



# Pacific Chamber Orchestra

Lawrence Kohl, Music Director



Tenderly embrace a child's journey from earth to visions of heaven in the chamber orchestration of Mahler's 4th Symphony. Laugh with Dame Edith Sitwell's wickedly nonsensical poems, brilliantly underscored by William Walton's frolicking music.

**Saturday, March 26, 2022 • 7:30pm**  
*Orinda Library Auditorium, Orinda*

**Sunday, March 27, 2022 • 3:00pm**  
*Bankhead Theater, Livermore*

The Pacific Chamber Orchestra is grateful for the following sponsors whose contributions enable us to share these performances: **The Bernard Osher Foundation**, a concert sponsor; **The Orinda Community Foundation**, a sponsor of the Orinda concert; and **Susan Dupree**, a devoted PCO patron and sponsor of the Livermore concert, in loving memory of her husband, **Hollis Hutchinson Bascom**, for whom our inspirational live performances were soothing to the soul.

THE BERNARD  
**OSHER**  
FOUNDATION



[www.PacificChamberOrchestra.org](http://www.PacificChamberOrchestra.org)

# PROGRAM

**ALL ELECTRONIC DEVICES MUST REMAIN OFF DURING THE CONCERT**

**MELODY** from the movie *High Pass*

By **Myroslav Skoryk** (1938 – 2020) People's Artist & Hero of Ukraine  
PCO will be performing this piece in solidarity with the people of Ukraine. You may send donations to Revived Soldiers Ukraine at [www.rsukraine.org](http://www.rsukraine.org)

**SYMPHONY #4** by **Gustav Mahler** (1860-1911) arr. Ronald Kornfeil  
**Marnie Breckenridge** – Soprano Soloist (4th mvt.)

1. Bedächtigt nicht eilen (Carefully, don't rush)
2. In gemächlicher Bewegung Ohne Hast  
(In leisurely motion, without haste)
3. Ruhvoll (Poco adagio) (Peaceful – a little slow)
4. Sehr behaglich (Very comfortable)

## INTERMISSION

**FAÇADE – AN ENTERTAINMENT** • Poems by **Edith Sitwell** (1887-1964)  
Music by **Sir William Walton** (1902-1983)

**Marnie Breckenridge** and **Joseph Myers** – Reciters

- |                             |                                     |
|-----------------------------|-------------------------------------|
| Fanfare                     | 10. The Man from a Far Countree     |
| 1. Hornpipe                 | 11. By the lake                     |
| 2. En Famille               | 12. Country Dance                   |
| 3. Mariner Man              | 13. Polka                           |
| 4. Long Steel Grass         | 14. Something Lies beyond the Scene |
| 5. Through Gilded Trellises | 15. Valse                           |
| 6. Tango - Pasodoble        | 16. Jodelling Song                  |
| 7. Lullaby for Jumbo        | 17. Scotch Rhapsody                 |
| 8. Black Mrs. Behemoth      | 18. Fox-Trot: 'Old Sir Faulk'       |
| 9. Tarantella               | 19. Sir Beelzebub                   |

Download a digital version of this program and written lyrics to the songs and poems with this link:



# MUSICIANS



Lawrence Kohl, **Music Director**

## **Violin I**

Igor Veligan,  
*Concertmaster*

## **Violin II**

Ignace Jang

## **Viola**

Ruth Kahn

## **Cello**

Michelle Djokic

## **String Bass**

Richard Worn

## **Flute/Piccolo**

Leslie Chin

## **Oboe/English Horn**

Robin May

## **Clarinet/ E-Flat Clarinet**

Dan Ferreira,  
*Principal*

## **Clarinet/Bass Clarinet**

Bruce Foster

## **Alto Saxophone**

David Henderson

## **French Horn**

Katie Dennis,  
*Principal*  
Susan Vollmer

## **Trumpet**

Lenny Ott

## **Harp**

Constance Koo

## **Timpani/ Percussion**

Fred Morgan,  
*Principal*

## **Percussion**

Tim Dent  
Joel Davel

# GUSTAV MAHLER (1860-1911)



World-class conductor/composer Gustav Mahler was popular at the end of the 19th century for his emotionally rich and masterfully orchestrated symphonies. He was born into an Austrian Jewish family in Kaliste, Czech Republic. He began singing and composing on the accordion at age four and gave his first recital at 10; at 15 he entered the Vienna Conservatory. Gradually he rose to become a conductor in Prague, Budapest and Hamburg. In 1902 he married fellow musician and composer Alma Marie Schindler; they had two daughters.

Mahler was musical director of the Vienna Court Opera from 1897 to 1907; he converted from Judaism to Catholicism to secure his position. Anti-Semitism was rife in Vienna at the time. He reformed the declining company and brought new life to the Opera. When he left, they were debt-free with a prestigious reputation. A man of fierce vitality, he was a ruthless musical director, tireless swimmer and mountain hiker. He was driven to discover meaning in life and express this musically. A classical music genius, he had an intellect to match. He debuted as director of the New York City Metropolitan Opera in 1908. In 1911 he returned to Vienna and passed away from heart disease before he completed his 10th symphony.

## About Mahler's Fourth Symphony

Mahler used melodies from folksongs, popular tunes and his catalogue of musical inventions to build each of his four movements. He penned it in a purpose-built composing hut surrounded by trees in Maiernigg, Carinthia, Austria. As we move through the symphony, the apparent simple nature of the work becomes more layered, patterned and delightful, as if a child were moving through life.

The final movement is a song from "The Youth's Magic Horn," a collection of anonymous German folk poetry he loved. The melody is about a child relating their experience of the divine, "The Heavenly Life." Mahler wrote it using disarming simplicity to capture this complex idea. This was the first time a composer ended a symphony with a song. Only 60 minutes in length, it is his shortest symphony and therefore a good introduction to the lighter side of Mahler.

## DAME EDITH SITWELL (1887 – 1964) & SIR WILLIAM WALTON (1902 – 1983)

Dame Edith Sitwell wrote "Façade, An Entertainment," a collection of scat-like poems, in 1922; it is still considered avant garde. She and her younger brothers Osbert and Sacheverell were at the center of a large circle of modern poets in London such as W.B. Yeats, T.S. Eliot, Aldous Huxley, Ezra Pound and for good measure, the Russian ballet impresario Serge Diaghilev. The Sitwells patronized and championed modern poets, musicians, dancers, and artists of all kinds.

Walton was a 19-year-old musician and budding composer when Edith invited him to write the music for "Façade." Jazz was just starting to breathe new life into the world of music. His jazzy score works well with the poems. The whole experience can be likened to a cross between Gilbert & Sullivan's music to HMS Pinafore and Stephen Colbert's commentary in poetic form.

Walton became a Sitwell protegee and lived with them for many years. Virtuoso violinist Jascha Heifetz commissioned Walton's "Violin Concerto" which premiered in 1938; it was recorded in 1950. His musical career spanned 60 years as he triumphed in genres as diverse as film music and string quartets. His music combined innate versatility with fastidious musicianship. "Melody simply poured out of him."

## About "Façade, An Entertainment"

Dame Edith Sitwell is now considered an innovative poet way ahead of her time. She devoted her life to poetry and literary criticism, publishing poetry continuously beginning in 1913. Regarding the 19+ humorous, sometimes snarky poems you will hear in "Façade," literary scholar Jack Lindsay said, "The associations are often glancing and rapid in the extreme, but the total effect comes from a highly organized basis of sense." As to the meaning of many of the poems, Christopher Palmer, a composer and biographer said, "[There are] many references to Sitwell's unhappy childhood, from the kind Mariner Man (her father's valet who entertained her with seafaring stories) to the implacable Mrs Behemoth (her rageful mother)."

Sir William Walton's patronage by the Sitwells meant that he was rubbing shoulders with the likes of George Gershwin and Igor Stravinsky. He spoke of his luck in meeting the Sitwells after he was knighted in 1951. "If it hadn't been for them, ... I would have been a clerk in some Midlands bank," he said.