Orchestra Victoria is the proud performance partner of The Australian Ballet, Opera Australia, and the Victorian Opera. It was established in 1969 as the Elizabethan Melbourne Orchestra. Now in its fifth decade, it continues to deliver performances of the highest standard and, through its education programs, to help build the orchestras of tomorrow. On 1 July 2014, Orchestra Victoria became a wholly owned subsidiary of The Australian Ballet under the artistic directorship of Nicolette Fraillon, the Music Director and Chief Conductor of The Australian Ballet.

The Australian National Academy of Music (ANAM) is the country’s only performance-based training institution, bringing together the finest young musicians from Australia and New Zealand for an intensive yearlong program of study, training and performance. Renowned for its innovation, energy and adventurous programming, ANAM is committed to pushing the boundaries of how classical music is presented and performed. Visit anam.com.au for more information.

Dates for your diary:
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11am Wednesday 14 October

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Melbourne Recital Centre
Orchestra Victoria
Australian National Academy of Music

Adam Chalabi guest concertmaster
Lloyd van’t Hoff clarinet
Orchestra Victoria
Colin Fox host
PROGRAM

Wolfgang Amadeus Mozart (1756–1791)
Overture: ‘La clemenza di Tito’, K.621

Joseph Haydn (1732–1809)
Symphony No.94 in G (H 1/94), Surprise
   I Adagio: Vivace assai
   II Andante
   III Menuetto (Allegretto): Trio
   IV Finale (Presto ma non troppo)

Wolfgang Amadeus Mozart
Clarinet Concerto in A, K.622
   I Allegro
   II Adagio
   III Rondo: Allegro

ABOUT THE MUSIC
On Monday 5 December 1791, just two months shy of his 36th birthday, the great Mozart died. The year was a musically prolific one for Mozart and this, coupled with the drama and innuendo surrounding his death, ensures that 1791 remains a pivotal year in music history. Mozart’s last operatic work, La clemenza di Tito (The Clemency of Titus) was written in just 18 days as a commission for the coronation of Emperor Leopold II as King of Bohemia. Despite an initial lukewarm reception and its infamy in distracting the composer from his Requiem and Die Zauberflöte in 1791, the opera has received new respect as a highly dignified example of the fading opera seria style.

In September of 1791, Mozart composed his only clarinet concerto at a time of great stress (it was said that around this point his depression had started to manifest itself in delusions that he had been poisoned). This three-movement concerto was composed for Mozart’s friend, the incredibly gifted clarinetist Anton Stadler, and is widely considered the first great piece written for the relatively young instrument, invented in the early 18th century.

Also written in 1791, Haydn’s Symphony No.94 in G, or “Surprise” Symphony is named for the startlingly loud chord that interrupts the otherwise soft and gentle flow of the second movement. It is claimed this element was only added on a whim at the work’s premiere in London the following year, and remained in later performances. In German it is known as the symphony mit dem Paukenschlag, meaning “with the drum stroke”, a similarly illustrative nickname.

ABOUT THE ARTIST
A Brisbane native, Lloyd van’t Hoff studied clarinet at the Queensland Conservatorium of Music under the tutelage of Paul Dean. In his time there, Lloyd was a soloist with the Conservatorium Symphony Orchestra and won the Conservatorium Postgraduate Award. After graduating with Honours in 2011, Lloyd began studies at the Australian National Academy of Music (ANAM) in Melbourne under David Thomas. Lloyd is currently completing his final year at ANAM, as well as participating in an ANAM Fellowship with the Arcadia Quintet. In 2013 Lloyd travelled to Europe as Principal Clarinet of the Australian Youth Orchestra during their tour with Christoph Eschenbach and Joshua Bell.