

À DEUX





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A man in a black shirt and pants is walking on a city street at night. He is carrying a bag and looking towards the camera. The background is a blurred city street with lights.

WELCOME

FROM FOUNDERS JOSH SPIREK &
AIDEN LABUSCHAGNE

Music is built on collaboration and connection. It flourishes when people unite together with a shared vision, and the most sensational creativity can come from the most humble beginnings. This concert highlights how music connects people, and how something can grow from a small idea to an exciting reality.

Ever since the creation of a2. orchestra, we have wanted to arrange this concert. It has been something we have been thinking about for a long time. We have wanted to showcase the connection that created a2. orchestra, which started as a conversation in jest, and has grown into the successful ensemble it is today. The pieces in the unique program that we are performing for you today, have been selected to highlight our connections in each of our journeys. We'd like to take this chance to explain the reasonings behind choosing each piece for this program.

The solo performances of Britten's "Pan" from 6 Metamorphoses After Ovid and Vanhal's Double Bass Concerto, represent challenges for us as solo artists, and the connections we have with each of our respective instruments.

Mozart's Der Spiegel Duet represents the connection between two musicians. The music is written for two musicians sitting opposite each other at a table; one player reads the music normally while the other reads it upside down. Despite this, it still sounds harmonious.

We have chosen to perform The Velocity of Angels as it was one of the first instances that we performed together, in premiering the piece in 2022 as part of Kyriakakis' final composition recital. It represents our connection with each other as musicians.

Sadly, there is a lack of repertoire for an oboe and double bass duet. Upon researching to find additional pieces to include in the program, we came across Mendelssohn's 6 Duets, Op. 63. This piece was chosen simply for the fact that we enjoyed listening to it, and wanted to share it with you. It represents our connection to our audiences, who have provided us with generous support over the years.

Lastly, there is nothing like programming a concert and being able to perform a piece of music written with the performers in mind. Howell's piece Deux has been specially written for us, exploring themes of connection between musicians, and enjoyment of music.

Please sit back, relax, and enjoy our presentation of music that explores connections between two people, music, and you, our wonderful audience. On behalf of a2. orchestra, we thank you for choosing to spend a Saturday afternoon with us.

PROGRAM

Josh Spirek - Double Bass
Aiden Labuschagne - Oboe
Jude Holland - Piano

Benjamin BRITTEN (1913 - 1967)

"Pan" from Six Metamorphoses after Ovid, Op. 49

3min

1951

attrib. Wolfgang Amadeus MOZART (1756 - 1791)

Der Spiegel (The Mirror) Duet

3min

Johann Sebastian BACH (1685 - 1750)

"Air on the G String" from Orchestral Suite No.3 BWV 1068

6min

1724-1731

Marcel HOWELL

Deux (World Premiere)

12min

2026

I. Thunderous - Calm

II. Alla marcia

INTERVAL

20min

Johann Baptist VANHAL (1739 - 1813)

Double Bass Concerto in C major

21min

1773

I. *Allegro moderato*

II. *Adagio*

III. *Allegro*

Felix MENDELSSOHN (1809 - 1847)

6 Duets, Op.63

13min

1836-1844

I. *Ich wollt', meine Lieb' ergösse sich*

II. *Abschiedslied der Zugvögel*

III. *Gruß*

IV. *Herbstlied*

V. *Volkslied*

VI. *Maiglöckchen und die Blümelein*

Nicholas KYRIAKACIS (2002 -)

The Velocity of Angels

7min

2022

Photography and video recording is strictly **prohibited** during today's performance.

Please ensure **mobile phones** have been **switched to silent** or **turned off**.

Your Concert Experience

New to classical music? A seasoned concert-goer?

CAN I TAKE PHOTOS & VIDEOS?



Taking photos or videos is **not permitted** during the performance, as this is a distraction for other audience members and the musicians on stage.

However, prior to the concert, during interval, or during the bows at the conclusion of the concert, feel free to take photos and tag us on social media!

WHEN TO APPLAUD?



Many concert-goers only applaud at the end of a complete work, even if the piece has several movements. This means that there may be moments of silence between movements when the music has stopped, but no one applauds.

Page 3 lists how many movements a work has so that you know when best to applaud.

WHAT IF I'M LATE?



Once a performance commences, the venue doors will be closed and latecomers will not be admitted until a **suitable break in the performance**, which in some cases may not be until interval.

This includes leaving during the performance to use the bathroom.

This is in consideration of our artists and other audience members.

We get it – classical music can feel like it comes with a whole bunch of hidden rules. But don't worry, it's not as serious as it seems. Whether this is your first time at a classical performance or your one hundredth, we want you to feel completely at ease and able to fully enjoy the music.

WE ARE HERE TO HELP



From cough lollies to concert timings, and lost property to "what on earth was that piece about?", our info table in the foyer is here to help you to the best of our abilities, including **signing up to our mailing list**. Swing by if you need anything, or just want to say hi!

HOT SINGLES IN YOUR AREA?



We love a good scam text from a Nigerian prince, or hearing about hot singles in our area as much as the next person – but maybe let them wait until after the concert!

Please switch your phone to silent or off, so that we can all stay in the moment with the music.



A man in a dark suit and white shirt is walking across a wooden floor in a room with white walls. He is holding a tennis racket in his right hand. The room has red lines painted on the walls and floor, suggesting a tennis court. The man is looking down at the floor.

About the Artists

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Josh Spirek
Double Bass

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Aiden Labuschagne
Oboe



ABOUT JOSH SPIREK

DOUBLE BASS



Josh Spirek is a Perth-born double bassist, composer, conductor, and educator whose work spans orchestral performance, artistic leadership, and music education as a double bass tutor in multiple schools. His musical beginnings were at the piano at age four, but a discovery of the double bass at fourteen set the course for his career.

As a performer, Josh works regularly with leading Australian arts organisations. He appears as a casual double bassist with the West Australian Symphony Orchestra, and has served as Associate Principal and Acting Principal Double Bass with the West Australian Ballet, performing in productions such as *Romeo & Juliet*, *Sleeping Beauty*, and *Cinderella*. His collaborations with West Australian Opera include Principal roles in *Dido & Aeneas* and *Secret Opera*, as well as basso continuo. Beyond these engagements, he has been a performer with the Perth Symphony Orchestra, Fremantle Chamber Orchestra, Cygnus Arioso, and Quartet with a Twist.

Josh is a Co-Founder and Artistic Director

of a2. orchestra, an ensemble dedicated to reimagining orchestral concerts for modern audiences while providing a professional platform for young musicians. Since its beginning in 2022, a2. orchestra has engaged over a hundred emerging and established players, delivered many sold-out concerts, and has explored innovative thematic programming. His leadership extends from the podium to behind the scenes, personally overseeing artistic direction, marketing, production, and administration.

Alongside his work with a2. orchestra, Josh has conducted the West Australian Medical Student's Orchestra, various community ensembles, and the West Australian Youth Orchestra's 2025 season of *Peter and the Wolf*.

Recognition for Josh's musicianship and creative leadership includes the Delano Scholarship (2022), Wesley Uniting Church Scholarship (2023), Peter Moore OAM Scholarship (2023), and the John Bates Prize for Musical Composition (2021).



Josh Spirek in concert for "The American" with a2. orchestra in 2024
Photo by James Trimble

ABOUT AIDEN LABUSCHAGNE

OBOE



Aiden has studied music at all points of his life, starting out on the violin, piano and then the oboe.

Throughout his high school years, Aiden was able to participate in the Australian Youth Orchestra (AYO) Young Symphonists Program, and also spent time in West Australian Youth Orchestra (WAYO) Philharmonic, amongst the achievement of achieving his Australian Music and Examinations Board (AMEB) Certificate of Performance.

Upon auditioning at the University of Western Australia (UWA), Aiden was fortunate to receive the Delano Scholarship, and later in his pursuit of the Bachelor of Music won the Ewan Prize for Music for his achievement in performance units.

During his time at UWA, Aiden studied under the tutelage of West Australian Symphony Orchestra (WASO) oboist Liz Chee. His achievements whilst studying, include involvement in AYO National Music Camp and Australian Romantic & Classical Orchestra Young Mannheim Symphonists Program, winning a casual oboe position with WASO, holding the Principal Oboe position at WAYO for two years, and winning the Peter Moore scholarship.

Aiden graduated from his Bachelor of Music in 2025, and is currently pursuing studying conducting privately with Jen Winley, and taking on freelance gigs around Perth.



Aiden Labuschagne in concert for "Triumph & Tragedy" with a2. orchestra in 2023
Photo by James Trimble

ABOUT JUDE HOLLAND

PIANO



Jude Holland is a 23-year-old pianist from Western Australia. He recently graduated from the Conservatorium of Music, UWA with a first-class Honours degree, studying under Professor Graeme Gilling. He completed his AMusA and LMusA diplomas from the Australian Music Examinations Board, both with distinction, in 2019 and 2020. At the Conservatorium, he received numerous accolades, including winning the 2021 VOSE Concerto Competition, the 2021 Irwin Street Concerto Competition, and three Waveney Wansborough Prizes. The Conservatorium awarded Jude the 2023 Lady Callaway Medal, which recognises the most outstanding student in the final year of an undergraduate music degree. He has collaborated with the UWA Symphony and Chamber Orchestras, performing Mozart's Piano Concerto No. 27, Brahms' Piano Concerto No. 2 and Beethoven's Choral Fantasy.

Jude has featured as an Australian Showcase performer in 2023 at the Sydney International Piano Competition,

performing Debussy's *L'isle Joyeuse*. Later that year, he was selected as one of ten pianists worldwide to participate in a masterclass with Angela Hewitt in Perugia, Italy, as part of the Trasimeno Music Festival. In 2024, he was a semi-finalist in the Lev Vlassenko Piano Competition in Brisbane and was awarded third prize in the Australian National Piano Award. Jude was also a finalist in the 2025 Australian Youth Classical Music Competition.

In October 2025, he was a semi-finalist at the International Russian Piano Music Competition in San Remo, Italy, where he was awarded the Scriabin Special Prize for his performance of Scriabin's *Allegro de Concert*. Jude has participated in masterclasses with pianists such as Paavali Jumppanen, Victor Sangiorgio, Giuseppe Modugno, Benjamin Moser, Lukas Vondracek and Alexander Gavrylyuk.

ABOUT FLAVIO COLONETTI

PIANO



Following the completion of his Honours degree at WAAPA, pianist Flavio Colonetti is taking the next steps in his career and will soon be heading to the Manhattan School of Music to study for a Master's degree.

He has been involved with Daniel Susnjar's group, 'Brightside,' which is releasing a studio record. When he is in town, he performs with Josh Parker's ensemble, having also played Rhodes on the 2025 album *thecitythatsleeps*. He also plays with the Drieberg brothers, PRAAZ led by Praashekh Borkar, and The Sounds of Woodstock, a tribute band led by Kniki Saleeba.

His academic and professional milestones include being awarded the Fulbright Scholarship, winning the 2025 Jazz Honours Prize from WAAPA, receiving the Greg Benjamin Music Excellence Scholarship in 2024, graduating from Churchlands as ATAR Dux in Music in 2021, and performing in the Performing Arts Perspectives program

LOW CLEAR

**Bin
Room**

**Fire Control
Centre**



ANCE

2.1m

About the Music

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The Velocity of Angels



(22 NOVEMBER 1913 - 4 DECEMBER 1976)

BENJAMIN BRITTEN

"Pan" from 6 Metamorphoses After Ovid

Composed in 1951

20th Century Period

Duration 3 min

Introduction Benjamin Britten is a composer who has become revered by oboists for his contributions to core oboe repertoire, through his *Six Metamorphoses after Ovid* for solo oboe. The work was premiered in 1951 at the Thorpeness Meare in England, with the sheet music falling into the river at the premiere!

About the piece The piece is set to a portion of a work by Publius Ovidius Naso, an Ancient Roman poet who chronicled history in a mythical-historical framework. The excerpt that Britten has used is dedicated to characters out of Roman mythology, with the stories being larger than life and depicting outrageous lifestyles, personalities and situations that these characters had.

The musical setting is as colourful as the stories are themselves, with Britten taking the opportunity to test out the technical and expressive capabilities of the oboe. This then forces the performer to ultimately be flexible for the portrayal of these distinct characters, especially in the case of the first movement, Pan.

As the Ancient Roman story goes, after being pursued by the god Pan, Syrinx's nymph sisters transformed her into marsh reeds by the river to shield her. Upon sighing at his missing Syrinx, Pan found that the reeds by the water resonated tones, and thus he took the reeds from the river and strapped them together to create a reed pipe.

Pan's Theme Pan's theme is characterised by stepwise motion and is extremely melismatic, which also imitates the reed pipe in its style. The opening to the theme is declarative and



unashamed of the affection that Pan holds for Syrinx, with there being no constraints on the direction of where the melody can go.

Syrinx's theme Syrinx's theme by comparison is very uncomfortable and restrained, with a key feature being the sharp, repeated articulation. The culmination of the short statements is a moment of panic for Syrinx after a wave of repeated rhythmic motifs, which is then followed by the new theme. After the creation of the reed pipe, a new theme is established which uses rhythmic motifs from the subsumed Syrinx theme and the melismatic style of Pan's theme. At the end of the piece you can hear a macabre quotation of Syrinx's first theme before Pan, overbearing, cuts in over the top and quashes the last remnant of the original voice.

Program notes by Aiden Labuschagne 2026

INSTRUMENTATION

Solo oboe

PREMIERE

14th of June, 1951
Thorpeness Meare

(27 JANUARY 1756 – 5 DECEMBER 1791)

WOLFGANG AMADEUS MOZART

Der Spiegel (The Mirror) Duet

Classical Period

Duration 4 min

Introduction The narrative of Mozart being the child prodigy genius is one that we have no doubt heard many times now, and is only a one dimensional glimpse into his life as a human being. One side of his personality that tells a different story, however, is his particular sense of humour.

About the composer Mozart, born in 1756 in Salzburg, was able to translate his sense of humour into his work in many different ways, with one of the most notable examples being his “A Musical Joke”. The piece was fraught with awkward melodies, unnatural harmonic progressions, and chords that sounded plain wrong, all in the name of making fun of amateur composers and bad performers

A more profane expression of Mozart’s comedic streak comes from a vocal cannon titled *Leck mich im Arsch*, which translates to something that we could not print here in good conscience (we can recommend that you rather translate it at your own risk!). This further points towards Mozart’s boldness and talent as a communicator of his time, showing a blend of effortless artistry and self awareness.

About the piece The piece that we are presenting today, *Der Spiegle*, which translates to “The Mirror”, would appear to be a Mozartian show of humour. The concept of the piece, is that it is played on a flat table by two violinists facing each other, with one reading the music the right way up and the other reading it backwards and upside down. The clever feature of this composition is that despite the different reading orientations, a congruous musical event will still occur, with the technical name for this being a retrograde inversion cannon. While this



seems to be a piece of musical trickery that Mozart would have pulled, authorship is still not confidently given to Mozart, as it was discovered in the early 20th century with no records from Mozart’s own catalogue.

Despite the ambiguous ownership, the piece is loved for the fun concept and the unusual aesthetic that is produced, which lends itself to the humorous spirit of Mozart.

Inclusion in today's program While our performers are not two violinists playing this piece on a flat table in a private setting, this piece has been chosen to represent the casual music making that Josh and Aiden enjoy so much.

Program notes by Aiden Labuschagne 2026

INSTRUMENTATION

2 Violins

(31 MARCH 1685 - 28 JULY 1750)
JOHANN SEBASTIAN BACH
"Air on the G String"

Composed in 1730

Baroque Period

Duration 3 min

From Suite No. 3 in D major, BWV 1068

Introduction Bach's *Air* from *Suite No. 3 in D major*, popularly known as "Air on the G String", is perhaps one of the most famous melodies ever written, and although this piece is presented by a combination of instruments that Bach likely did not envision for his piece, it retains its meditative, almost suspended quality.

About the composer One of the most prolific composers of the Classical period, Johann Sebastian Bach (1685-1750), was a German composer known for his prolific output across a variety of instruments and forms, and renowned for his mastery of counterpoint and complex harmonies.

About the piece Throughout his life living in Leipzig, Bach wrote a total of four orchestral suites. The orchestral suite form was extremely popular in Bach's time, with Telemann leading the pack having written 135. We can compare this to the more than 500 concertos that Vivaldi left in Italy. If the concerto was the Italian genre, the orchestral suite was the German genre.

Bach's *Suite No. 3 in D major*, was most likely premiered around 1731 at a concert premiered in one of his most frequented establishments, Zimmermann's Coffee House. It was scored for a small Baroque orchestra consisting of 2 oboes, 3 trumpets, timpani, a first and second violin part, viola, and basso continuo. The oboes typically follow the violin parts, and the trumpets and timpani add rhythmic interest.

The movements in *Suite No. 3* consist mainly of courtly dances; the gavotte, the bourrée, and the gigue. The second movement, however, marked simply as *Air*, stands apart for its unhurried and tender nature.



In this movement, only the strings and basso continuo play. It is the only movement of the six where the other instruments are silent, which allows for the *Air* movement to create a nice contrast compared to the other movements.

A century and a half after its premiere, the German violinist August Wilhelmj arranged the *Air* movement for solo violin and strings (or keyboard). He transposed it down from D major to C major, and marked the solo part "auf der G-Saite" (on the G-string), inadvertently giving it the name it has endured popularly ever since.

Program notes by Charlotte Greenway 2026

INSTRUMENTATION

2 oboes, 3 trumpets, timpani, strings,
continuo

MARCEL HOWELL
DEUX
(World Premiere)

Composed in 2026

Contemporary Period

Duration 10 min

Introduction We are pleased to say that Deux has been commissioned by a2. orchestra for today's concert. It is a piece entirely unique to our ensemble, as it has been specially created to represent our Founders, Josh and Aiden. It touches on themes of connections, passion for music, friendship, and the exploration of unique sounds.

About the composer Marcel is currently studying a Bachelor of Music at WAAPA, and has won the Royal Overseas League Prize for a composition he wrote that was performed by the WAAPA Symphony Orchestra.

He was also recently selected to take part in the WA Symphony Orchestra Composition Project, and is an active oboist having performed with ensembles such as Fremantle Chamber Orchestra, George Ellis Orchestra, WA Youth Orchestras, and West Coast Philharmonic Orchestra. We were also glad to have him perform in our 2025 NSA Christmas Concert.

About the piece At its core, Deux explores the relationships that the two musicians, Josh and Aiden, have with each other, their environments, and themselves.

The first movement is set in a time when the two have yet to properly become acquainted. It begins with a focus on representing the idea of existing and feeling as if one is yet to realise their full potential.

The second movement begins with a conversation, the very conversation that lead to a2. orchestra being created. Marcel notes that ensembles such as a2. orchestra would



not exist without people to create the initial spark of an idea, and that the two musicians on stage would not be the musicians they are today if it was not for each other, their passion for music, and their courage to forge their own path forward. Passion in particular, is essential to being an artist, and this piece explores where passion and a love of music can lead you.

Program notes by Charlotte Greenway 2026

INSTRUMENTATION

Double Bass, Oboe, & Piano

PREMIERE

4th July 2026

(12 MAY 1739 – 20 AUGUST 1813)

JOHANN BAPTIST VANHAL

Double Bass Concerto in C Major

Classical Period

Duration 21 min

Introduction Vanhal's *Double Bass Concerto* is a staple of the double bass repertoire. However, details surrounding its date of composition and first performance are relatively unknown, as the original manuscript is either lost, or hidden away in a library or archive. Regardless of this, it remains a challenging piece with virtuosic, lyrical melodies across its three movements.

About the composer Having lived and worked in the Classical era, Johann Baptist Vanhal (1739 – 1813) was highly regarded by his professional colleagues, including Haydn and Mozart, both of whom performed his works and on one famous occasion joined with him and Dittersdorf to form perhaps the most distinguished string quartet in the history of music.

Vanhal was born into peasant servitude in the small town of Kralove, Bohemia (Czechia). His family recognised his musical talent, and encouraged musical instruction. His early compositional efforts are said to have attracted the attention of the Countess Schaffgotsch, who sponsored Vanhal's move to Vienna around 1760. There, Vanhal was quick to make a name for himself as a violinist and a composer, and this success eventually allowed him to achieve financial independence and escape the limitations of his birth status.

About the piece Highly celebrated for its inspired writing, the *Double Bass Concerto* is in a typical three-movement form, with the movements consisting of an opening allegro moderato, in sonata form; a second movement adagio, with extended lyrical bass melodies; and a lively allegro in



rondo form, featuring elegant solo passagework. In all three movements, the solo bass is virtuosic, and explores its tonal possibilities spanning the entire range of the instrument.

The concerto exists in several different keys due to the evolution of double bass tuning practices. It was likely to have been originally written for a bass using Viennese tuning with solo scordatura, resulting in a sounding key of E-flat major with the solo part being notated in D major. As Viennese tuning fell out of use, bassists adapted the concerto for modern four-string basses tuned in fourths, leading to performances and editions in C major, D major, and E major. These various versions reflect different approaches to preserving the work's playability and sonority on modern instruments.

Today's performance will be performed in orchestral tuning in C major, on a 5 string Double Bass made by Perth Luthier, Andrew Tait.

Program notes by Charlotte Greenway 2026

INSTRUMENTATION

2 oboes, 2 horns, strings, continuo, solo
double bass

(3 FEBRUARY 1809 – 4 NOVEMBER 1847)

FELIX MENDELSSOHN

6 Duets, Op.63

Composed 1836 - 1844

Classical Period

Duration 13 min

About the composer Felix Mendelssohn was born in Hamburg in 1809, and went on to complete incredibly important work for the conservation and enrichment of Western Art music as we know it, through his revival of Bach's music, the creation of the Leipzig Gewandhaus Orchestra, and his pivotal development of modern symphonic conducting. Additional to his work of conservation and cultural development, Mendelssohn was a prolific composer in his time, with works such as his symphonies and opera *Elijah* leaving a lasting impact on the landscape of Western Art music.

Another key arena that Mendelssohn left some of his most rich musical contributions, was in the world of chamber music. A generation before Mendelssohn saw the European world upended by the Enlightenment and Industrial Revolution, which ultimately resulted in a new middle class which could increasingly afford to spend time and money on the arts. This increased expenditure on music became more intimate than merely attending concerts, and extended to the pursuit of music in the home, primarily with fortepianos. With these new instruments and extra time on their hands, engaging with music together in a home became common practice for the middle class, which would lead to the development of a genre of music that allowed for this limited instrumentation.

The Lieder A sub-genre that emerged out of smaller scale music-making was "Lieder". "Lieder" in most cases was scored for keyboard and voice, and it cultivated a more dynamic kind of relationship between the vocal and keyboard parts. In this form, the keyboard was no longer a passive form of accompaniment, and got a promotion to equal story-teller, which lead to creative exploration of the keyboard as a narrator



along with the text. While in development in the 18th century, the art form truly flourished in the 19th century under the hands of Schubert, Mendelssohn, Brahms and Schumann.

About the piece Mendelssohn's 6 Duets (Op. 63), published in 1845, are an example of a simplified kind of Lieder that takes all of the fundamental characteristics of the genre, and compacts them into a collection of six very pure songs on ranging topics. While these are simple examples of the genre, their very success is because of their direct simplicity.

This first movement *Ich wollt' meine Lieb* (I want my Love), is characterised by its rolling quavers in the piano, giving a sense of motion before the two voices enter. These solo lines feature expressive intervals that are complimented by the moving quavers, and with the movement as a whole being less than two minutes long, it gives the sensation of quickly being swept off our feet.

The second movement *Abschied der Zugvögel* (Farewell song of the migrant Birds), opens in stark contrast to the last, painting a far more morose and somber setting through the solo bird call mimicry of the two solo voices. The solo lines move in rhythmic unison which conveys a real sense of weight and resistance to the piano part.

Next is movement three *Gruss* (Greetings). Mendelssohn's structuring of the movements offers a hint of irony and optimism here at having the greeting directly after the farewell song. In this movement, we find more independence in the solo voices, with each of them proclaiming their respective greetings.

Much like the turbulent and surprising fashion of autumn, in the fourth movement *Herbstlied* (Autumn Song), we are swept up into a gust of wind through a flurry of quavers in both the piano and solo voices. The descriptive qualities of the music are heightened through Mendelssohn's cleverly restrained writing in the piano part, which only plays in the second half of the bar to dramatically create the illusion of momentum.

In the fifth movement *Volkslied* (Folk Song), the piano gently opens the piece and establishes a simple melody that is complemented by equally simple harmonic movement, before the solo voices commence. The unadorned melody lends itself towards the pure spirit of folk songs, as well as including intervallic relationships and motions that would have been heard in hunting calls on natural horns. For audiences of the time, the nod to hunting calls would have been a clear pointer towards the piece's rural and earthy connotations.

For the final movement *Maiglöckchen und die Blümelein* (Lilly of the Valley and Little Flowers), the keyboard and solo voices commence in unison to a very spritely and energetic melody that evokes some of the vitality of the lively ecosystem that it depicts, in a very short movement.

Program notes by Aiden Labuschagne 2026

INSTRUMENTATION

2 Voices & Piano

(9 FEBRUARY 2002)

NICHOLAS KYRIAKACIS

The Velocity of Angels

Composed in 2022

Contemporary Period

Duration 7 min

About the Composer

Nicholas Kyriakakis is a contemporary composer with eclectic tastes. Growing up playing the traditional Greek bouzouki, Nicholas changed directions in late high school to pursue composition.

He was then fortunate to study a Bachelor of Music at the University of Western Australia under composer James Ledger, where he began to develop his compositional style and specialise in creating spiritually inspired music.

After finishing his Bachelor of Music in 2022, Nicholas went on to work with the Australian Youth Orchestra as part of the National Music Camp where he presented his piece *The Ladder*, and in 2023 he had the privilege of writing for the West Australian Symphony Orchestra as part of the Young Composer Project, where he presented a piece chronicling the life of St. George, titled *For Those Who Fight Dragons*.

About the piece *The Velocity of Angels* is a piece designed to capture the sound of the movement of angels. To depict this otherworldly sound, this piece uses a timbrally diverse ensemble which is capable of many different textures and colours. The piece itself opens with a dramatic Prologue which describes the creation of the angelic beings followed by the fall of Lucifer.

This leads to the creation of demons, which is represented by the piano. Following this, we hear the first "sphere" which represents the 3rd legion of angels, namely the Principalities, Angels and Archangels, which move to and from earth in rapid motion like beams of light. Beginning with cascading piano gestures, the second sphere depicts the



Dominions who are leaders of the lower legions of angels, Virtues which perform miracles, and the Powers which control the elements.

As the second sphere progresses and our gaze shifts towards the sky, we are thrown into the third sphere which contains the Cherubim, Seraphim and Thrones. This fiery environment created by the Seraphim and Cherubim is punctuated by the ever-spinning rings that are the Thrones. This later evolves into the Epilogue, which depicts the uprising of the angels over the demonic forces, conveyed through the rhapsodic sounds of the piano and oboe.

Program notes by Nicholas Kyriakakis 2022

INSTRUMENTATION

Double Bass, Oboe, & Piano

PREMIERE

2022, by Josh Spirek, Aiden Labuschagne & Adam Pinto

About A2. Orchestra

25 | About a2. orchestra





About

A2

● orchestra

Formed in 2022 by two university students, Josh Spirek and Aiden Labuschagne, a2. orchestra began as a small idea sparked by a shared love of orchestral music, and a desire to create more opportunities for young musicians. Noticing a lack of performance experiences with orchestral accompaniment for early tertiary students, Josh and Aiden decided to take matters into their own hands. What started as a casual conversation quickly turned into their first concert, Cadenza.

Cadenza was their first success. With an orchestra of only 11 musicians, playing 6 pieces featuring soloists and a world premiere, Josh and Aiden had discovered a passion for concert production by seeing the positive reaction from musicians and audience members alike.

The success of that debut performance inspired them to continue, and since then a2. orchestra has grown into a vibrant musical community. Since that first concert in 2022, the orchestra has brought together over one hundred musicians across many concerts, including multiple sold-out performances.

Driven by a genuine passion for performance, a2. orchestra aims to make orchestral music accessible, engaging, and deeply felt. The ensemble continues to collaborate with local artists, explore creative programming, and share the experience of live music in an intimate and meaningful way, striving to satisfy both musicians and audiences.

WHY THE NAME A2.

In classical music, "a2." (pronounced "a-due", the inspiration behind the title for today's concert), 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.

*“A wonderful example
of dedicated and
gifted musicians”*

- anonymous patron

*“Thank you for a
sublime afternoon of
music”*

- anonymous patron

*“We have been
overwhelmed by the
exceptional talent of
a2. orchestra.”*

- anonymous patron

PAST MUSICIANS

We owe a debt of gratitude to the musicians whose dedication and talent have shaped our orchestra. Their contributions have been instrumental in bringing us to where we are today. Thank you for your part in our journey.

a2. orchestra brings together some of Western Australia's most talented emerging & professional musicians, many of whom have also performed with leading ensembles including the West Australian Symphony Orchestra, Sydney Symphony Orchestra, Melbourne Symphony Orchestra, & Queensland Symphony Orchestra, just to name a few.

Each project features a unique roster of performers drawn from across Perth's vibrant musical community.

Past performers with a2. orchestra include:

Conductors

Josh Spirek

Violins

Bradey Alers
Alice Broadhead
Emma Buss
Alice Clark
Anika Collins
Daniel Corvaia ~
Benjamin Caulfield
Miranda Dyskin
Elsabe De Klerk
Fynn Evans-Ocharern
Momo Faard
Hannah Herriman ~
Lara Hilder
Hannah James
Emily Jones
Ryan Lee ~
Helena O'Sullivan ~
Monica Rallabhandi
McKenzie Richardson
Gretel Smith ~
Lisa Smith ~
Mia Thomas ~
Lucy Wang
Kaelah Williams
Erica Wong
Vevina Yang

Violas

Rose Belford
Monica Bathgate
Hannah Clark
Daniel Corvaia
Aaron Dungey
Noah Futardo ~
Erica Ketterer
Elsabe de Klerk
William Tran
Hanae Wilding ~
Ariff Wan Fadzil Adlan

Cellos

Aerin Chai ~
Zoe Hawksworth
William Ji
Finlay Labuschagne
Tiffany Lee ~
Emma Luckley
Lizzy Marsh
Callum Vukovich
Elena Wittkuhn ~

Double Basses

Jack Charles ~
Sarah Crawford
Charlotte Greenway ~
Oakley Paul ~
Josh Spirek ~

Harp

Kira Gunn ~
Yi-Yun Loei ~
Sophie Vo

Flutes

Barnaby Beahan ~
Verity Hagan ~
Gabriel McMahon ~
Sophie Royal ~
Flynn Throssell

Oboes

Erynn Bye ~
Aurora Kristianto
Marcel Howell ~
Aiden Labuschagne ~
Esther Lee ~
Otto Pye

Clarinets

Sophie Allison ~
Isabella Bormolini ~
Clare Waters ~

Bassoons

Merina Chen
Nat Czerniczew
Bailey Ireland ~
Sara Mau ~
Melissa Mikucki
Stephanie Sheridan ~

Horns

Khye Cash ~
Aishah Chadwick-Stumpf ~
Jacob Fenchal ~
Emma John ~
Milly McAuliffe
Hannah Porteous
Sarah Robinson
Frankie Surdo Lo ~
Mark Warren
Ingrid Waters
Izaak Wesson

Trumpets

Gabby Beal
Jack Collinson
Blake Houlahan
Sophie Kukules
Sarah Louise Brown
Hamish McCamley ~
Grace Reid ~
Sam Schimming ~

Trombones

Jeremy Alderson ~
Aaron Canny ~
Thomas Gilmore ~
Fred Johnston-Horstan ~
Willem Lamers
Ewan Potter ~

Tubas

Jasmine Branchi ~
Ewald Diedericks ~

Timpani & Percussion

Cara Daily ~
Nathan Herbert ~
Domenic Lamattina
Gabrielle Lee
Zac Skelton ~
Carissa Soares
Katrina Soares

Piano

Bridget Hutchinson ~
Andy Li ~
Jude Holland
Flavio Colonetti

Composers

Nicholas Kyriakakis
Amy Skellern
Josh Spirek
Marcel Howell

Key:

Principal ~
Soloist ~
Concertmaster ~
Auxiliary Doubling ~



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