

Cascadian Singers:

Soprano

Chris Davis
Kelly Foster-Griffin ‡
Marilyn McAdoo
Lila Woodruff May ‡
Sue Maybee
Sylvia Pearce †
Christina Siemens

Alto

Jenny Hughart
Laurene Kelly
Elfie Luther
Ann Marten
Markdavin Obenza †
Tara O'Brien Pride

Tenor

Barry Baker
Norman Bosell
Orrin Doyle
Timothy Jarrett
Russ Jones
Erik Koski †
Gabe Nochlin †

Bass

Mark Johnson
Jerry McManus †
David Phillips ‡
Russell Porter
Stephen Schenzel
Forrest Trepte †

† *Seven Last Words* and *Four Choral Songs of e. e. cummings* only

‡ *Mirrors of Love, For Comrades and Lovers, Silver Swan* only

Executive Producer: Ann Marten

Recording Producer: Bern Herbolsheimer

Recording Producer, *For Comrades and Lovers* and *Mirrors of Love*: Troy Peters

Recording and Mastering Engineer: Bill Levey

Recording staff: Bruce Baker, Ken Black

CD Booklet: Barry Baker, Jenny Hughart

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Cascadian Chorale

P.O. Box 53292, Bellevue, WA 98015-3292

www.cascadianchorale.org

Recorded at: St. Thomas Episcopal Church (Medina, Washington) June 2002 and
Bastyr University Chapel (Kenmore, Washington) June 2003

This CD is dedicated with love and affection to Bern Herbolsheimer for his unwavering musical genius, Bill and Lyn Thomas for their total dedication and loyalty, Ann Marten for her incredible management and indomitable spirit, the ensemble for their unbelievably committed work, and Lydia and Charles Tschopp for their ongoing support and constant encouragement.

CASCADIAN SINGERS

Philip Tschopp, Director



Premiere

Commissioned choral works by Northwest composers
Herbolsheimer, White, and Peters

Premiere

Cascadian Singers Directed by Philip Tschopp

1 **Silver Swan**

Rachel Snow, Violin

David White

Seven Last Words

Bern Herbolsheimer

- 2 I Father, forgive them
- 3 II Amen dico tibi
- 4 III Mulier, ecce filius tuus
- 5 IV Eli, lama sabatani?
- 6 V I thirst
- 7 VI Consummatum est
- 8 VII Father, into thy hands

Christina Siemens, Soprano

Erik Koski, Tenor

For Comrades and Lovers

Troy Peters

- 9 I Sometimes with One I Love
- 10 II Among the Multitude
- 11 III O You Whom I Often and Silently Come
- 12 IV No Labor-Saving Machine

Bern Herbolsheimer, Piano

Mirrors of Love

Bern Herbolsheimer

- 13 I Ecstasy
- 14 II The Green Hummingbird
- 15 III The Mirror of Love

John Michel, Cello

Bern Herbolsheimer, Piano

Christina Siemens, Soprano

Four Choral Songs of e. e. cummings

David White

- 16 I this is the garden
- 17 II maggie and millie and molly and may
- 18 III yes is a pleasant country
- 19 IV open your heart

Christina Siemens, Soprano

The creation of new music, as with any art form, is an energizing and joyful experience. Working directly with composers on commissioned works means that we as performers get a front-row seat for the genesis of new musical ideas. Cascadian Singers invites you to share in the process of how this CD came into being, through the following words from our director and from the composers themselves.

Director's Comments

The genesis of this CD can be traced back to several fortuitous meetings over a period of years. One Sunday morning in the fall of 1989 I found myself loitering in the St. James Cathedral (Seattle) narthex to audition for Dr. James Savage, music director of the Cathedral Choir. I joined them for the noon Mass that very day and later that week we began to rehearse a new work called the *Peace Mass* by Bern Herbolsheimer. In just the first few moments of a beautiful chorus called "Let Us Sing Sweet Songs," I was profoundly moved. Here was music that was complex and modern, but also sonorous and arresting. I was thrilled to participate first-hand in the process of bringing this new art to life.

Later, I had the good fortune to meet Ann Marten, who was searching for a director for the Cascadian Chorale. In 1995 I accepted the position and began to look for new music to perform. Through one of the basses in the choir, I met Troy Peters, a graduate of the composition department at The Curtis Institute of Music and now the director of the Vermont Youth Orchestra. Troy agreed to write a new work for my fledgling chamber choir, the Cascadian Singers. The result was the elegant *For Comrades and Lovers*, our first commission, which debuted in June of 1996.

In early 1998 we decided to take on a more extensive commission and I immediately thought of Bern Herbolsheimer and his music. I contacted Bern, who agreed to write settings of three of the seven last words of Christ on the cross. These pieces were not only to be premiered at our upcoming winter concert, but were also to be performed during the Good Friday service at Mercer Island Presbyterian Church. When I ran over to pick up the finished results, I experienced first the thrill of anticipation, and then an unexpected sense of pleasant bewilderment when Bern played the pieces on the piano for me. This is the hallmark of Bern's music: it is always more exotic, well-balanced, and wholly new than I ever expect, and it always achieves a complex and unexpected totality when sung.

When we performed the pieces for the first time, both the ensemble and the audience felt the music flower into new life. That experience solidified our desire to do this more often, and the

Chorale then embarked upon an aggressive program of commissioning new works. We asked Bern to complete the *Seven Last Words* in the fall of 1999. Since their premiere in the spring of 2000, they have been the cornerstone of our repertoire and have set the standard by which we judge our commissions.

In 2000, in another fortuitous meeting, I made the acquaintance of David White, who was at the time the organist and choirmaster at St. Thomas Episcopal Church in Medina, Washington. I asked David to play continuo for us in the Chorale's production of the Monteverdi *Vespers of 1610*. He did his typical stellar job, including a wonderful improvisation on a Monteverdi theme to cover the time required for a soloist to come down from the balcony, and thus became our first-call organist. In the ensuing years, I became familiar with David's compositions as well, and in January of 2002 I decided to fill a gap in our upcoming concert with some new works by him. He agreed to write a set of songs on e.e. cummings' poetry. Imagine my surprise when four days later he called to say that they were finished! When David first played them for me, I was immediately impressed with their tunefulness, sensitive word painting, and lush harmonies. Upon their premiere in March, they officially entered our canon of favorite new works.

In 2001 Bern Herbolsheimer and I were working on the plans for the year and became intrigued by the idea of a concert about the senses. This idea appealed especially to Bern, as he was interested in doing something a bit more earthy than the numerous sacred texts he had recently set for us and others, so I asked him to search for a text which fit our senses theme. He translated some verses of great French Impressionist poetry and was inspired to create the exotic soundscape *Mirrors of Love*, which the Cascadian Chorale premiered in 2002.

In 2003 we were searching for songs to complement some of the best-known choral works in the canon, for a program called *Doppelgänger*: Finding no modern versions of *Silver Swan* that compared with Gibbons' sublime Renaissance setting, I went to my friend David White. In his gracious style he agreed, and shortly sent his *Silver Swan* to us. Redolent with rich harmonies and featuring an intriguing dance-of-death section introduced by the violin, it reminds us of the reason we choose choral music as our artistic medium: through it, we give voice to the many-hued wonders of creation and to the drama of human thought, emotion, and imagination.

From beginning to end, the music of Herbolsheimer, White, and Peters allows us to express a range of ideas in a unique and lyrical way. This CD is a tangible record of our commitment to the vision we share as artists, and represents the culmination of eight years' worth of collaboration and inspiration. I hope that you enjoy listening as much as we enjoyed creating!

Philip Tschopp, Music Director

Composers' Comments

Silver Swan, David White

Premiere Performance: March 29, 2003, Bellevue Art Museum

Silver Swan was written at the request of my good friend and colleague Philip Tschopp. The violin represents the voice of the swan herself and attempts to paint a picture of her fading strength, her bitterness, and her "dance of death."—D.W.

Seven Last Words, Bern Herbolsheimer

Premiere Performance: April 10, 1998, Mercer Island Presbyterian Church I, V, VII

April 8, 2000, Mercer Island Presbyterian Church II, III, IV, VI

The *Seven Last Words*, Christ's final utterances before his death, have been set to music by many composers. Haydn wrote a string quartet version and later expanded it for choir and orchestra. Dubois wrote a highly melodic cantata to the same texts. My settings, for unaccompanied choir, are generally somber and the texts are expressed more through the mouth of Jesus than through those of witnesses. I have tried to portray his thirst in the hot, dry air; his gentle forgiveness; his frustration at hearing no response from God; his agonizing pain; his weakening condition and quiet passing; his sorrow at leaving and his assurance of paradise.—B.H.

For Comrades and Lovers, Troy Peters

Premiere Performance: June 15, 1996, Carlson Theatre, Bellevue Community College

For Comrades and Lovers, composed in 1995, is a setting of four brief poems by Walt Whitman celebrating friendship and love. My music tries to capture the contented flow that is characteristic of most of the words. In spite of filling himself with "rage" in the opening of the first poem, Whitman is embracing the idea that "there is no unreturn'd love, the pay is certain one way or another." A rocking accompaniment figure flows underneath the brief tune that closes the first song. The second, "Among the Multitude," has a greater sense of longing; I hope that my wandering chromatic chorale mirrors the poet's longing for a "lover and perfect equal." The third song is a miniature *scherzo* that echoes the words "subtle electric fire." Finally, the gently rocking accompaniment figure from the end of the first song returns to serve as an *ostinato* over which the chorus embraces Whitman's willingness to forego fame and fortune in order to leave "a few carols vibrating through the air...For comrades and lovers." The cycle is dedicated with love to my brother, Stephen Schenzel, who is also a member of the Cascadian Chorale.—T.P.

Mirrors of Love, Bern Herbolzheimer

Premiere Performance: March 23, 2002, St. Thomas Episcopal Church

Few periods in literature have been as sensuous and sensual as the one encompassing the great Impressionist poets of France. From among the greatest of these writers I have chosen three texts, all rich in the exoticism, symbolism, love of nature (the heady fragrance of voluptuous flowers, in particular) and eroticism which permeate so many of their works. All three texts have also been sublimely set for solo voice and piano by masters of *chanson*: Lahor's "Ecstasy" by Duparc (*Extase*); de Lisle's "The Green Hummingbird" by Chausson (*Le Colibri*); and Baudelaire's "The Mirror of Love" by Debussy (*Le Jet d'Eau*). In all three settings I have given the solo cello a dominant role, frequently singing the primary melodies. The piano sets a harmonic and rhythmic background and the choir surrounds all of this, almost like a cocoon, with an atmosphere of richness, warmth, stillness and languor.—B.H.

Four Choral Songs of e. e. cummings, David White

Premiere Performance: February 23, 2002, Bellevue Art Museum

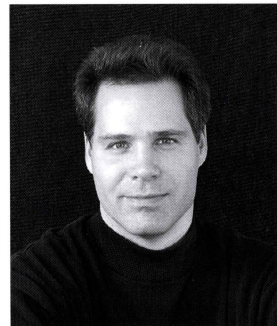
I have always loved the intense brevity of cummings' work. The imagery is immediate and engaging, which makes it both very natural and very difficult to set to music.

"this is the garden" is a kaleidoscope of colors and textures in the garden. "maggie and milly and molly and may" contains the text "as small as a world, and as large as alone," which was very meaningful to me. The choral texture stops in its tracks, and the sopranos are left "alone" on a single note distilled from dense eight- and nine-part chords. "yes is a pleasant country" is a tribute to soprano Christina Siemens and British composer Herbert Howells (1892-1983), whose bittersweet harmonies are never far from my mind's ear. "open your heart" is an outburst of joy and thanksgiving for life and love, combined with fear of the unknown. The coda assures us of success if we just try and try again.—D.W.

Philip Tschopp has directed the Cascadian Chorale since 1995 and founded its chamber ensemble, Cascadian Singers, in 1996. Adventurous and ambitious programming is a hallmark of his directorship style. The Chorale's concert repertoire routinely includes choral and symphonic masterworks such as Mendelssohn's *Elijah* and Mozart's *Requiem*, along with compositions from a broad range of musical periods, from Renaissance to Classical to Modern. Mr. Tschopp has led the Cascadian Singers in world premieres by Bern Herbolzheimer, Troy Peters, and David White as well as rarely-performed contemporary works by Javier Busto, Frank Ferko, Karen P. Thomas, and Greg Youtz.

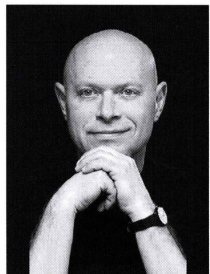
Mr. Tschopp completed a double degree in choral and instrumental music at Pacific Lutheran University. He performed in the St. James Cathedral Choir (Seattle) and served as assistant conductor to the Cathedral's music director, Dr. James Savage. From 1989 to 1996, Mr. Tschopp was a director of music at Newport High School in Bellevue, Washington, where he co-founded a summer performance exchange with the Wolfgang Bochert Gymnasium in Germany. Recent honors include the Summer Scholars Fellowship to the Northwestern University School of Music in Illinois and acceptance as an associate conductor at the Conductor's Institute at the University of South Carolina. He was also the music director for the Northwest Bach Festival's 2000 production of Bern Herbolzheimer's one-act opera, *Aria da Capo*.

In 2004 Mr. Tschopp will conduct the premiere of Garrett Fisher's avant-garde opera, *Dream of Zeus*, at Consolidated Works, Seattle.



Bern Herbolsheimer, Cascadian Chorale Composer in Residence, has received international recognition for his more than 400 compositions encompassing ballet, symphony, opera, chamber and choral works. His first opera, *Aria da Capo*, won first prize in the National Opera Association's New Opera Competition. *Mark Me Twain*, his second opera, was commissioned by the Nevada Opera and premiered in 1993. His *Symphony #1* was debuted by the Florida Symphony, and his choral music has been performed in Portugal, Spain, Germany, France, Italy, Australia, South America, Canada, Norway, Russia, Hungary, Japan, and throughout the United States.

A frequent award winner, Mr. Herbolsheimer has been Artist-in-Residence for the Seattle Arts Commission, Washington State Composer of the Year (WSMTA), and winner of the Melodious Accord Choral Music Competition. He has received commissions from the National Endowment for the Arts, Chamber Music America, the Seattle Symphony, and numerous local organizations, including Seattle Men's Chorus, St. James Cathedral, Opus 7, Seattle Pro Musica, the Esoterics, and the Cascadian Chorale. His music has been recorded by numerous artists.



Mr. Herbolsheimer serves on the music faculty of Seattle's Cornish College of the Arts, where he teaches composition classes and holds a private studio. He also teaches graduate classes in the voice program at the University of Washington. In 2001, he was awarded the *Excellence in Teaching Award* at Cornish.

In his capacity as Composer in Residence of the Cascadian Chorale, he has served as artistic advisor to the board and staff, and helped to found and administer the Cascadian Prize Choral Composition Contest. Additionally, he has frequently accompanied both the Chorale and its chamber ensemble, the Cascadian Singers.

David R. White has been hailed as "one of the most truly gifted and exciting church musicians currently before the public." He enjoys a national and international career as organist, pianist, conductor, chamber musician, and composer. Mr. White recently returned to his native Chicago after having served as organist and choirmaster at St. Thomas Episcopal Church in Medina, Washington. During his tenure there, the choral program grew to be one of the finest in the Anglican tradition on the West Coast. He has composed over 60 anthems, Mass settings, and evening services, many of which are sung by choirs around the country. He is currently working



on both a large-scale violin sonata and his sixth setting of the evening service for the Choir of St. James Cathedral in Chicago. He is in demand as a recital performer and chamber musician, with this year's concert schedule featuring appearances in Vancouver, Seattle, San Francisco, Chicago and New York. Last year he performed three complete cycles of the Beethoven violin sonatas in three cities. He has been a guest artist at Adelaide Town Hall (Australia), St. Peter's and Christchurch Cathedrals (New Zealand) and Ely, Southwark and St. Alban's Cathedrals (England). He was also invited to play for services at Westminster Abbey in London. Mr. White is currently serving as interim organist and choirmaster at St. James Cathedral in Chicago.

Troy Peters has composed a diverse body of work, from orchestral, vocal and chamber music to an opera for hand puppets. Groups who have commissioned his music include the Vermont Symphony Orchestra, the Vermont Contemporary Music Ensemble, the Tacoma Youth Symphony, and the Philadelphia Youth Orchestra. His accolades include the Charles Ives Scholarship and grants from the Rockefeller Foundation. He studied composition at The Curtis Institute of Music and the University of Pennsylvania. Peters is also a dynamic conductor noted for a wide range of repertoire.

As Music Director of the Vermont Youth Orchestra since 1995, he has received national acclaim for innovative programming. Under his leadership, the VYO has received four ASCAP Awards for Adventurous Programming of Contemporary Music and has nearly tripled its student population. He is equally respected for his work with professional orchestras, and has been a frequent guest conductor with groups such as the Vermont Symphony Orchestra, the Vermont Mozart Festival, and the Northwest Mahler Festival. Peters has also gained international attention for collaborating with Trey Anastasio of the rock band Phish. Peters is the former Artistic Director of both the Pacific Chamber Soloists (Tacoma, Washington) and Perpetuum Mobile (Philadelphia). A versatile instrumentalist, he not only plays the viola, but has also performed on tenor banjo and electric guitar. Born of American parents in Scotland, he currently lives in Colchester, Vermont.



Christina Siemens is an active professional musician who is in local demand as a singer, pianist, vocal coach, and organist. She is a graduate in music and piano performance from the University of Washington and is on the music faculty at Bellevue Community College. Ms. Siemens sang the role of the Water Nymph in the 2001 Seattle Opera Preview of *Rusalka* and served as the accompanist for their previews of *Falstaff*, *Lakme* and *The Barber of Seville*. She has sung with the acclaimed *a cappella* ensemble Opus 7, and is currently a member of the Tudor Choir. She was chosen to participate in St. James Cathedral's presentation of the American debut of Messaien's *Trois petites Liturgies de la Presence Divine*. She can be heard on the soundtrack of the recent film *Novocaine* as well as the video game soundtrack for *Medal of Honor*. Ms. Siemens is a company pianist with the Pacific Northwest Ballet and will perform in several productions of the 2003 *Nutcracker*. In spring of 2004, she will sing a role in the PNB performance of Mendelssohn's *A Midsummer Night's Dream*. She will also appear as a soloist in the Seattle Choral Company's presentation of Purcell's opera *Dido and Aeneas*.

John Michel enjoys a professional career as soloist, chamber musician and teacher. He has performed such diverse works as the Dvorak, Elgar, Brahms Double and Beethoven Triple concertos with numerous orchestras in the Pacific Northwest and nationwide. He won international acclaim as one of seven cellists featured at the First Kobe International Cello Festival (Japan) in 2001. At the World Cello Congress III, he premiered the solo sonata "Othmar" by composer Maria Newman, and recorded this and the Dvorak Cello Concerto and Bach Suites G & C. Mr. Michel is a member of the Kairos String Quartet, which holds an endowed professorship as the resident ensemble of Central Washington University and the Icicle Creek Music Center. For eight years the quartet has been performing and teaching all around the Northwest, as well as touring the country and recording. Mr. Michel is also the cellist of CWU's Rainier Piano Trio. He is the founder and director of the Internet Cello Society, a cyber-community of over 9,700 cellists representing 84 different countries. He is developing the "String Pedagogy Reference" website, which includes videos of fundamental exercises and activities for string instruction. The Washington chapter of the American String Teacher Association named him Outstanding College String Teacher in 1996. Mr. Michel was co-director of the Icicle Creek Chamber Music Institute and has given master classes for various orchestra festivals and symphonic organizations. He earned bachelor's and master's degrees from the University of Michigan and the New England Conservatory. Mr. Michel is currently in his thirteenth year as cello professor at Central Washington University.

Silver Swan
(Orlando Gibbons)

The silver swan, who living had no note,
When death approach'd, unlock'd her silent throat;
Leaning her breast against the reedy shore,
Thus sung her first and last, and sung no more.
Farewell, all joys, O Death, come close mine eyes;
More geese than swans now live, more fools than wise.

Seven Last Words

- I **Father, forgive them**
Father, forgive them, for they know not what they do.
Pater, dimitte illis, non enim sciunt quid faciunt.
- II **Amen dico tibi**
Amen dico tibi hodie mecum eris in paradiso.
(Amen, I say to you, this day you shall be with me in paradise.)
- III **Mulier, ecce filius tuus**
Mulier, ecce filius tuus, et tu, ecce mater tua!
(Woman, this is your son, and you, this is your mother!)
- IV **Eli, lama sabatani?**
God, my God, why hast thou forsaken me?
Deus meus, ut quid me dereliquisti?
Eli, lama sabatani?
- V **I thirst**
Sitio.
I thirst.
- VI **Consummatum est**
Consummatum est.
(It is finished.)
- VII **Father, into thy hands**
Pater, in manus tuas commendo spiritum meum.
Father, into thy hands I commend my spirit.

For Comrades and Lovers

(Walt Whitman)

I Sometimes with One I Love

Sometimes with one I love, I fill myself with rage, for fear I effuse unreturn'd love;
But now I think there is no unreturn'd love—the pay is certain one way or another;
(I loved a certain person ardently and my love was not return'd.
Yet out of that I have written these songs.)

II Among the Multitude

Among the men and women, the multitude,
I perceive one picking me out by secret and divine signs,
Acknowledging none else—not parent, wife, husband, brother, child, any nearer than I am,
Some are baffled—But that one is not—that one knows me.

Ah, lover and perfect equal!

I meant that you should discover me so, by faint indirections;
And I, when I meet you, mean to discover you by the like in you.

III O You Whom I Often and Silently Come

O you whom I often and silently come where you are, that I may be with you;
As I walk by your side, or sit near, or remain in the same room with you,
Little you know the subtle electric fire that for your sake is playing within me.

IV No Labor-Saving Machine

No labor-saving machine,
Nor discovery have I made;
Nor will I be able to leave behind me any wealthy bequest to found a hospital or library,
Nor reminiscence of any deed of courage for America,
Nor literary success, nor intellect—nor book for the book-shelf;
But a few carols vibrating through the air, I leave,
For comrades and lovers.

Mirrors of Love

(translated by B. Herbolsheimer)

Ecstasy

(Jean Lahor)

On a pale lily my heart sleeps
In a sleep sweet as death ...
Exquisite death, death perfumed
With the breath of my beloved...
On your pale breast my heart sleeps
In a sleep sweet as death...

The Green Hummingbird

(Charles-Marie Leconte de Lisle)

The green hummingbird, the king of the hills,
Seeing the bright sun glimmer
On his nest of delicate grasses,
Escapes into the air like a fresh beam.

He hastens and flies to the nearby springs,
Where the bamboo rustle like the roar of the sea,
Where the red asoka, with its divine scent,
Unfurls and yields a humid spark to the heart.

Towards the golden flower he descends, alights,
And drinks so much love from its rosy cup,
That he dies, not knowing if he could have drained it!

On your pure lips, O my beloved,
My soul also would have wanted to die,
From the first kiss which has perfumed it.

The Mirror of Love

(Charles Baudelaire)

Your lovely eyes are weary...
Stay still a while, no need to open them,
Just lie there languidly
Where pleasure has taken you by surprise.

In the yard the chattering fountain,
Unhushable day or night,
Sweetly prolongs the ecstasy
In which love has plunged me tonight.

O you, rendered so nocturnally beautiful,
How sweet for me, leaning over your breasts,
To hear the eternal moan
Which weeps in the pool.

Moon, resonant water, blessed night,
Trees quivering all around,
Your pure melancholy
Is the mirror of my love.

this is the garden:colours come and go,
frail azures fluttering from night's outer wing
strong silent greens serenely lingering,
absolute lights like baths of golden snow.
This is the garden:pursed lips do blow
upon cool flutes within wide glooms,and sing
(of harps celestial to the quivering string)
invisible faces hauntingly and slow.

This is the garden. Time shall surely reap
and on Death's blade lie many a flower curled,
in other lands where other songs be sung;
yet stand They here enraptured,as among
the slow deep trees perpetual of sleep
some silver-fingered fountain steals the world.

from *Tulips and Chimneys, Sonnets - Unrealities*
(1923)

maggie and milly and molly and may
went down to the beach(to play one day)

and maggie discovered a shell that sang
so sweetly she couldn't remember her troubles,and

milly befriended a stranded star
whose rays five languid fingers were;

and molly was chased by a horrible thing
which raced sideways while blowing bubbles:and

may came home with a smooth round stone
as small as the world and as large as alone.

For whatever we lose(like a you or a me)
it's always ourselves we find in the sea

from *95 Poems* (1958)

yes is a pleasant country:
if's wintry
(my lovely)
let's open up the year

both is the very weather
(not either)
my treasure,
when violets appear

love is a deeper season
than reason;
my sweet one
(and april's where we're)

from *IX 1 [One Times One], X* (1944)

open your heart:
i'll give you a treasure
of tiniest world
a piece of forever with

summitless younger than
angels are mountains
rivery forests
towerful towns(queen

poet king

blossoms of person)through

musical shadows while hunted
by daemons
seethe luminous
leopards(on feet of fear)

come ships go
snowily sailing
perfect silence.
Absolute ocean

from *IX 1 [One Times One], I* (1944)