



Triumph & Tragedy


a
orchestra

al. orchestra

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Josh Spirek & Aiden Labuschagne.

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WELCOME

Welcome to a2. orchestra performing at the beautiful Government House Ballroom. We are thrilled to have you join us for an extraordinary evening, as we explore the themes of triumph and tragedy through some of the most influential music ever written.

Under the baton of our Principal Conductor Josh Spirek and the collective talent of our 48 passionate musicians, a2. orchestra will take you on a journey that intertwines stories of triumph and tales of tragedy. Prepare to be transported to a place where melodies mirror sentiments and harmonies evoke emotions.

The program for this evening will feature compositions by renowned composers such as Wagner, Tchaikovsky & Beethoven as well as featuring the World Premiere of a piece by Amy Skellern. Each piece in tonight's program has been carefully selected to showcase the intricacies between music and emotion.

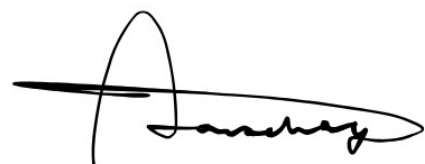
We are also thrilled to announce our exceptional solo violinist, Lisa Smith. After winning the People's Choice Award at the University of Western Australia Vose Concerto Competition in 2022 with her performance of Tchaikovsky's Violin Concerto, her virtuosity and deep musicality will grace the stage, bringing a new dimension of expression to the performance.

Please sit back, relax and immerse yourself in the beauty and harmony that awaits you. On behalf of a2. orchestra, we extend our heartfelt gratitude to you for joining us on this artistic adventure, where music and emotion converge to create an unforgettable experience.

Enjoy the performance!

**JOSH SPIREK &
AIDEN LABUSCHAGNE**

Artistic Directors



PROGRAM

JOSH SPIREK - CONDUCTOR

LISA SMITH - SOLO VIOLIN

A 2 . ORCHESTRA

Amy SKELLERN (2004 -)

Sunrise on Saturn

2023

(World Premiere)

7min

Richard WAGNER (1813 - 1883)

Siegfried's Funeral March

1876

(from Götterdämmerung, WWD 86D)

9min

Pyotr Ilyich TCHAIKOVSKY (1840 - 1893)

Violin Concerto in D Major, Op. 35

1878

I. Allegro moderato

II. Canzonetta: Andante

III. Finale: Allegro vivacissimo

37min

- I N T E R V A L -

2 0 m i n s

Ludwig van BEETHOVEN (1770 - 1827)

Symphony No. 7 in A Major, Op. 92

1812

I. Poco sostenuto - Vivace

II. Allegretto

III. Presto - Assai meno presto

IV. Allegro con brio

45min

ON STAGE

Violin I



Helena O'Sullivan
Concertmaster



Fynn Evans-Ocharern



Mia Thomas



Monica Rallabhandi



Emily Jones



Daniel Corvaia
Principal 2nd Violin



Anika Collins



Gretel Smith



Alice Clark



Vevina Yang



Hanae Wilding
Principal Viola



Rose Belford

Viola

Cello



Elsabe De Klerk



Elena Wittkuhn
Principal Cello



Callum Vukovich



Zoe Hawksworth

Double Bass



Charlotte Greenway
Principal Bass



Sarah Crawford

Harp



Yi-Yun Loei
Principal Harp

Flute

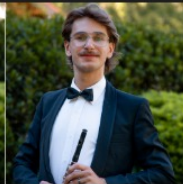


Barnaby Beahan
Principal Flute



Verity Hagan

Piccolo



Gabriel McMahon

Oboe



Aiden Labuschagne
Principal Oboe



Otto Pye

Cor Anglais



Erynn Bye

Clarinet



Clare Waters
Principal Clarinet



Sophie Allison

Bass Clarinet



Isabella Bormolini

Bassoon



Sara Mau
Principal Bassoon



Merina Chen

Contrabassoon



Bailey Ireland

Horn



Emma John
Principal Horn



Aishah Chadwick-Stumpf



Hannah Porteous



Khye Cash

Trumpet



Sam Schimming
Principal Trumpet

Trombone



Sophie Kukulies



Grace Reid



Aaron Canny
Principal Trombone



Willem Lamers

Bass Trombone



Fred Johnston-Horstman

Tuba

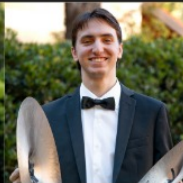


Jasmine Branchi
Principal Tuba

Percussion



Cara Daily



Nathan Herbert



Zac Skelton

Conductor



Josh Spirek
Principal Conductor

Violin Soloist



Lisa Smith



ABOUT THE ARTISTS

Tonight's concert highlights 3 young musicians. Josh Spirek, our Principal Conductor (p.g. 8), our violin soloist for this evening, Lisa Smith (p.g. 9) and our composer, Amy Skellern. To read more about Amy, see page 11 under the *About The Music* section.

ABOUT

JOSH SPIREK

CONDUCTOR



Currently in his second year of studies at the University of Western Australia, Josh is pursuing a Bachelor of Music on Double Bass under the esteemed guidance of John Keene.

Born and raised in Perth, Josh has cultivated his passion for music from a young age. First learning the piano at age 4, Josh demonstrated a clear interest in music before switching to Double Bass at 14 years old.

As a Double Bassist, Josh currently enjoys being the Principal Bassist in both the West Australian Youth Orchestra and the University of Western Australia's Symphony Orchestra.

His abilities have garnered recognition through prestigious scholarships, including the Delano Scholarship at UWA in 2022, the Wesley Uniting Church Scholarship in 2023 and the Peter Moore OAM Scholarship in 2023.

Beyond his love of performing, Josh is an avid composer and conductor. His dedication to composition has been acknowledged through the John Bates Prize for Musical Composition, which he received at Christ Church Grammar School in 2021. This dual passion for both creating and interpreting music showcases his comprehensive engagement with the art form, positioning him as a versatile and multifaceted contributor to the world of classical music.

Josh is a2. orchestra's first Principal Conductor, helping to found the orchestra in late 2022.

Josh is excited to conduct a2. orchestra in Triumph & Tragedy and is thrilled about working with remarkable and dedicated musicians to deliver an engaging concert. His enthusiasm for conducting extends beyond the podium, encompassing a collaborative spirit that aims to create a memorable musical experience for both performers and audiences alike.

ABOUT

LISA SMITH

VIOLIN SOLOIST



Lisa began learning violin at the age of 4. She graduated Churchlands Senior High School and won the top instrumentalist prize in Year 12, granting her the opportunity to perform in the Perth Convention Centre.

Lisa is currently in her third year at the University of Western Australia Conservatorium of Music, majoring in Music Specialist studies, and was awarded the Ann Brett Scholarship.

Lisa's commitment to musical excellence is further evidenced by her successful completion of her AMusA, a testament to her mastery of the violin. She has also achieved notable success in Eisteddfod competitions, consistently securing first prizes that underscore her technical proficiency and artistic interpretation.

Lisa was concertmaster of the Churchlands Symphony Orchestra, which toured across Europe in 2018, and currently holds the Principal Concertmaster position with a 2. orchestra.

Lisa's achievements extend beyond the confines of her academic and orchestral pursuits. In 2022, she emerged as a top-three finalist in the VOSE competition at the University of Western Australia, a recognition of her exceptional violin skills. Her captivating performance of Tchaikovsky's Violin Concerto at the Perth Concert Hall not only showcased her technical virtuosity but also earned her the People's Choice Award, a testament to the impact she has on audiences with her musical artistry. Tonight, she is very excited to be performing the Tchaikovsky Violin Concerto, with a 2. orchestra at the Government House Ballroom.



ABOUT THE MUSIC

From Wagner to Tchaikovsky, Contemporary to Beethoven, tonight's concert features a wide variety of music, composers and styles. Read about the composers and information about the music you will hear in tonight's performance.

AMY SKELLERN

SUNRISE ON SATURN
(WORLD PREMIERE)

Amy Skellern, a composer hailing originally from South Africa before moving to Western Australia at the age of four, has had an ardent passion for music since her early years. At the age of nine, Amy ventured into the realm of cello playing, delving deeper into the world of music through lessons that exposed her to the art of composition. Her dedication to composition continued to grow during her time at Churchlands Senior High School.

Now at 18 years old and embarking on her inaugural year studying a Bachelor of Music Composition at the University of Western Australia, Amy continues to channel her fervor for music into her academic pursuits and creative endeavors.

Skellern's composition, *'Sunrise on Saturn'*, stands as a heartfelt dedication to NASA's Cassini Space Mission, a remarkable endeavour aimed at exploring the mysterious realms of Saturn and its celestial environs. The mission, launched in 1997, culminated in the spacecraft entering Saturn's orbit in 2004 after a lengthy seven-year voyage.

Cassini's triumphs in unveiling the secrets of Saturn, from its rings to its moons, marked a significant milestone in the realm of space science. However in 2017, the mission reached its poignant conclusion as the spacecraft met its fate, concluding its operational lifespan with a final plunge into Saturn's atmosphere.



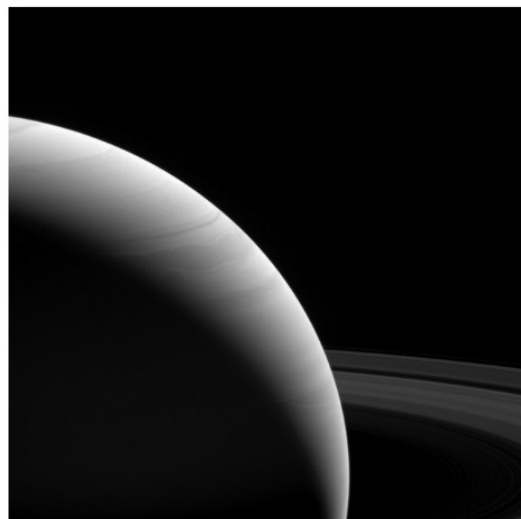
Skellern's emotive piece, *'Sunrise on Saturn'*, draws inspiration from an awe-inspiring image captured by Cassini, depicting an ethereal sunrise on Saturn, just months before its destined descent. The composition intricately captures the vast array of emotions – awe, melancholy, and a sense of closure – associated with the poignant final moments of the Cassini Mission.

INSTRUMENTATION

3 flutes (3rd doubles on piccolo), 3 oboes, 3 clarinets, 2 bassoons, 1 contrabassoon, 4 horns, 3 trumpets, 2 trombones, 1 bass trombone, 1 tuba, timpani, crash & suspended cymbals, tam-tam, harp, violins, violas, cellos & double basses

PREMIERE

23 November 2023 at Government House Ballroom, Perth



Sunrise on Saturn
Image credit: NASA/JPL-Caltech/Space Science Institute

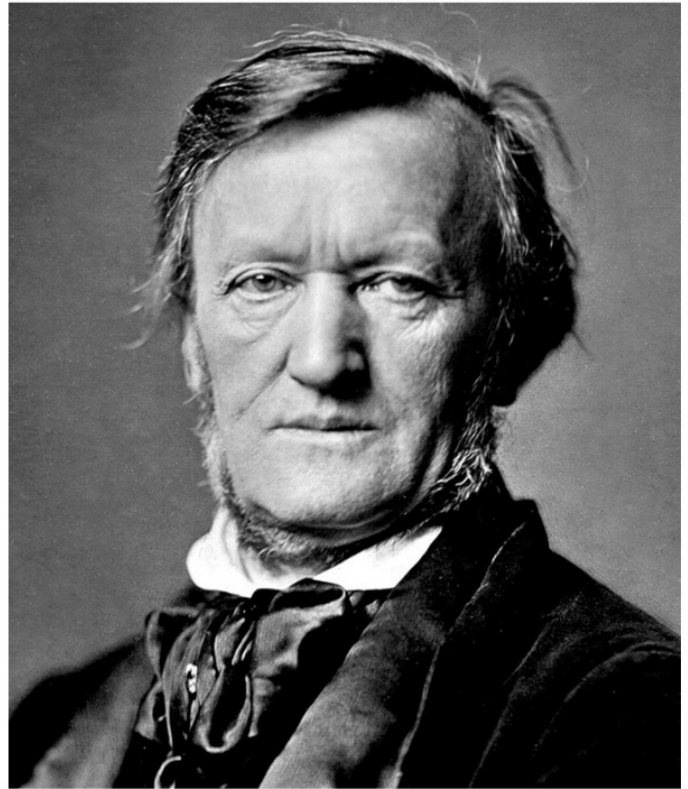
RICHARD WAGNER

SIEGFRIED'S FUNERAL MARCH FROM *GÖTTERDÄMMERUNG*

Richard Wagner's monumental opera cycle, "*Der Ring des Nibelungen*" (The Ring of the Nibelung), stands as a pinnacle of artistic achievement, and within it, "*Götterdämmerung*" (Twilight of the Gods) represents the grand finale. The opera culminates in a poignant and powerful scene that is Siegfried's Funeral March, which encapsulates the tragedy, heroism, and majesty of the entire Ring Cycle.

Composed between 1848 and 1874, Richard Wagner's "*Der Ring des Nibelungen*" is a four-opera cycle that depicts the epic struggles for power and the eventual downfall of the gods, humans, and mythical creatures. This entire work is mythical in its scale, with "*Götterdämmerung*", the fourth opera, unraveling the catastrophic chain of events that lead to the end of the world and the redemption of the universe. Siegfried's Funeral March occurs in Act III of "*Götterdämmerung*," following the death of the hero Siegfried and features a funeral procession for the fallen protagonist.

Wagner's use of leitmotifs, which are recurring musical themes associated with specific characters, objects, or ideas, is prevalent throughout the Ring Cycle, following through into the Funeral March. It encompasses various motifs including Siegfried's heroic theme and the mournful lament for his death, twisted together in a new hybrid to evoke profound emotions of grief, valour, and lamentation.



The premiere of "*Götterdämmerung*" took place on 17 August 1876, critically at the Bayreuth Festspielhaus, a theater specifically built by Wagner for the performance of his operas. Wagner's influence on the musical landscape of today is immense, with his contributions in Opera paving the way for film and video game music.

While the Funeral March is an integral part of "*Götterdämmerung*," its emotional depth and striking musical motifs have led to its independent performance in concert halls worldwide. Conductors and orchestras have often extracted this segment from the opera for separate performances, allowing audiences to experience the raw emotional power and intricate musical craftsmanship of Wagner's composition in isolation.

INSTRUMENTATION

3 flutes (3rd doubles on piccolo), 3 oboes (3rd doubles on cor anglais), 3 clarinets (3rd doubles on bass clarinet), 3 bassoons (3rd doubles on contrabassoon), 4 horns, 3 trumpets, 2 trombones, 1 bass trombone, 1 tuba, timpani, cymbals, triangle, snare drum, harp, violins, violas, cellos & double basses

PREMIERE

17 August 1876 at Bayreuth Festspielhaus, Germany (as part of *Götterdämmerung*)

PYOTR ILYICH TCHAIKOVSKY

VIOLIN CONCERTO

IN D MAJOR, OP. 35

Born 7 May 1840 in Votkinsk, Russia, Pyotr Ilyich Tchaikovsky displayed an early aptitude for music. His family recognised his talent, and he received a formal musical education at the Imperial School of Jurisprudence in Saint Petersburg, balancing his legal studies with a growing passion for music. Tchaikovsky's professional journey took a decisive turn when he entered the newly established Saint Petersburg Conservatory in 1862, studying composition under Anton Rubinstein. Tchaikovsky's innovative approach to standard Western European styles and dedication to the representation of his Russian ancestry through his extensive use of folk melodies, contributed to his distinctive musical voice.

Tchaikovsky's *Violin Concerto in D major Op. 35*, is a masterpiece of the Romantic era, and is known for its emotional intensity and virtuosic demands. Composed in 1878 and dedicated to the renowned violinist Leopold Auer, the concerto consists of three movements. It opens with a majestic orchestral introduction, taking listeners by surprise through subverting expectations of a typically vivacious opening, followed by the solo violin's entrance with a soaring and expressive melody.

The movement is characterized by its rich lyricism, intricate violin passages, and the interplay between the soloist and the orchestra. The second movement is a lyrical and melancholic Canzonetta, providing a contrast to the dramatic first movement. The violin sings a beautiful song-like melody, accompanied by delicate orchestration. This showcases the nuances of Tchaikovsky's writing, evoking strong



emotions with simple musical gestures. The concerto concludes with a vibrant and energetic Finale that uncannily channels the frenetic dances seen in some of his ballets, allowing for an epic display of virtuosity by both the orchestra and soloist. Throughout the concerto, Tchaikovsky weaves Russian folk elements into the fabric of the music, giving it a distinctive flavour.

INSTRUMENTATION

2 flutes , 2 oboes , 2 clarinets , 2 bassoons , 4 horns, 2 trumpets, 1 trombone, timpani, violins, violas, cellos, double basses & violin soloist

PREMIERE

4 December 1881 in Vienna, Austria
Soloist: Adolph Brodsky

LUDWIG VAN BEETHOVEN

SYMPHONY NO. 7

IN A MAJOR, OP. 92

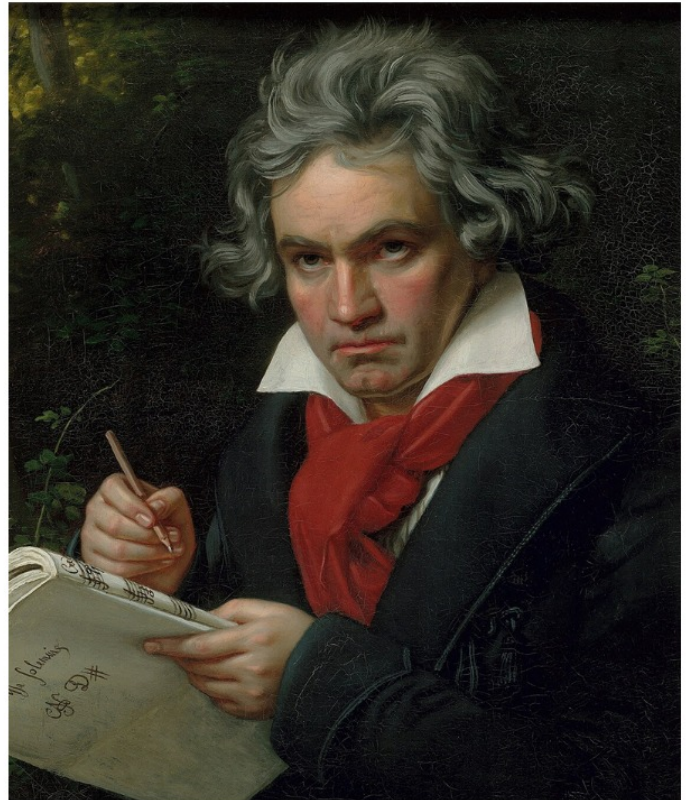
In the annals of classical music, one name stands out as a beacon of innovation and artistic brilliance – Ludwig van Beethoven. Born in Bonn, Germany in 1770, Beethoven's life and work are celebrated as a testament to the enduring power of the human spirit.

A child prodigy, Beethoven began his musical journey at a tender age, captivating audiences with his virtuosic piano performances. His passion for music led him to Vienna, the epicenter of culture, where he notably studied under the tutelage of Haydn, whose influence resonated through the rest of Beethoven's works. However, Beethoven was not one to abide by the rules established by his mentors. His compositions broke the molds of convention, pushing the boundaries of harmony and form. He was an artist unafraid to challenge the status quo, forging a path that would change music forever and stretching beyond the boundaries of Western art music.

"The Seventh Symphony has no end. It has all eternity". - Richard Wagner

This quote from Wagner succinctly sums up the spectacular impact and reception of Beethoven's 7th Symphony. This symphony is regarded by classical music enthusiasts and connoisseurs alike to be one of his finest works, an opinion that has been shared by many since its premier in 1813.

The symphony begins with a mysterious and brooding introduction that gradually transforms into a vivacious and exuberant



theme. Beethoven's consistent use of a driving rhythmic motif combined with strong harmonic motion, creates an irresistible sensation of self-propulsion that features throughout the symphony. This idea of rhythmic drive is transformed and translated seamlessly into the second movement, with the constant heartbeat of the bass line breathing life into the melodic line of the wind instruments. Beethoven's orchestration is particularly notable in this movement in creating the illusion of an expansive melodic line, achieved by orchestrating the melody in the wind and brass instruments.

The often unconventional pairing of instruments creates a ghostly and otherworldly sound, sitting atop a sea of string instruments. In an iconic symphony, this movement stands out as not only

ABOUT THE MUSIC

one of Beethoven's most well loved pieces of music, but one of the most loved pieces of all time. The sudden shift to the third movement is jarring to say the least.

The third movement is a lively scherzo, featuring playful and dynamic themes. Its rapid tempo and rhythmic intricacies showcase Beethoven's mastery in demanding the ear of the listener.

Much like the fourth movement of his 5th Symphony, the fourth movement is a brilliant display of utter euphoria. Marked by its driving rhythm, soaring melodies and harmonic depth, the sense of jubilation is infectious.

Symphony No. 7 illustrates Beethoven's evolution as a composer, marking a shift towards a more refined, introspective, and experimental musical language. His inventive use of rhythmic motifs, harmonic explorations, and emotional depth distinguished this work as a testament to his mastery and innovation in the realm of orchestral music.

INSTRUMENTATION

2 flutes , 2 oboes , 2 clarinets , 2 bassoons , 2 horns, 2 trumpets, timpani, violins, violas, cellos & double basses

PREMIERE

8 December 1813 in Vienna, Austria



Beethoven's Symphony No. 7
(original first page of the autograph manuscript)



ABOUT a2. ORCHESTRA

a2. orchestra aims to provide opportunities for young and emerging musicians to be involved in projects that allow them to gain additional performance experience, as well as provide a distinctive experience through a large student-run orchestra. Read about the team, the organisation, the beginnings and why the name a2.

ABOUT A2. ORCHESTRA

Conceived by two university students, a2. orchestra took its roots during their first year of university in 2022. Josh Spirek and Aiden Labuschagne identified a void in performance opportunities featuring orchestral accompaniment for early tertiary students, and they also harboured a keen interest in delving deeper into the realm of orchestral playing. In a casual conversation one day, Josh and Aiden playfully mused about organising their own concert. After a few days, their jest turned into determination, leading them to orchestrate and host their inaugural concert, "Cadenza". Propelled by the concert's resonance among musicians and the audience's keen interest, Josh and Aiden decided to sustain the momentum, ultimately giving rise to the establishment of a2. orchestra.

In only a short 11 months after its founding, a2. orchestra has successfully engaged 68 musicians spanning over 4 highly successful concerts. ("Cadenza", "Canvas", "Sanctity" & "Triumph & Tragedy"). At its core, a2. orchestra is propelled by a profound love for music and a fervent desire to captivate audiences with high-quality performances.

Looking ahead, a2. orchestra holds ambitious dreams for the future. With an unwavering dedication to infusing their performances with heartfelt passion, the orchestra envisions an expansion of their repertoire and influence. As they set their sights on reaching more communities and connecting with diverse audiences, a2. orchestra seeks to establish itself as a cherished local cultural institution. Their commitment to fostering a love for orchestral music within their community drives their efforts to host educational concerts, collaborate with local artists, and create intimate concert experiences.

a2. orchestra is grounded in the belief that every note played with sincerity contributes to the collective journey toward a future where music, in all its emotive glory, becomes an integral part of the community's fabric.

“A wonderful example of dedicated and gifted musicians”

- anonymous patron



ABOUT US

WHY THE NAME A2.

In classical music, "a2." (pronounced "a-due") is an instruction that directs all performers playing the same instrument to play together as a group. The term "a2" is derived from the French phrase "à deux," which translates to "for two," and it originally referred to music written for two players. Today however, the term has a more general meaning and can be used to indicate that a section of music should be played by the full ensemble, regardless of the number of players involved. Since the a2. orchestra team wanted to showcase teamwork and unity, they felt that the name "a2," would fit the orchestra perfectly.

“Thank you for a sublime afternoon of music”

- anonymous patron



Our mission is to create memorable shared experiences with music that engages, inspires and reflects Western Australia through musical excellence and is fueled by love and passion for classical music.

a2. ORCHESTRA
performing at "CANVAS,"
a sold out concert in 2023

THE TEAM



JOSH SPIREK **FOUNDER**

Josh Spirek is a current second year Double Bass student at the University of Western Australia, under the tutelage John Keene. Josh is also currently Principal Bassist of the West Australian Youth Orchestra and the University of Western Australia's Symphony Orchestra. Josh looks forward to working with "a2." to create fun and engaging concerts!

AIDEN LABUSCHAGNE **FOUNDER**

Aiden Labuschagne is an aspiring young oboist currently completing his Bachelor of Music at UWA, under the mentorship of Liz Chee. Aiden currently holds the position of Principal Oboe with the West Australian Youth Orchestra and has participated in programs with the likes of AYO and Orchestra Collective. Aiden is very excited to be working on the a2. team to bring his creative ideas to life.



CHARLOTTE GREENWAY **COMMUNICATIONS MANAGER**

Charlotte is in her third year studying a Bachelor of Music at UWA on Double Bass, under the tutelage of John Keene. She was awarded a De Lano scholarship at UWA and has enjoyed being a part of the West Australian Youth Orchestra for a number of years. She also enjoys various performance opportunities when they come around. Charlotte is very much looking forward to working with the a2. team to create opportunities for young musicians.



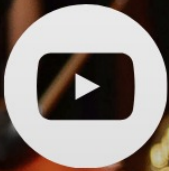
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WEBSITE:
www.a2orchestra.com



E-NEWSLETTER:
Speak to our friendly FOH staff to learn more, or head to our website

Please be aware that there is a strict no photography or recording policy in place once the conductor is on stage. However, feel free to take photos and tag us with #a2.orchestra prior to the conductor taking the stage.



CHRISTMAS SPECTACULAR

Featuring a2 orchestra & the Winthrop Singers

**TRADITIONAL CAROLS INCLUDING: JOY TO THE WORLD
SILENT NIGHT/ IN THE BLEAK MIDWINTER/ GOOD KING WENCESLAS/ & MORE**

HANDEL - THE ARRIVAL OF THE QUEEN OF SHEBA

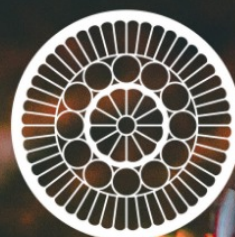
MENDELSSOHN - HARK! THE HERALD ANGELS

ANDERSON - SLEIGH RIDE

MOZART - MARRIAGE OF FIGARO OVERTURE

HANDEL - HALLELUJAH FROM MESSIAH

**TCHAIKOVSKY - NUTCRACKER SUITE
& MORE!**



a2. orchestra

\$15

Winthrop Singers

**22 DEC
2023**



**7:00
PM**

JOHN LECKIE PAVILION

www.a2orchestra.com

ACKNOWLEDGMENTS

a2. orchestra respectfully acknowledges the traditional owners of the land on which we meet today, the Whadjuk Noongar people. We acknowledge their history and connection to this place, and we pay our respects to their elders past, present and emerging.

a2. orchestra would like to thank the large contribution that the Government House Ballroom staff and the honorable Christopher Dawson AC APM have made in allowing a2. orchestra to present this concert at such a magnificent venue. We would also like to thank Irek Kucy, the venues Events & Engagement Officer, for giving invaluable assistance in helping us present this concert. Without any of these members, this concert would not be possible.



THE UNIVERSITY OF
**WESTERN
AUSTRALIA**

a2. orchestra would like to extend our heartfelt thanks to the UWA Conservatorium for providing a rehearsal space in preparation for this concert, as well as the harp used tonight.



Western Australian
Youth Orchestras

The Western Australian Youth Orchestras have been kind enough to allow for us to loan their timpani for tonight's concert as well as giving invaluable orchestral management advice.



waapa
Edith Cowan University

a2. orchestra acknowledges the large contribution that WAAPA has provided in their generous loan of percussion equipment for tonight's concert.

LOGO

We would also like to acknowledge and thank Sara Mau for the creation of the a2. orchestra logo.

PHOTOS

All photos of musician headshots and orchestral photos have been taken by James Trimble @due.north who has also taken photos of tonight's concert.

LIGHTING

The lighting at tonight's concert has been provided by Ryan Kok at Blueprint Events.

FRONT OF HOUSE

Thanks to Cate Creedon and Rodney Bayliss for being our FOH team





orchestra

a2.orchestra.com