

# A SEA SYMPHONY

MASTERWORK BY VAUGHAN WILLIAMS



*February 10, 7:30PM & February 11, 4PM*

CHURCH OF THE PALMS

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# Welcome Messages

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## ARTISTIC DIRECTOR WELCOME

This is a season full of adventure. An opportunity to experience choral music in ways you might not expect. We'll celebrate the tuneful songs of Ireland, explore Carnatic music from India, hear a rarely performed work by one of America's greatest Black female composers, embark on an epic sea voyage aboard Vaughan Williams' *A Sea Symphony*, and even hum along with some of your

favorite folk rock classics from Crosby Stills & Nash.

Toss in the area's most thrilling circus, and an exciting new collaboration with Westcoast Black Theatre Troupe, honoring the "Queen of Soul" Aretha Franklin, and you'll know why this is a season unlike any other. In fact, I hope that you'll consider being a part of every concert. Come along with us and experience a season full of discoveries, dynamic collaborations, and unforgettable music.

— **Maestro Joseph Caulkins**



Welcome to Key Chorale's 38th season! We are so pleased that you're here with us to enjoy our artistry without boundaries. Returning friends, great to see you again! New friends, welcome! We know that there are many fine arts organizations competing for your entertainment dollars and we are so happy you chose us. We want you to come to know us not only for our music, but also for our outstanding, award-winning

education and community engagement programs, so please come visit our new, improved website at [keychorale.org](http://keychorale.org) or our YouTube channel. We hope you will be inspired to consider supporting Key Chorale in our music and service to education and community.

Now sit back and enjoy, as we create music, magic, and memories, just for you. Don't forget to tell your friends, family, and associates about us. Thanks! Enjoy!

— **Larry D Patton**  
Board President



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**VISION STATEMENT:** A Suncoast community that is engaged and enriched by the power of our music and outreach.

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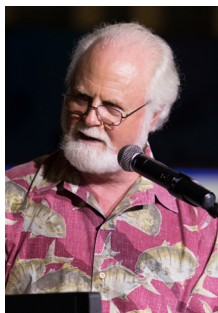
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## **Dr. Michael P. Crosby**

### **President & CEO, Mote Marine Laboratory**

Dr. Crosby has over 30 years of diverse research, teaching, science management and leadership endeavors, including developing national policy and administrative aspects for our country's science programs. He has developed, managed and conducted major multi-disciplinary research project and

partnerships with numerous universities, national and international science and resource management agencies, programs and committees — including a U.S. Man and the Biosphere Program project entitled “Ecological and socio-economic impacts of alternative access management strategies in marine and coastal protected areas”; the U.S., Israeli and Jordanian joint partnership project entitled “The Red Sea Marine Peace Park Cooperative Research, Monitoring and Management Program”; and the Hawai'i State EPSCoR project entitled “Pacific High Island Evolutionary Biogeography: Impacts of Invasive Species, Anthropogenic Activity and Climate Change on Hawaiian Focal Species.” Many of these endeavors focused on improving the “synthesis, translation and transfer” of science and technical information between research, public policy and stakeholder communities.

In May 2013, Dr. Crosby was appointed as President & CEO of Mote Marine Laboratory and Aquarium, an independent research institution that has been a leader in marine research for 60 years. Dr. Crosby had previously served for three years as Mote's Senior Vice President for Research. Past appointments include: Associate Vice President, Research and Economic Development, George Mason University; Vice Chancellor for Research, University of Hawai'i, Hilo; and Executive Director, National Science Board of the National Science Foundation.

Dr. Crosby also is a Past-President for Sigma Xi-The Scientific Research Society, served 12 years on the Board of Governors and was past Chairman for the U.S.-Israeli Binational Science Foundation, and is currently on the Board of Directors (Past-President) for the Association of Marine Laboratories of the Caribbean, Board of Directors (Past-President) for the Pacific Congress on Marine Science and Technology, and the Institute for Venture Science Board of Advisors.



## Jamal Sarikoki

Conductor, singer, organist, and minister, Jamal Sarikoki can be found wearing any number of hats in a given day. Whether he is found in a sanctuary or performing hall, Jamal strives for excellence in all aspects of his performing. Jamal's love of music began at age 5, when his mother enrolled him in the violin and viola program at Sherwood Conservatory in Chicago, Illinois.

As a conductor, Jamal received his first conducting position at age 16 and has been conducting ever since. Known for his vocal agility and beautiful legato line, Jamal has sung the operatic roles of Eisenstein in *Die Fledermaus* and Gianni Schicchi in *Gianni Schicchi*. As an oratorio singer, Jamal has sung the baritone roles in Bach's *Mass in B Minor*, Beethoven's *Mass in C Major*, Bruckner's *Te Deum*, Handel's *Messiah*, Haydn's *Creation*, Mendelssohn's *Elijah* and many other larger works.

Currently, Jamal lives in Colorado Springs, Colorado with his beautiful wife, Genna and their sons, Jeremiah and Josiah. Jamal is the Sanctuary Music Minister at Colorado Springs' downtown church, First Presbyterian Church. Jamal will be returning as a soloist for Key Chorale's collaboration with Westcoast Black Theatre Troupe this May.



## Suzanne Karpov

Hailed by the San Francisco Chronicle for her "elegant" soprano, both "incisive and tender," Suzanne Karpov is quickly distinguishing herself as one of the country's leading young sopranos. Ms. Karpov recently made her Carnegie Hall debut as the soprano soloist in Poulenc's *Gloria* with DCINY, and performed recently with the New York Philharmonic as part of the Handel and Haydn Society in their annual *Messiah*. Past season oratorio

highlights as soprano soloist include performances of Handel's *Messiah* with the Washington Bach Consort, American Bach Soloists, Richmond Symphony Orchestra, the National Philharmonic, and the Washington National Opera Orchestra at the Kennedy Center, as well as soprano soloist in Haydn's *The Creation* with the UC-Davis Symphony Orchestra. Operatic highlights include performances with Washington National Opera, Boston Early Music Festival, Light Opera of New Jersey, and the New Hampshire Music Festival.



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This project is supported in part by the Community Foundation of Sarasota County; Department of State, Division of Cultural Affairs, the Florida Council of Arts and Culture and the State of Florida (Section 286.25 Florida Statutes); The Exchange; Gulf Coast Community Foundation; National Endowment for the Arts; Sarasota County Tourist Development Tax Revenues; and the Virginia B. Toulmin Foundation.





## Maestro Joseph Caulkins

Adventurous is a fitting descriptor for Joseph Caulkins. It has been used to describe his reputation for bold programming, world premieres and unique collaborations on the conductor's podium, to his knack for vibrant storytelling as a freelance writer, to his pursuits as an experienced alpinist. These diverse interests shape the quality of his music making, writing, climbing and life. Whether it be a professional orchestra, singers, dancers, high school students, circus artists, people living with Parkinson's, or Key Chorale, he is fueled by bringing out the best in everyone.

In 2019, Maestro Caulkins received the "Arts Leadership Award for Artistic Achievement" from the Arts and Cultural Alliance of Sarasota County for his many seasons as Artistic Director of Key Chorale. His performances of new and rarely heard works in styles as diverse as masterworks, pops, contemporary, Baroque – even ballet – have become his trademark. Joseph's passion for education and community outreach have shaped much of the chorale's programming and mission during his tenure.

As a guest conductor, Maestro Caulkins has led The Venice Symphony, Space Coast Pops, The Sarasota Ballet and The Southwest Florida Symphony where he was also Associate Conductor/Director of Choruses from 2001-2010. Prior to his arrival in Florida, he was Artistic Director/Conductor of the Bach Chamber Choir (Rockford, IL) and directed the St. Procopius Chamber Orchestra and Choirs at Benedictine University (Lisle, IL). With his choruses, Mr. Caulkins has produced numerous CDs, led European concert tours, conducted world and regional premieres and commissioned new works from Dale Warland, Eric Whitacre and Ola Gjeilo among others.

In 2021, Joseph released his new book "Developing Choral Sound Through the Warm-Up," 200+ tried and true vocal exercises for solo singers, teachers, conductors and choirs, which is available through Amazon and on his website.

An experienced alpinist, Mountain Joe has climbed hundreds of peaks throughout the US, Canada, France, Switzerland and Italy including Mount Rainier, Grand Teton, Mont Blanc and the iconic Matterhorn. He has enjoyed the occasional unplanned bivouac high on the mountain, knows what lightning "feels" like, glissades with uncanny skill and speed, and once had a marmot eat most of his gear.

For more information, visit [www.josephcaulkins.com](http://www.josephcaulkins.com)

# Key Chorale Singers

## Soprano

Janet Bell  
 Kiley Berkery\*  
 Judith Bloch  
 Chiaralis Brown  
 Elizabeth Bryan  
 Michelle Caulkins+  
 Kaela Coye  
 Patti Eastep  
 Josephine Field  
 Lisa Fudge-Schustik  
 Alix Giannini  
 Cynthia Girardet  
 Victoria Guenther  
 Linda Guran  
 Pamela Huelster  
 Alexandra Hunnell\*  
**Stephanie Jabre**  
 Louise Machinist  
 Deborah Mahony  
 Makenna Mamazza\*  
 Charlene McClain  
 Jillian Medina  
 Catherine Milne  
 Sandra Montrone  
**Lorraine Murphy**  
 Karen Olson  
 Emese Percy  
 Vicki Petrosky  
 Sies Ravestijn  
 Esther Rivera-Pouls  
 Debbie Rostad+  
 Ellen Schillay  
**Melissa Simmons**  
 Mary-Kate Starr\*  
 Heather Stearns  
 Lauren Stroman  
 Nancy Wittner  
**Lily Wohl**

## Alto

Leanna Briggs  
 Alice Byrne  
 Julie Ciulla  
**Amy Jo Connours**  
 Janice Creighton\*  
 Karen Fraser  
 Lydia Johnston  
 Gayle King  
 Lynne Lash  
 Carmen Letelier  
 Pamela Letts  
 Kennedy Lollar\*  
 Lori Maxwell+  
 Cecilia McEnaney  
 Tabitha McPherson  
 Deborah Morris  
 Barbara Noto  
 Evelyn Ortega\*  
 Marilyn Parry  
 Judith Plerhoples  
 Izabella Randles\*  
 Ellen Rivera  
 Ellen Rowe+  
 Kristen Stanton  
 Becky Tracy  
 Catherine Vernon  
 Lorelei Vogt  
 Sarah Walcutt-Febish  
 Rebecca Wilkins

## Tenor

Don Clem  
 Gabriel Cortes\*  
 Rick Hayman  
 Alex Ivanov\*  
**Nicholas Masiello**  
**Daniel Michener**  
 Joel Morrison  
**Steven Phillips**  
 Linda Quarles  
 Rob Quarles  
 Stephen Remis  
 Juan Rodriguez\*  
**Zachery Stockman**  
 Daniel Tavares  
**Thomas Tryon**  
 Caden Vogt\*

## Bass

Richard Bailey  
 Allen Batchelder  
 Stuart Bischoff  
 Jonathan Chabra  
 Vincent Ciccarino  
 John Daniels  
 Matthew Grothouse  
 John Habbert  
 Christopher Hird  
 Brice Jones  
 Doug Kapp  
 Richard Lilley  
 Ezekiel Lopez\*  
 David Loy  
 Stuart Lurie+  
**Jesse Martin**  
 Jacob Mazzone\*  
 Leon Miller  
 Jim Olson  
 Larry D Patton  
 Jan Rosenbaum  
 Frank Roxby  
 Michael Rubin  
 J. Alvin Stout  
**James Taylor**  
**Mark Wagstrom**  
 Bob Wennberg+  
 David Wicentowski  
 Kurt Wiskow

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# Orchestra

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## **Violin 1**

Daniel Jordan  
Anne Chandra  
Katherine Baloff  
Sangeun Han  
Marcus Ratzenboeck

## **Violin 2**

Michael Turkell  
Meghan Jones  
Sean O'Neil  
Lena Cambis

## **Viola**

Nathan Frantz  
Camila Berg  
Paul Reynolds

## **Cello**

Christopher Schnell  
Isabelle Bescancon  
Betsy Isaak

## **Bass**

Paul Nemeth  
Christopher Riley

## **Flute**

James Zellers  
Carmen Bannon

## **Oboe**

Jonathan Gentry

## **English Horn**

Nicholas Arbolino

## **Clarinet**

Nikolay Blagov  
Asher Carlson

## **Bassoon**

Fernando Traba  
Edward Rumzis

## **Horn**

Joshua Horne  
Scott Sanders  
Andrew Warfield  
Kelly DelVecchio Tindall

## **Trumpet**

Aaron Romm  
Stephen Madancy  
Gianluca Farina

## **Trombone**

Steven Osborne  
Aaron Abbey  
Jordan Davenport

## **Tuba**

Philip Beatty

## **Timpani**

Jessica Ridgeway

## **Percussion**

Marcelina Suchocka  
Ye Young Yoon  
Jordan Holley  
Kelsey Bannon

## **Harp**

Hannah Cope

## **Organ**

Sam Nelson

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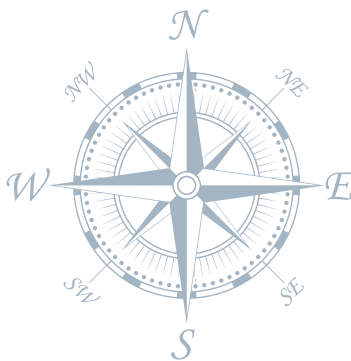
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# A SEA SYMPHONY

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**Church of the Palms**

**Friday, February 10, 2023 • 7:30 PM**

**Saturday, February 11, 2023 • 4:00 PM**

Church of the Palms, Sarasota

## Key Chorale

Joseph Caulkins, Conductor

Steven Phillips, Associate Conductor

## Featuring

Jamal Sarikoki, baritone

Suzanne Karpov, soprano

Daniel Jordan, violin

## Special Pre-Concert Presentation

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**Mote Marine President & CEO, Dr. Michael P. Crosby**

## Serenade to Music "Orchestral Version" (1938)

Ralph Vaughan Williams

Based on texts from Shakespeare's *Merchant of Venice*

Daniel Jordan, violin

*Ushering interval*

## Symphony No. 1 "A Sea Symphony" (1910)

Ralph Vaughan Williams

Based on poetry from Walt Whitman's *Leaves of Grass* and *Passage to India*

Jamal Sarikoki & Suzanne Karpov, soloists

1. A Song for All Seas, All Ships
2. On the Beach at Night Alone
3. The Waves
4. The Explorers



# "A Sea Symphony" Texts

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## Serenade to Music "Orchestral Version" (1938)

### Ralph Vaughan Williams

Based on texts from Shakespeare's *Merchant of Venice*

How sweet the moonlight sleeps upon this bank!  
Here will we sit, and let the sounds of music  
Creep in our ears: soft stillness and the night  
Become the touches of sweet harmony.  
Look, how the floor of heaven  
Is thick inlaid with patines of bright gold:  
There's not the smallest orb that thou behold'st  
But in his motion like an angel sings  
Still quiring to the young-eyed cherubins;  
Such harmony is in immortal souls;  
But, whilst this muddy vesture of decay  
Doth grossly close it in, we cannot hear it.  
Come, ho! and wake Diana with a hymn:  
With sweetest touches pierce your mistress' ear,  
And draw her home with music.  
I am never merry when I hear sweet music.  
The reason is, your spirits are attentive:  
The man that hath no music in himself,  
Nor is not mov'd with concord of sweet sounds,  
Is fit for treasons, stratagems and spoils;  
The motions of his spirit are dull as night,  
And his affections dark as Erebus:  
Let no such man be trusted... Music! hark!  
It is your music of the house.  
Methinks it sounds much sweeter than by day.  
Silence bestows that virtue on it.  
How many things by season season'd are.  
To their right praise and true perfection!  
Peace, ho! the moon sleeps with Endymion,  
And would not be awak'd.  
(Soft stillness and the night  
Become the touches of sweet harmony.)

# Symphony No. 1 "A Sea Symphony" (1910)

## Ralph Vaughan Williams

Based on poetry from Walt Whitman's *Leaves of Grass* and *Passage to India*

### 1. A Song for All Seas, All Ships

Behold, the sea itself.

And on its limitless, heaving breast, the ships;

See, where their white sails, belling in the wind, speckle the green and blue,

See, the steamers coming and going, steaming in or out of port,

See, dusky and undulating, the long pennants of smoke.

Behold, the sea itself.

And on its limitless, heaving breast, the ships.

To-day a rude brief recitative,

Of ships sailing the seas, each with its special flag or ship-signal,

Of unnamed heroes in the ships-of waves spreading and spreading far as the eye can reach,

Of dashing spray, and the winds piping and blowing,

And out of these a chant for the sailors of all-nations,

Fitful like a surge.

Of sea-captains young and old, and the mates, and all of intrepid sailors,

Of the few, very choice, taciturn, whom fate can never surprise nor death dismay,

Picked sparingly, without noise by thee, old ocean, chosen by thee,

Thou sea that pickest and cullest the race in time, and unitest nations,

Suckled by thee, old husky nurse, embodying thee,

Indomitable, untamed as thee.

Flaunt out, O sea, your separate flags of nations!

Flaunt out visible as ever the various ship-signals!

But do you reserve especially for yourself and for the soul of man one flag above all the rest,

A spiritual woven signal for all nations, emblem of man elate above death,

Token of all brave captains and all intrepid sailors and mates.

And all that went down doing their duty,

Reminiscent of them, twined from all intrepid captains young and old,

A pennant universal, subtly waving all time, o'er all brave sailors,

All seas, all ships.



## 2. On the Beach at Night Alone

On the beach at night alone,  
As the old mother sways her to and fro singing her husky song,  
As I watch the bright stars shining, I think a thought of the cleft of the universes  
and of the future.

A vast similitude interlocks all,  
All distances of place however wide,  
All distances of time,  
All souls, all living bodies though they be ever so different,  
All nations, all identities that have existed or may exist,  
All lives and deaths, all of the past, present, future,  
This vast similitude spans them, and always have spanned,  
And shall forever span them and compactly hold and enclose them

## 3. (Scherzo) The Waves

After the sea-ship, after the whistling winds,  
After the white-gray sails taut to their spars and ropes,  
Below, a myriad, myriad waves hastening, lifting up their necks,  
Tending in ceaseless flow toward the track of the ship,  
Waves of the ocean bubbling and gurgling, blithely prying,  
Waves, undulating waves, liquid, uneven, emulous waves,  
Toward that whirling current, laughing and buoyant with curves,  
Where the great vessel sailing and tacking displaced the surface,  
Larger and smaller waves in the spread of the ocean yearnfully flowing,  
The wake of the sea-ship after she passes, flashing and frolicsome under the sun,  
A motley procession with many a flock of foam and many fragments,  
Following the stately and rapid ship, in the wake following.

## 4. The Explorers

O vast Rondure, swimming in space,  
Covered all over with invisible power and beauty,  
Alternate light and day and the teeming spiritual darkness,  
Unspeaking high processions of sun and moon and countless stars above,  
Below, the manifold grass and waters,  
With inscrutable purpose, some hidden prophetic intention,  
Now first it seems my thought begins to span thee.

Down from the gardens of Asia descending,  
Adam and Eve appear, then their myriad progeny after them,  
Wandering, yearning, with restless explorations,  
questionings, baffled, formless, feverish, with never-happy hearts  
that sad incessant refrain – "Wherefore unsatisfied soul?  
Whither O mocking life?"

Ah who shall soothe these feverish children?  
Who justify these restless explorations?  
Who speak the secret of impassive earth?

Yet soul be sure the first intent remains, and shall be carried out,  
Perhaps even now the time has arrived.  
After the seas are all crossed,  
After the great captains and engineers have accomplished their work,  
After the noble inventors,  
Finally shall come the poet worthy that name,  
The true son of God shall come singing his songs.

O we can wait no longer,  
We too take ship O Soul,  
Joyous we too launch out on trackless seas,  
Fearless for unknown shores on waves of ecstasy to sail,  
Amid the wafting winds (thou pressing me to thee, I thee to me, O Soul).  
Caroling free, singing our song of God,  
Chanting our chant of pleasant exploration.

O Soul thou pleases me, I thee,  
Sailing these seas or on the hills, or waking in the night,  
Thoughts, silent thoughts, of Time and Space and Death, like waters flowing,  
Bear me indeed as through the regions infinite,  
Whose air I breathe, whose ripples hear, lave me all over,  
Bathe me, O God, in thee, mounting to thee,  
I and my soul to range in range of thee.

O thou transcendent,  
Nameless, the fibre and the breath,  
Light of the light, shedding forth universes, though centre of them.  
Swiftly I shrivel at the thought of God,  
At Nature and its wonders, Time and Space and Death,  
But that I, turning, call to thee O Soul, thou actual me,  
And lo, thou gently masterest the orbs,  
Thou matest Time, smilest content at Death,  
And fillest, swellest full the vastness of Space.

Greater than starts or suns,  
Bounding O Soul thou journeyest forth;

Away O Soul! hoist instantly the anchor!  
Cut the hawsers – haul out – shake out every sail!  
Sail forth – steer for the deep waters only.  
Reckless O Soul, exploring, I with thee, and thou with me,  
For we are bound where mariner has not yet dared to go,  
And we will risk the ship, ourselves and all.  
O my brave Soul!  
O farther, farther sail!  
O daring joy, but safe! are they not all the seas of God?  
O farther, farther, farther sail!

# "A Sea Symphony" Program Notes

by Bill Smith

One of the most well-known of English composers, Ralph Vaughan Williams (1872—1958) led an interesting and varied life. He was born into a family with financial means, progressive social views and strong morality. He contributed in many ways to helping fellow citizens, and believed music should be available to everyone, not just the well-to-do. He composed nine symphonies, concertos for piano, violin, oboe and tuba, five operas, ballets, film scores and despite characterizing himself as a "cheerful agnostic," helped to edit the English Hymnal.

He cared little to compose in the ways and traditions of Brahms and Wagner. He was very interested in English folk songs and actually used this and his interest in English church music to further his desire to create "a new home-grown musical idiom." This led to his experimenting with Elizabethan and modal harmony but with obviously expanded harmonic boundaries—some of which you will hear in *A Sea Symphony*.

Vaughan Williams apparently clashed often (but with affection) with his conservative professor of composition at the Royal College of Music at Cambridge—as no other students were brave enough to do. Vaughan Williams was clearly instrumental (pun intended) in helping English music break from the dominance of nineteenth century Germanic music. He was a beacon for many English composers particularly after the deaths of Elgar, Delius and Holst in 1934.

He found his "musical voice" in his thirties. His music ranges from stormy, discordant and dramatic, to peaceful, tonal and serene. He learned music from an early age and was prominent not only as a composer, but as a conductor and professor of composition at the Royal College of Music, where he developed a lifelong friendship with fellow student Gustav Holst. His interest in English folk music helped to shape his melodic construction, but what is more than interesting is how he went about this. While other composers and music historians had also expressed interest in English folk songs, they never did what Vaughan Williams did: he actually went to the common folk. He traveled to Essex County to listen to and hear people singing their songs. He listed and collected over 800 folk songs which would have been lost to us all. And what did he learn in this process? That the English folk song tended not to follow the natural laws of classical form.

His desire to learn different musical methods and approaches resulted in him traveling to Paris in the winter of 1907 to study with Ravel who was a strict taskmaster to any who wanted to learn from him. Vaughan Williams felt he "learned (from Ravel) to orchestrate in points of color rather than in lines."

Even though Ravel is quoted as saying that Vaughan Williams was “my only student who does not write my music,” these months of study did result in one of Vaughan Williams’ most fruitful and inspired periods. It was not long after, in 1910, that *A Sea Symphony* was composed and premiered.

As with us all, Vaughan Williams is the embodiment of his life experiences, and his music is a reflection of these experiences. Are we to feel anything except admiration for someone who stated he was three years younger than he was in order to be allowed to volunteer for the British armed forces during World War I? One of his roles consisted of driving an ambulance wagon in France, evacuating the wounded in the midst of horrific shelling. Not only were these conditions extremely dangerous with dead bodies and rats seemingly everywhere, but the noise of the gunfire is said to have resulted in damage to his hearing and deafness in his old age.

Vaughan Williams was married twice—devotedly in 1897 to Adeline Fisher who died in 1951. In 1953 at 81 years of age he married poet Ursula Wood, a woman much younger than he, whom he had known many years. He composed into his eighties completing his Ninth Symphony just months before his death in 1958.

*A Sea Symphony* is thought to have elements of symphony, oratorio and cantata. It clearly differs from previous choral symphonies as the soloists and choir sing in all four movements—not just the last movement. Vaughan Williams was a decidedly tonal composer despite using harmonic dissonances that some feel are the precursor to Stravinsky’s early works.

In *A Sea Symphony* Vaughan Williams composes to the words of Walt Whitman. In many ways Whitman, who lived from 1819 to 1892, was a kindred spirit with Vaughan Williams. Just as Vaughan Williams wanted to establish a musical style different from the dominant Germanic traditions, so Whitman, one of the most famous of American poets, was known for his innovative and free verse, veering from the usual standards and norms of literary tradition by establishing a new kind of poetry and prose.

Vaughan Williams uses poems from Whitman’s *Leaves of Grass* for the first three movements and from his *Passage to India* for the last movement of *A Sea Symphony*. There are several musical ideas that are heard throughout this work that can be viewed as unifying features: his use of triplets; his sudden transitions from minor to major keys and back; and his use of several motifs: one a modified scale-like motif and a second that outlines the lovely sound of a minor 7<sup>th</sup> chord stated in many variations. These musical thoughts are frequently imitated, inverted, quickened, or augmented—stated in different yet still recognizable ways giving this work its drama, excitement, serenity, and structural integrity.



In the first movement, Whitman's words pay tribute to the sea, to sea captains, to sailors and ships, to those who have died and those who live. Vaughan Williams writes the movement in the key of D major (two sharps), but incredibly the first music we hear from the orchestra is not in D major. It is a fanfare using the familiar rhythm of a triplet—but in B flat minor (five flats) completely unrelated to the key of D major. This is followed by the chorale singing in B flat minor "Behold the..." and then unexpectedly moving to a D major chord on the words "sea itself" that creates a beautiful and breathtaking moment.

But it is the metaphorical journey through life that all mankind makes to which the music alludes as it pictures the "dashing spray and the winds piping and blowing"; or how the music quickens and becomes more dissonant using augmented harmonies when the words talk of the ocean surging; or when the sea picks death for those that are intrepid "whom fate can never surprise."

The music changes mood with a shanty-like melody and refrain; intertwines skillfully the baritone and soprano soloists; and displays Vaughan Williams' masterful ability to use thematic material in interesting and fugue-like ways. The fanfare triplet near the end of the movement is written in expanded fashion and the movement then ends calmly in the tonic key of D major with the words: "One flag above all nations—behold the sea itself."

The second movement begins with a pianissimo orchestral interlude. Vaughan Williams has the baritone soloist and altos singing the same note repeatedly to convey what being "on the beach alone" sounds like. Once again, we hear his interesting harmonies as he uses prior themes in slightly different ways. Do you hear remnants of the sea shanty from the first movement, or the use of swaying triplets when the words are: "as the old mother sways her to and fro..."?

Vaughan Williams then has the other chorale sections join both in fugue-like phrases and in forte chordal singing to embody how the vast sea interlocks "all souls, all living bodies from the past, present, and future." He ends this movement as he began it: with the baritone soloist singing mysteriously the same note, "on the beach alone," and the orchestra playing as quietly as an orchestra can sound.

The third movement is a scherzo played allegro brillante—and brilliant it is indeed. We should not be surprised to hear the music using the triplet fanfare motif again and again as the words and music describe the sea in all its fury — "myriad waves hastening...whistling winds...the ocean bubbling and gurgling." But the sea can also be more pleasant — "flashing and frolicsome under the sun...laughing and buoyant..." as the music becomes brighter and lighter — all while the great vessel makes its way through the ocean with its wake "following...following...following," as this movement ends forcefully.

In the fourth and final movement both Whitman and Vaughan Williams explore further the ideas of the first several movements; how the magnificence of the natural wonders of the sea, the stars, the moon and the sun, and the challenges of sailing the vast seas, remain both a literal and metaphysical struggle for all. The question of who will soothe man's restless soul and "speak the secret of the impassive earth" is answered with Whitman's words: "finally shall come the poet—the son of God singing." This, of course, is Vaughan Williams' cue to literally have the music sing; to be florid and flowing; to be in a major key, to grow in intensity and volume.

Vaughan Williams then composes a lovely duet for baritone and soprano soloists. At times they sing in unison and at other times they complement each other melodically and harmonically addressing the need for mankind to "joyously wait no longer; to set out on the trackless sea chanting the chant of pleasant exploration." And yet again we hear the triplet rhythm in numerous guises.

There is further use of previous thematic motifs—written to embody the words: "O, thou transcendent...light of the light." And the work nears its end with the exclamation to "hoist instantly the anchor" and sail: "away, away, away o soul." This is repeated again and again by all choral sections culminating in unison singing in a resounding double forte. Is this a plea for us together to "steer for deep waters only"—to risk and venture into the great unknown?

Vaughan Williams ends the symphony peacefully with the words "farther sail" with the orchestra playing quadruple pianissimo, the softest and quietest of orchestral dynamic markings.



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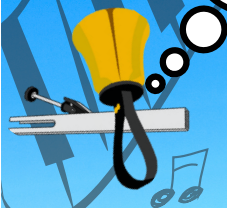
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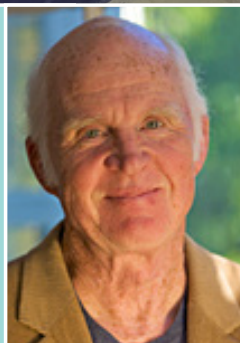
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