



 **STRATHFIELD SYMPHONY**  
*Orchestra of the Inner West*

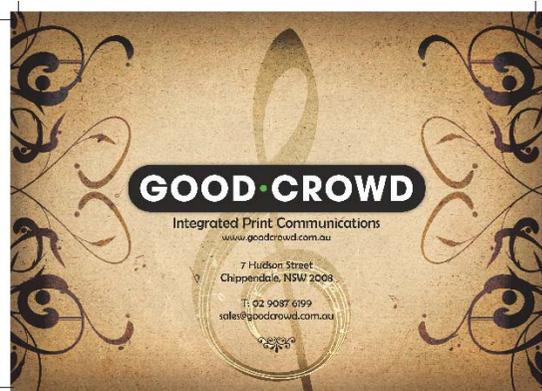
Tycho  
Prom Overture Op.5  
Concerto for Violin  
Romanza  
Irving Berlin Fantasia

Beethoven  
Symphony No 5

Conductor  
Soloists

*Bernard Walz*  
*Maria Lindsay—violin*  
*Bernard Walz—piano*

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## The Orchestra

### Violin 1

Paul Pokorny \*\*  
Mark Coward  
Wolf Frishling  
Isabel Hernandez  
Julia Pokorny  
Dorothy Sercombe  
Marjory Sherman  
Richard Willgoss

### Violin 2

Laura Jamieson \*  
Simonil Bhavnagri  
Rohini Mulford  
Agnieszka Rypel-Polkas  
Joe Singles  
Behram Taleyarkhan

### Viola

Danielle Norton\*  
Brian Allen  
Andrew Heike  
Pam Lee

### Cello

Alicea Gedz\*  
Roger Barker  
Vanessa Chalker  
Serena Devonshire  
Bruce Lane  
Haydn Skinner  
Barnabas Thiem  
Danni Yi-Ding

### Double Bass

Moya Molloy\*  
Vince Angeloni  
Robert Budniak

### Flute

Lyndon Swasbrook\*  
Prue Page

### Piccolo

Bruce Lane

### Oboe

Adele Haythornthwaite\*  
Dianne Harrell  
Costanza Preti

### Clarinet

Regina Lucena-Tam \*  
Rachel White

### Bass Clarinet

Andrew Cousins

### Bassoon

John Fletcher\*  
Alex Thorburn

### French Horn

Amanda Whitfield\*  
Neil O'Donnell  
John Trezise  
Lee Sung (Sam) Won

### Trumpet

David Young\*  
Tim Neville  
Janette Vardy

### Trombone

Lindsay Smartt\*  
David Gao  
Brendan Towney

### Tuba

Gary Levin

### Timpani

Steve Machamer

### Percussion

Merrilee McNaught\*  
Chris Bond  
Peter Blake

\* Principal  
\*\* Concertmaster

## Life Members of Strathfield Symphony

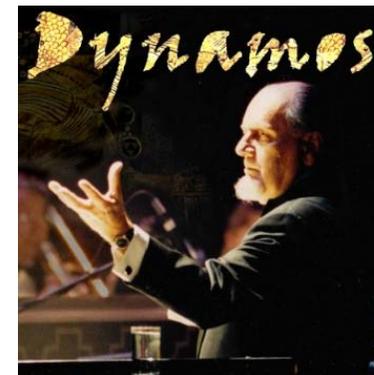
|                      |                           |
|----------------------|---------------------------|
| Ted Davis            | Vincent Leonard           |
| Solomon Bard         | Shirley Mahableshwarwalla |
| Christine Edwards    | B McBurney                |
| Belissario Hernandez | Margaret Shirley          |
| Maree Hodsdon        | Geoff Widmer              |

## Friends of the Orchestra

|                     |                   |
|---------------------|-------------------|
| N A & M P Anderson  | Ray Knight        |
| E M Astles          | Jenny Lane        |
| Ruth & Mike Bastick | J B Linley        |
| Ross Bernie         | Paula Rix         |
| Virav Bhavnagri     | E D Ruckert       |
| Robin Booth         | G M & M J Samrani |
| Joan Dunlop         | John Shapiro      |
| Neville Hodsdon     | Sally Trevena     |
| B & D Jamieson      | Jean Widmer       |
| Virginia Judge      |                   |

## Committee of Strathfield Symphony Orchestra

|                                |                               |
|--------------------------------|-------------------------------|
| President                      | Bruce Lane                    |
| Vice Presidents                | Paul Pokorny & Laura Jamieson |
| Treasurer                      | Lindsay Smartt                |
| Secretary                      | Philip Hazell                 |
| Librarian                      | Alicea Gedz                   |
| Stage Manager & Public Officer | Laura Jamieson                |



### Symphony No. 5 in C minor Op.67

*Ludwig van Beethoven (1770-1827)*

1. *Allegro con brio*
2. *Andante con molto*
3. *Scherzo: Allegro*
4. *Allegro*

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### Interval

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### Prom Overture Op.5

### Concerto for Violin & String Orchestra

*Soloist: Maria Lindsay*

### Romanza for Piano and Orchestra

*Soloist: Bernard Walz*

### Irving Berlin Fantasia for Piano & Orchestra

*Soloist: Bernard Walz*

*Tommy Tycho AM MBE (1928- )*

## Guest Conductor - *Bernard Walz*

BERNARD WALZ made his conducting debut with the Strathfield Symphony Orchestra in June, 2010 and his US conducting debut in Colorado, USA (Pueblo Symphony Orchestra) in February, 2011. In October Bernard conducted Strathfield Symphony Orchestra at the inaugural "Breakfast On Bondi" event as part of the Crave Sydney International Food Festival. He has recently completed his Master of Music Studies degree with the University of Melbourne, studying conducting with John Hopkins. He completed his orchestration studies with Berklee School of Music (Boston, USA), and holds a Diploma of Educational Studies with the London College of Teachers (UK).



Bernard studied classical piano from the age of six years and has established an international reputation for his dynamic concert performances. He is the winner of three consecutive Australian Entertainment "MO" Awards as "Variety Instrumentalist of the Year" for Excellence in Live Performance. Internationally, he has been awarded four "Instrumentalist of the Year", two "Entertainer of the Year" and "Variety Artist of the Year" awards with six-star Crystal Cruises, Inc. His debut recording, "*Piano Passion*" was a Number One success in Australia (1994), knocking the Three Tenor's Dodger Stadium album from the top of the charts upon its release. Bernard is currently working with his long-standing mentor and friend, Maestro Tommy Tycho, to complete Tommy's Piano Concerto No. 2 (the 2<sup>nd</sup> movement of which is featured in this programme).

Bernard's performing career has included performances at the Concert Hall of the Opera House in Sydney, Sydney Entertainment Centre, Melbourne Concert Hall, Adelaide Festival Theatre, QPAC, Brisbane, as well as Festival Hall in London with the BBC Concert Orchestra and the Village Vanguard in New York. He has toured in Australia and internationally with legendary harmonica virtuoso, the late Larry Adler, and with the "Phantom" himself, Michael Crawford.

[www.bernardwalz.com](http://www.bernardwalz.com)

Sadaharu Muramatsu is one of Australia's brightest conducting stars. Born in Japan, he won the Furber Prize for Conducting from the esteemed Royal Northern College of Music in Manchester, UK, where he studied with Sir Mark Elder, Music Director of the famed Hallé Orchestra. He received a Japanese Government Fellowship for further conducting studies under Professor Imre Pallo at the Sydney Conservatorium of Music in 2008-10. He now makes his home in Sydney, where he has developed his reputation as a symphonic, choral and opera conductor. He travels regularly to Japan as guest conductor of the Nagoya Philharmonic Orchestra.



The 2012 Season will start with the massive Beethoven Symphony No 9 ("Choral") featuring the 50 strong Wesley Institute Choir, of which Sada is Director. 2012 will also feature Sibelius' Symphony No 2, Prokofiev's "Romeo and Juliet" and a Family Concert including Prokofiev's "Peter and the Wolf". A highlight will be the Bruch Violin Concerto No 1 with soloist Emily Sun, star of the film Mrs Carey's Concert.

**Concert dates are:**

**24 & 25 March, 23 & 24 June, 8 & 9 September, and 24 & 25 November**

## Concertmaster - *Paul Pokorny*

Paul Pokorny is the Concertmaster of the Strathfield Symphony and has also appeared as soloist. He has played in many of the amateur and freelance orchestras in Sydney including Concertmaster of the North Shore Youth Orchestra, Lane Cove Symphony, Northern Chamber Orchestra, Warringah Symphony, Encore Kammerorchester, the Sydney Serenade, the Sydney Occasional Orchestra and the Ku-ring-gai Philharmonic Orchestra. He is also Principal violin with the Balmain Sinfonia and has played with the Solar Chamber Orchestra, Bourbaki Ensemble and Orchestra 143. Paul is a keen chamber musician, and is first violin with the Opus Four String Quartet and the Strathfield String Quartet and is concertmaster for occasional event orchestras.



In addition to performing freelance function work for many years Paul has been a active orchestral leader and player for many of Sydney's musical societies. Paul also enjoys singing and playing piano.

The 5<sup>th</sup> Symphony is instead a master-work of musical narrative. The music has been shaped to form the theme, to carry a grand musical story. Every phrase lends itself to a sense of irresistibility and building progression. As a work that has come to define orchestral music it is interesting to note that its forceful cohesion, its breadth and scope and its unity are dissimilar from the classical music that came before. Its position as a centrepiece of European repertoire and triumphant, heroic musicality has seen it interpreted (and recorded) in everything from victorious, manic celebration over a rapid 26 minutes to weighty and graceful meditation over a lengthy 40 minutes. For all of its uniqueness and ingenuity it has become the norm, the standard. For orchestras it has become a lens through which music, great events and human ideas are interpreted.

Listen for the brief melodies near the end in the first movement, the contrast of the fortissimo/ crescendo and softer melodic passages of the second movement, the dancing cellos and double bases carrying the theme in parts of the third movement and, the famously long ending of the fourth movement.

Credits: Poster design — Gregory Gould  
Program Notes — Jeremias Zylberberg, Bernard Walz, Bruce Lane  
References / Resources: Wikipedia,

## Announcing Principal Conductor and Artistic Advisor Sadaharu Muramatsu

We are delighted to announce the appointment of our new Principal Conductor and Artistic Advisor, Sadaharu Muramatsu, who will conduct all four of the Orchestra's concert seasons in 2012.

The Orchestra has engaged four guest conductors this year, all of whom have contributed to a very exciting year of music making, ranging from our successful benefit concert for Rivendell Child and Adolescent Mental Health Service at Concord, featuring Australian pianist and composer Elena Kats-Chernin, to Sada's brilliant interpretation of Sibelius' Symphony No 1.

We sought detailed feedback from the Orchestra for each conductor, but the turning point was the sustained applause from the Orchestra at the last rehearsal before Sada's September concerts. The support for Sada was overwhelming.

## Soloist - *Maria Lindsay*

Maria Lindsay has an active career as soloist, chamber musician, artistic director, ensemble leader and teacher.

Maria has recently established the Lurline Chamber Orchestra, of which she is Leader and Co-Artistic Director. With Lurline she has performed, to great acclaim, the World Premiere of the Violin Concerto dedicated to her by Tommy Tycho. Her performances of the Concerto received their second season this year. Maria is in demand for her vibrant concerto performances, making regular appearances as soloist as well as guest concertmaster with various orchestras. Violin recitals, unaccompanied recitals and chamber music with many of the country's finest musicians form a regular part of her performance schedule.

Maria has held positions with the Vienna Chamber Orchestra, Sydney Symphony and Australian Chamber Orchestra. With these orchestras, she has toured extensively in Australia, North and South America, Europe and Asia. She recently took part in the inaugural season of the elite Australian World Orchestra.

In 2004, Maria initiated the Blue Mountains Chamber Concerts, of which she was Artistic Director for 6 years. She actively programs new works and has performed contemporary chamber music with Klangforum Vienna, the Seymour Group Sydney, Alpha Ensemble and Ensemble Offspring. She includes baroque music in her programming, and in 2007 performed the entire Mystery Sonatas of Biber, a rarity due to the length and virtuosity of the work, as well as the 15 different scordatura tunings required. Maria was a founding member of the Apollo Trio, with whom she performed in Sydney and regional NSW for 6 years. She has made broadcasts for the A.B.C. and 2MBS-FM.

A passion for making good music regularly accessible to more people has born fruit through Lurline and Blue Mountains metropolitan and regional series. Maria's programming has won her much praise, not only for the artistic structure of each individual program, but also for allowing new music as well as older but lesser-known works to find their place amongst the established repertoire and to be enjoyed by all audiences.

Maria teaches at Sydney Conservatorium and has taught at schools including Sydney Grammar, and privately. She enjoys working with young chamber orchestras and chamber groups and currently conducts the Lurline Youth Chamber Orchestra.

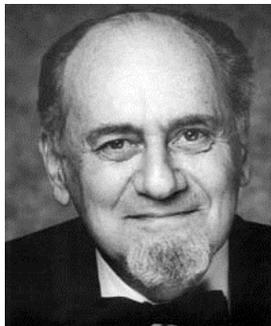
Maria graduated from Sydney Conservatorium of Music with High Distinction and as Student of the Year. She received the Queen Elizabeth II Silver Jubilee Trust Award to further her studies in Vienna. There she was the recipient of the Alban Berg Quartet Foundation Award in 1989.



## Tommy Tycho

*"...I am delighted that Strathfield Symphony Orchestra has invited my protégé and friend, Bernard Walz, to conduct four of my compositions in this weekend's concerts. I am honoured that my works will be featured in the same programme as the music of Beethoven. With you, I look forward to enjoying the fine music-making of the Orchestra and guest soloist, Maria Lindsay, under Bernard's baton..."*

-Tommy Tycho November 2011



Tommy Tycho was born in Budapest in 1928. His musical life started as a child prodigy pianist. He played George Gershwin's Rhapsody in Blue with the Budapest Philharmonic Orchestra at age 10. He commenced studying at the Franz Liszt Academy of Music in Budapest, where his teachers included Leo Weiner and Zoltán Kodály. He and his parents had adopted Lutheranism in an attempt to disguise their Jewishness, but to no avail - he was interned in a German forced labour camp in 1943 at age 15, and was lucky to survive. He resumed his studies after the war, but fled his country ahead of the Communist takeover while still only in his third year of study. From 1948 to 1951 he lived in Iran, where he was the personal pianist for the Shah of Iran. There he met a woman named Eve, another Hungarian, who became his wife. They emigrated to Australia in 1951.

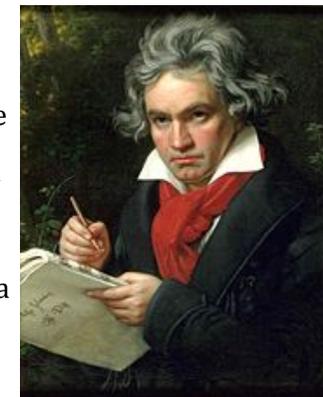
He was Musical Director at the Seven Network for 15 years, 1956–1971, was involved in nine Royal Command Performances, and has conducted all the ABC symphony orchestras. His work was an important element of many official openings (Sydney Opera House, Sydney Entertainment Centre, Sydney Football Stadium, Queensland Performing Arts Centre, Brisbane 1982 Commonwealth Games, World Expo 88, Darling Harbour, major sporting grand finals, etc.). In 2008 he performed at the piano for Crown Princess Mary of Denmark at the opening of the Victor Chang Cardiac Research Institute. (In 1980, after a heart attack, he had been treated personally by Dr Victor Chang.)

His compositions include 3 overtures, 3 concertos, television music, film scores (including *Young Einstein and Reckless Kelly*), arrangements of over 1,500 pieces for film and television, music for Sydney 2000 Olympic Games and the Melbourne 2006 Commonwealth Games and a new Australian musical, *Get Happy* (2003). In 2003 Tommy Tycho was commissioned by Symphony Australia to compose and arrange an overture for the 75th birthday celebrations of the West Australian Symphony Orchestra. That same year he conducted the Queensland Orchestra for concerts with [Anthony Warlow](#), and was the

## Symphony No. 5 in C minor, Op. 67

Ludwig van Beethoven (1770-1827)

Beethoven was perhaps the foremost figure in the transformation of the Classical to the Romantic traditions in orchestral music. He lived in transformative times. Baptized in 1770 his 57 years saw the French Revolution, the Napoleonic wars and the end of the Holy Roman Empire, not to mention the American War of Independence. Historically, his music is a testament to changing ideas about the scope of human endeavor and a new spirit of individuality in western culture.



*'..I will seize fate by the throat..'*

Famously, his 3<sup>rd</sup> Symphony 'Eroica' (heroic) heralds the beginning of his 'middle' or 'heroic' period of composition, this takes us through from 1802 to 1812 with the 8<sup>th</sup> Symphony and includes almost all of his best known works. While much of his work during the period fails to fit neatly under an 'heroic' banner the nature of works such as the 3<sup>rd</sup> and 5<sup>th</sup> Symphonies, the Emperor Concerto and the Egmont overture as well as the more general influence of the contemporary European obsession with Napoleon made this interpretation unsurprising.

*'Free me of only half this affliction (his deafness) and I shall be a complete, mature man. You must think of me as being as happy as it is possible to be on this earth - not unhappy. No! I cannot endure it. I will seize Fate by the throat. It will not wholly conquer me! Oh, how beautiful it is to live - and live a thousand times over!'*

Tellingly perhaps, the period is also marked by the gradual deterioration of his hearing, ending in almost total deafness by 1814. Whether the grandeur and forcefulness of some of his work during the period is influenced primarily by an intensely personal struggle against despair or instead by an engagement with the ideals of heroism, destiny and fate in Europe remains open to interpretation.

Equally tenuous interpretations have been posited about the meaning and theme of 5<sup>th</sup> Symphony (written between 1804 and 1808). It's famous 4 note opening motif was said to be 'fate knocking at the door' or alternatively; inspired by the song of a Yellowhammer (a bird common in the parks and gardens of Vienna). Both claims are now considered hearsay.

## Romanza for Piano and Orchestra

Tommy Tycho (1928- )

“...As a teenager in Hungary, aspiring to becoming a musician, I composed my first piano concerto as part of my Conservatory studies. I felt at the time, though, that the work was not worthy of performance or recording and promised to myself to revisit the genre later. Over the years I sketched many ideas and returned to my manuscripts a number of times to continue the work of producing the *Piano Concerto, No.2*.

I completed the second movement of this Concerto in 2002 but my other commitments, and more recently, my stroke, have prevented me from completing the opening and closing movements. Since the second movement can be performed as a stand-alone work for piano and orchestra, I named it “*Romanza*”, reflecting its deeply emotional character. I am delighted that my protégé and friend Bernard Walz will give the premiere performances of the movement for you this weekend. We are working on completing the orchestration of the first movement and then aim to complete the third. I look forward to the day when you may enjoy the entire Concerto...”

## Irving Berlin Fantasia for Piano and Orchestra

Tommy Tycho (1928- )

“...In 1975 I was approached by Radio 2CH to create a series of concerts called “...A Night With...” featuring the music of Gershwin, Porter, Rodgers, Hammerstein and Hart, and of course, Irving Berlin. These concerts were immensely popular and were performed with the principal orchestras of the ABC around the country. Since Berlin had not composed any solo piano works, I decided to follow the lead of many of the great composers and take his popular melodies and re-cast them as a symphonic work to include in “...A Night With Irving Berlin...”. I selected three of his songs and composed a single-movement *Fantasia for Piano and Orchestra* based on their melodies. In addition, to also pay tribute to the great composers, you will hear sections of the work emulating the sound and orchestral style of composers such as Mozart, Tchaikovsky, Rachmaninoff and even Duke Ellington. Who would have thought that “There’s No Business Like Show Business” could end up sounding as if Rachmaninoff himself meant to include it in his Second Piano Concerto!...”

arranger and conductor for Warlow's album, *Let's Face the Music*; and he conducted the Adelaide Symphony Orchestra in a Lounge concert. Tommy wrote a series of special feature arrangements for Australian clarinetist, Andy Firth when he featured as guest artist with the Atlanta symphony orchestra in 2006. Tommy also orchestrated and conducted three albums for Bernard Walz between 1994 and 2006, as well as preparing numerous orchestrations for Bernard's appearances with both symphony orchestras and small ensembles.

## Prom Overture Op.5

Tommy Tycho (1928- )

“...Over the years I have been commissioned to write works for various orchestras and artists around Australia. The *Prom Overture* was commissioned by the West Australian Symphony Orchestra and, until now, has only been performed by them. As I have not heard the work live since its premiere, I am excited to hear the performances by Strathfield Symphony. The Overture opens with a stately brass Fanfare before launching into the *allegro* military-style March. The central *allegretto giocoso* provides a chance to feature the woodwinds in a solo capacity before passing the melody to the principal French Horn for the *andante calmato*. The work then climbs towards a grand climax as the opening brass Fanfare and March make a triumphant return...”

## Concerto for Violin and String Orchestra

Tommy Tycho (1928- )

“...After the Second World War, I escaped from Hungary and came to live in Teheran, performing in the orchestra at the famous Park Hotel and also, on many occasions, at the Shah's Palace. During the years in that city I absorbed the Middle Eastern musical culture, which reflected a mix of Russian and Iranian influences. These unique harmonies, modes and motifs have influenced my compositional choices in all three movements of the Concerto For Violin And String Orchestra.

I first met the young Maria Lindsay in 1984 when I accompanied her solo violin performance at a concert for the Beethoven Society at Sydney Town Hall. I was so impressed with her talent that I promised to write a violin concerto for her. And so, in 1985 I prepared the first draft, and in 2002 I revised the Concerto to produce the version that Maria and the orchestra will perform for you today. Maria Lindsay premiered the work and has truly made it her own. I am always thrilled to hear the fire and dynamism with which she delivers the Concerto...”



On 22 September I received a phone call from Gareth Lewis of Fourth Wall Events asking if we would be interested in providing the orchestra for the inaugural *Breakfast on Bondi* event as part of the Crave Sydney International Food Festival on Sunday 23 October, playing an hour of music at sunrise to an audience of thousands. What an opportunity!

With positive reactions from the committee and our Guest Conductor for these concerts, Bernard Walz, I confirmed our interest and by 26 September we said yes please! Thanks to our very responsive committee, we decided to go ahead without knowing if we could persuade our players to rise and shine at an unearthly hour and be ready to play at sunrise. We promised an orchestra of at least 40 players, and thanks to our wonderful players were able to provide an orchestra of 55 including a concert harp, played by our faithful and reliable Helen Boyd.

Laura Jamieson took on responsibility for the massive job of Operations and Logistics. You may not know that Laura has extensive experience in events management including the Sydney Mardi Gras for many years and the Asian Games at Doha in 2006. I took on the tasks of assembling the orchestra, liaising with Fourth Wall Events and administration. Bernard worked on the musical aspects including sound and audio.

We received excellent logistical support from Fourth Wall Events, including provision of transport (coach and truck), audio, lighting, a marquee, and of course food and drink. It was a breakfast event after all. Gareth Lewis wrote:

*In a very limited time frame Strathfield Symphony Orchestra have assembled a full orchestra of 55 players prepared to play outdoors at 6am and created a superb program of music that will be showcased to thousands of people. Their enthusiasm and professionalism have been fantastic.*

There were of course many challenges to be overcome during a hectic three weeks. Three extra rehearsals were scheduled for a new repertoire of:

*Grieg – Peer Gynt Suites 1 & 2 (Selections)*

*Strauss – Blue Danube*

*Dvorák – New World Symphony (2<sup>nd</sup> movement)*

*Pachelbel’s Canon*

*Bach Air on the G string*

as well as *Beethoven Symphony No 5 (3<sup>rd</sup> and 4<sup>th</sup> movements)* from this concert.



Rehearsals over, it was time to get the show on the road – literally. The truck was packed with timpani, music stands, risers and podium. We couldn’t access the site until 8pm Saturday and Laura and Bernard were required to do a layout and sound check at 10pm.

At 2.30am (or in some cases earlier) we struggled out of bed and assembled at Ashfield Railway Station for our coach which left at 4am. I was delighted to find that not one player was late for the bus. At 4.30am we were at Bondi and straight on to the stage for a layout check and warm up. At 6am, after didgeridoos brought the sun over the horizon, we took over with *Morning* from *Peer Gynt*.

The whole thing was magical. The audience was estimated by organisers at up to 5000, and they all enjoyed a breakfast like no other. A surfer came up to us afterwards and offered free surfing lessons! Exhausted but happy we made our way home.

**Bruce Lane**

