninoff was one of the most important Russian pianists and composers of all time. The musical genes were prominent in his blood; he naturally started studying the piano at the age of four. Rachmaninoff graduated from the Moscow Conservatory even before he turned twenty years old. The political shift of Russia and the Russian Revolution led Rachmaninoff and his family to the United States of America in 1919. He completed the “Vocalise” for voice and piano in 1912 and arranged it for orchestra in 1915. The success of the numerous subsequent arrangements for different instrument combinations only demonstrates the distinguished level of his mastery.



Rachmaninoff in front of a redwood tree in California



Ivanovka estate (Rachmaninoff's summer residence 1890-1917)

"Scherzo" from *F-A-E sonata*

Intermezzo, Op. 117/1

Johannes Brahms (1833-1897)

Johannes Brahms is considered one of the "Three Bs" along with Bach and Beethoven. His family noticed his talent at a very young age; he started playing the piano at the age of seven and started composing in his teen years. His compositions include symphonies, chamber music, sonatas, piano works, concerti, choral compositions, and more than 200 art songs. Brahms trod a delicate line between Classicism and Romanticism, meaning while keeping the traditional structures and compositional techniques, his creativity brought renewed flavors in the Romantic period.

"Scherzo" from *F-A-E sonata*

Brahms was also a great friend of Robert and Clara Schumann. In 1853, Robert Schumann suggested that Schumann himself, Brahms, and Schumann's student Albert Dietrich compose a sonata for their new friend and violinist, Joseph Joachim. One of Joachim's

favorite German phrases was “Frei aber einsam (Free but lonely).” The initials, F-A-E, became the main motif. Brahms wrote this Scherzo as the third movement of the Sonata. It is also interesting to note his mastery of different instruments that he did not know how to play himself, including the violin.



Brahms (left) and Joachim
(right)

Intermezzo, Op. 117/1

Almost four decades later, Brahms' wrote this opus of Three Intermezzi for piano. Our selection is the first of the set; you can hear the stark difference in the maturity between the “Scherzo” and this intermezzo. It was inspired by two lines of an old Scottish ballad, “Lady Anne Bothwell’s Lament.” Considering that Brahms encountered these lines in German, here is Johann Gottfried Herder’s German translation, followed by the original words:

Schlaf sanft mein Kind, schlaf sanft und Schön!
Mich dauert's sehr, dich weinen sehn.

Balow, my boy, lie still and sleep!
It grieves me sore to hear thee weep.

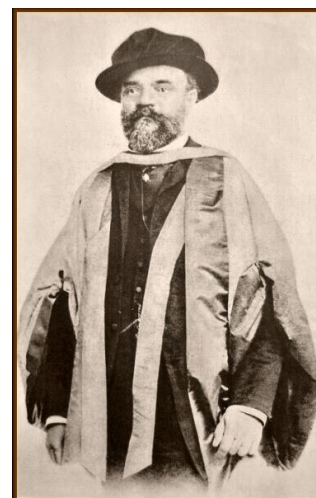


Johannes Brahms in his study

“Silent Woods”

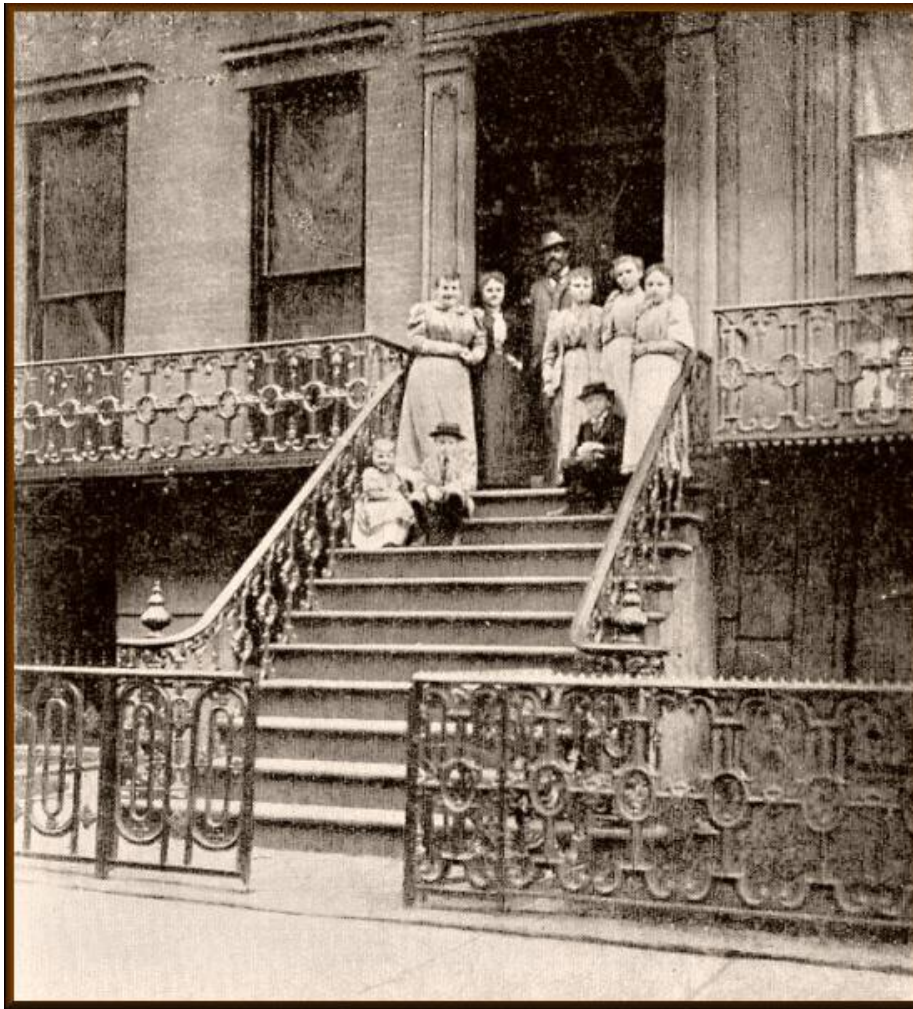
Antonín Dvořák (1841-1904)

Dvořák was one of the first Czech composers to be recognized worldwide. Especially in the United States of America, Antonín Dvořák is most well-known for his Ninth Symphony, “From the New World.” In 1892, he accepted his invitation to become director of the National Conservatory of Music in New York.



Dvořák, 1891.

Dvořák's life in the United States is traceable in his symphony mentioned above, *American Quartet*, *American Quintet*, *Violin Sonatina*, and *American Suite*. "Silent Woods" comes before his life in New York; it is the fifth part of the six-piece cycle for piano, *Ze Šumavy*. The original piano cycle was composed in 1883; he arranged the fifth piece, "Silent Woods," for cello and piano in 1891. Fritz Simrock, who demanded the piano cycle in the first place, changed the German title from *Die Ruhe* (The Silence) to *Waldesruhe* (Silent Woods). The marking "Lento e molto cantabile" calls for a slow, lyrical atmosphere.

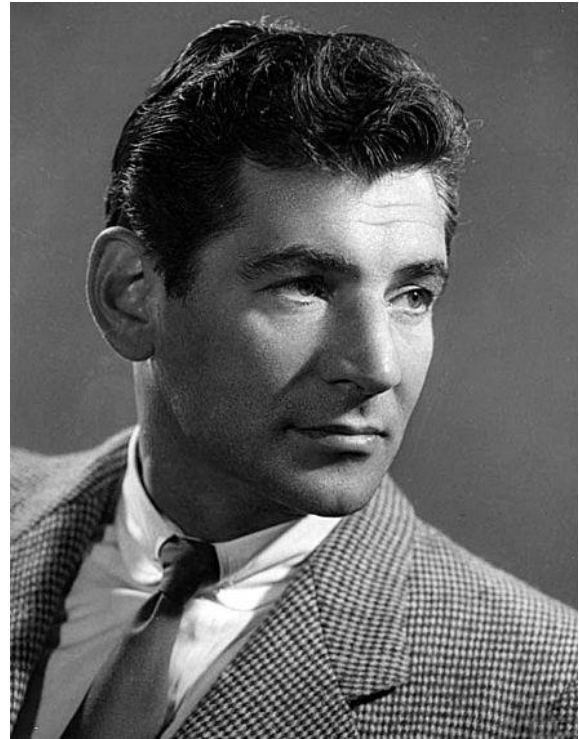


Dvořák and his family in New York, 1893.

“Somewhere” and “Mambo” from *West Side Story*

Leonard Bernstein (1918-1990)

Leonard “Lenny” Bernstein was one of the most important American classical musicians of the past. He was born in Lawrence, Massachusetts, and started immersing himself in music at a young age. He made a debut at Carnegie Hall at the age of 25 when he substituted for Bruno Walter in 1943, gaining immense recognition. New York Philharmonic welcomed Bernstein as the Music Director in 1958. He directed more than 1200 concerts and 200 recordings with them. The lyrics that Stephen Sondheim wrote came to life with Bernstein’s compositions. You may be able to recognize a phrase from the slow movement of Beethoven’s Fifth Piano Concerto “Emperor,” as well as another phrase from Tchaikovsky’s *Swan Lake*. “Mambo” is a Cuban-flavored, fast, and energetic dance that will surely make you want to dance! “Somewhere” and “Mambo” are two songs from the 1957 Broadway musical, *West Side Story*.



Leonard Bernstein in 1950s



Rehearsal of *West Side Story*

“Spain”

Chick Corea (1941-2021)

“A DownBeat Hall of Famer and NEA Jazz Master, 23-time Grammy winner, and keyboard virtuoso, Chick Corea has attained living legend status after five decades of unparalleled creativity and an artistic output that is simply staggering.

Chick is the fourth-most-nominated artist in the history of the Grammys, with 65 nominations. He's also earned 3 Latin Grammy Awards, the most of any artist in the Best Instrumental Album category.

From straight ahead to avant-garde, bebop to fusion, children's songs to chamber music, along with some far-reaching forays into symphonic works, Chick has touched an astonishing number of musical bases in his illustrious career while maintaining a standard of excellence that is awe-inspiring. A tirelessly creative spirit, Chick continues to forge ahead, continually reinventing himself in the process.”

-From Chick Corea's official website, chickcorea.com.

- **Christina Kim**



Chick Corea's artwork: "Wall + Window"



Chick Corea, 1975.