**MUSICA VIVA AUSTRALIA**

Concert Guide

**ALMA MOODIE QUARTET**

Kristian Winther, violin

Anna Da Silva Chen, violin

James Wannan, viola

Miles Mullin-Chivers, cello

**DANIEL DE BORAH**, piano

**Acknowledgement of Country**

We acknowledge the Traditional Custodians of the Eora Nation and we pay our respects to Elders past and present – people who have sung their songs, danced their dances and told their stories on these lands for thousands of generations, and who continue to do so.

**Other acknowledgements**

It is with sadness and gratitude that Musica Viva Australia acknowledges the passing of John Galloway Painter AM (1932–2025), cellist, educator, and arts leader. This concert is dedicated to his memory.

**PROGRAM**

Joseph HAYDN(1732–1809)

String Quartet in C major, Op. 76 No. 3 ‘Emperor’ (1797/1798) 23 min

I Allegro (Fast)

II Poco adagio; cantabile (Somewhat slowly; with a singing style)

III Menuetto. Allegro (Minuet. Fast)

IV Finale. Presto (Finale. Very fast)

Erich Wolfgang KORNGOLD(1897–1957)

Piano Quintet in E major, Op. 15 (1921) 35 min

I Mäßiges Zeitmaß, mit schwungvoll blühendem Ausdruck
 (Moderately, with lively, flourishing expression)

II Adagio. Mit größter Ruhe, stets äußerst gebunden und
ausdrucksvoll (Slow. With utmost calm, always extremely restrained and expressive)

III Finale. Gemessen, beinahe pathetisch
 (Finale. Measured, bordering on pathetic)

Please ensure that mobile phones are turned off before the performance. Photography and video recording are not permitted during the performance.

**ABOUT THE ARTISTS**

Daniel de Borah

Daniel de Borah is recognised as one of Australia’s foremost musicians, consistently praised for the grace, finesse and imaginative intelligence of his performances. His wide-ranging performance schedule finds him equally at home as concerto soloist, recitalist and chamber musician.

Since his prize-winning appearances at the 2004 Sydney International Piano Competition, Daniel has given recitals on four continents and toured extensively throughout the United Kingdom and Australia. As a concerto soloist he has appeared with the English Chamber Orchestra, London Mozart Players, Royal Philharmonic Orchestra, Australian Chamber Orchestra and the Sydney, Melbourne, Queensland, Tasmanian, Adelaide and Auckland Symphony Orchestras.

Daniel studied at the Liszt Academy of Music in Budapest, the St. Petersburg State Conservatory and the Royal Academy of Music, London. He now lives in Brisbane where he serves as Head of Chamber Music at the Queensland Conservatorium, Griffith University.

Alma Moodie Quartet

Named after a remarkable Australian violinist (1898–1943), the Alma Moodie Quartet shares the dedication to the music their namesake championed, from Beethoven and Mozart to the neglected music of the early twentieth century. Kristian Winther and Anna da Silva Chen (violin), James Wannan (viola) and Miles Mullin-Chivers (cello) are established soloists in their own right, but this quartet allows them to maintain their passionate commitment to chamber music.

The Quartet enjoys performing at some of Australia’s most prestigious platforms including the Canberra International Music Festival, Tasmanian Chamber Music Festival, Hayllar’s Beethoven Festival, Hayes St Studio series, Mesh, Elder Hall, and various regional centres. Recent season highlights include Nocturne at Pier Pavillion, Barangaroo, the Tasmanian Chamber Music Festival, Phoenix Central Park’s Church series, its debut at the Melbourne Recital Centre and its own series in Canberra, with guest artists Daniel de Borah, Edward Neeman and Olivia Hans-Rosenbaum.

**ABOUT THE MUSIC**

Franz Joseph HAYDN (1732–1809)
String Quartet Op. 76 No. 3 in C major ‘Emperor’

Haydn’s life took an unexpected turn in 1790 with the death of his employer Prince Nikolaus Esterházy. Nikolaus often spent ten months a year at the relatively remote palace of Eszterháza with his retinue, including musicians for his orchestra, opera house and chapel. Prince Anton, who succeeded Nikolaus, disbanded the orchestra. Haydn could at last accept invitations to travel. His visits to London in the early 1790s established him as the most sought-after composer of his time.

In 1795 Haydn settled in Vienna and devoted himself largely to choral and vocal music. The only kind of instrumental music which it seems interested him at this time was his beloved string quartet. Op. 76 was completed in 1797 and is dedicated to the Hungarian Count Erdődy. It is the work of someone with the same sense of popular idiom and expansive scale as we hear in works written for the large, appreciative middle-class audience of London.

In London Haydn had experienced the galvanising effect of the mass singing of the British national anthem. On returning to Vienna he agreed to write a similar tune to words by Lorenz Haschka to celebrate the birthday of Emperor Franz II. This Volkslied (a ‘folk-song’ or ‘song of the people’) was sung to the Imperial couple at the Burgtheater on 12 February 1797 (and was later adopted as the German national anthem). Never one to waste a good tune, Haydn used it as the theme for variations which form the slow movement of this work. And as Marc Vignal has noted, the first movement begins with an acrostic: the notes G-E-F-D-C ‘spell’ G(ott) E(rhalte) F(ranz) D(en) C/K(aiser) (God preserve the Emperor Franz), the first line of Haschka’s poem.

© Gordon Kerry

Erich Wolfgang KORNGOLD (1897–1957)
Piano Quintet in E major, Op. 15

Erich Korngold was a child prodigy who achieved international fame at an early age. He was just 11 when his ballet, The Snowman, became a hit in Vienna in 1907 and his second piano sonata, written at 13, became a favourite of piano virtuoso Artur Schnabel. In December 1920 the opera Die tote Stadt (The Dead City) received simultaneous premieres in Hamburg and Cologne.

The following year, as he shepherded his opera to worldwide success, Korngold began work on a pair of chamber music works: the first of his three string quartets, and a piano quintet. Its first performance was in 1923.

The response from critics was enthusiastic. In the Neue Freie Presse, Josef Reitler waxed lyrical: ‘As soon as the bold main theme begins with enthusiastic gestures, one has the unmistakable feeling: Korngold!’

His fellow critic Heinrich Kralik, in the Neues Wiener Tagblatt, found in the piano quintet a ‘spirit akin to that of Marietta’, the main female character of Die tote Stadt.

Kralik, however, also made his readers aware of the close connection between the quintet and Korngold’s Vier Abschiedslieder, ‘Four Songs of Farewell’, written a few years previously, which provide the material for a set of free variations that form the quintet’s central movement. For Korngold, these songs – and thus the quintet – were intimately tied to his burgeoning romance with Luise von Sonnenthal, or Luzi, as she was known. Their courtship featured long periods of separation, and Luzi maintained that one of the Abschiedslieder even included a secret message to her that imitated the sound of her voice. The pair finally married on 30 April 1924, a year after the quintet was first performed. Their first summer together was spent at Altaussee – with Korngold’s parents in tow – and it was during this period that Luzi helped correct the score and parts of the quintet for publication.

The quintet begins expansively with a sonata-form movement characterised by typically Straussian harmonic richness and the lyricism of Korngold’s recent operatic output. A series of harmonies and decorative trills are also reminiscent of the opera.

The Adagio movement that follows is a set of nine free variations on an eight-bar theme, drawn largely from the third of the Abschiedslieder, ‘Mond, so gehst du wieder auf’ (So you rise again, O moon) with another song ‘Sterbelied’ (Song of Death), appearing in the fifth variation. The seventh variation demonstrates Korngold’s harmonic boldness while the almost orchestral textures of the final variation are some of the most remarkable of all Korngold’s chamber music.

The quintet’s Finale opens with a dramatic violin cadenza, which turns out to be a red herring as the music melts into light-hearted unpredictability leading to a thrilling dash to the quintet’s quirky pizzicato finish.

Adapted from a note © Ben Winters 2019

**UNTOLD STORY**

Lloyd Van’t Hoff

Lloyd Van’t Hoff wears many hats. He’s a virtuoso clarinettist. He’s a teacher. He’s a digital content creator and an artistic curator. He’s even an occasional food blogger. When we speak in August 2025, he’s travelling every weekend to perform at chamber music festivals and then, at the end of the month, he heads to Melbourne to join the Judging Panel of the National Final of Strike A Chord 2025.

It’s a long way from the rural community of Charters Towers, 130km west of Townsville, where Lloyd grew up. Lloyd credits his first school music teacher, Claire Petherick, with setting him on a path to becoming a professional musician. That, and an early encounter with a brass quintet which played at the Charters Towers World Theatre when he was a teenager as part of a Musica Viva Australia In Schools tour. His first instrument was a saxophone, not through choice, but because that was what was available. Then, at the age of 12, a clarinet became available and he leaped at the opportunity.

‘I loved the challenge of both of the instruments,’ says Lloyd. ‘They have different spirits and identities. I was really drawn to the sound I was making on each of these instruments. It felt like I was really able to express myself.’

When Lloyd was 15 his family made the decision to move to Brisbane to allow Lloyd to pursue music more seriously, and from there his playing took off: first at the Queensland Conservatorium, learning with Paul Dean, then on to the Australian National Academy of Music in Melbourne. Then, in 2015, he won the big one, the Symphony Australia ABC Young Performers Award. The pathway seemed clear: he would set his sights on a prized principal role in an orchestra.

That same year, Lloyd’s wind ensemble, Arcadia Winds, were invited to be Musica Viva Australia’s inaugural FutureMakers. The program, designed to enable emerging artists to become cultural leaders, challenged the ensemble to create a project from scratch, with the help of a range of arts professionals, mentors and artists.

‘We were handed a blank page and asked, “What do you want to achieve?” It put a spanner in the works, because no one had ever asked us that before! It expanded our view of the world and opened our minds to the possibilities ... It really rewired us.’

Arcadia Winds’ time as FutureMakers led to a stream of different opportunities: residencies at the Four Winds Festival in Bermagui, performances country wide for Musica Viva Australia in Schools. international touring, CDs, commissions and collaborations. That and, for Lloyd, two years spent in the US studying with the legendary David Shifrin at Yale School of Music.

Ten years on from ABC Young Performers and FutureMakers, what does Lloyd’s rewired world look like?

‘I have a position at the University of Adelaide, the Elder Conservatorium of Music, as Head of Woodwind. I wear many hats within that role itself. I’m also the program director of the Pathways program at the Australian Festival of Chamber Music, which you can think of as a mini FutureMakers.

‘What else? I’m performing. I’m travelling every weekend for chamber music festivals and recitals. I’m doing a concerto in Wollongong, Kiama and Bowral with the Steel City Strings. There’s touring and there’s also artistic curatorship.’

Lloyd admits he loves creating new projects and considers himself a music nerd.

‘I go down late-night rabbit holes where I’ll be listening to this playlist of super duper niche music from the 60s in Italy. Why don’t we play that? That’s so cool!’

One of his late-night rabbit holes led him to a new work, *Alchymia*, for basset clarinet and string quartet, by English composer Thomas Adès.

‘I remember hearing it in 2021, when it was first written, and I thought *this is the next big thing*.’

Not long after that he was talking to Paul Kildea in the foyer after a concert when Paul said, ‘Hey Lloyd, have you heard this work by Thomas Adès? I think we should do it.’

It has taken several years for the stars to align but in 2026 Lloyd will collaborate with London’s Doric String Quartet in a national tour to Sydney, Melbourne, Brisbane, Canberra, Adelaide, Perth and Newcastle. He can’t wait.

‘*Alchymia* is a triumph, an astounding work,’ says Lloyd. ‘It extends beyond the core repertoire of the of the string quartet. It’s not Beethoven, it’s not Haydn, it’s not even Bartók. It has its own aesthetic and its own technical challenges. I’m looking forward to meeting some new friends, working with new colleagues. It’s going to be fun.’

And with that, he’s off again, to email the publisher, investigate commissioning a new basset clarinet, book some flights and juggle some hats ... The possibilities are endless.

This is part of a series of Untold Stories, about the people behind the music at Musica Viva Australia. Play your part in the future story of Musica Viva Australia by making a gift in our 80th anniversary year.

To discuss making a gift, please contact Zoë Cobden-Jewitt, zcobden-jewitt@musicaviva.com.au