



CADENZA

BY STUDENTS

THURSDAY DECEMBER
1ST 5:30-6:30

CALLAWAY AUDITORIUM, UWA





Cadenza

By Students
Josh Spirek, Conductor

Solo de Concert, Op. 35 (6')
Featuring Sara Mau, Bassoon

Gabriel Pierné
(Arr. Josh Spirek)

Introduction, Theme and Variations for Oboe and Orchestra, Op.102 (10')
Featuring Aiden Labuschagne, Oboe

Johann Hummel

Lied ohne Worte, Op. 109 (5')
Featuring Aerin Chai, Cello

Felix Mendelssohn
(Arr. Josh Spirek)

Vesti La Guibba (arranged for trombone), from Pagliacci (3')
Featuring Jeremy Alderson, Trombone

Ruggero Leoncavallo
(Arr. Josh Spirek)

Chanson Triste, Op.2 (4'30")
Featuring Charlotte Greenway, Double Bass

Serge Koussevitzky
(Arr. Josh Spirek)

La Flûte de Pan, Op.15 (15')
Featuring Verity Hagan, Flute
I. Pan et les Bergers
II. Pan et les Oiseaux
III. Pan et les Nymphes

Jules Mouquet
(Arr. Matt Johnston)

Introduction & Cadenza (8')

Josh Spirek



Program Notes

Cadenza: an elaborate, often improvised musical passage played unaccompanied by solo instrument in a concerto. Tonight's concert is centred around that idea of soloistic playing aimed to demonstrate the virtuosity of first- and second-year students studying here at the Conservatorium of Music, and to give them an opportunity to perform solo repertoire with an ensemble accompaniment in front of an audience. This concert features a variety of works for many different instruments from many musical time periods.

On Stage

Flute – Verity Hagan

Oboe – Aiden Labuschagne

Clarinet – Sophie Allison

Bassoon – Sara Mau

Horn – Khye Cash

Violin 1 – Gretel Smith

Violin 2 – McKenzie Richardson

Viola – Hannah Clark

Violoncello – Aerin Chai

Contrabass – Charlotte Greenway



About the Works

Gabriel Pierné (16 August 1863 – 17 July 1937)
Solo de Concert, Op. 35



Pierné was a French born conductor, pianist, composer and organist. He was born in Metz in 1863 and moved to Paris in 1871 when Metz and Lorraine were annexed to Germany. He studied at the Paris Conservatoire winning first prizes for solfège, piano, organ, counterpoint and fugue, as well as winning the French *Prix de Rome* in 1882, with his cantata *Edith*. Pierné died in Ploujean, Finistère.

Solo de concert, Op. 35 was written for bassoon and piano for a competition in 1898. It features 3 sections consisting of: a dramatic opening section, a lyrical, cantabile middle section, and a fast coda to finish.

Johann Nepomuk Hummel (14 November 1778 – 17 October 1837)
Introduction, Theme and Variations for Oboe and Orchestra, Op. 102



Hummel was an Austrian composer and pianist, and was a student of Mozart, Salieri and Clementi. He was a child prodigy who performed on stage at the age of 9 at one of Mozart's concerts, after studying with him for two years. At the end of his life, after his career as a kapellmeister and composer, he saw his music lose popularity due to the onrush of the romantic period. It is mainly recently that Hummel's music has become popular due to accessible recordings.

The *Introduction, Theme, and Variations*, Op 102 was written in 1825 during Hummel's time as a kapellmeister in Weimar.

Felix Mendelssohn (3 February 1809 – 4 November 1847)
Lied ohne Worte Op. 109



Jakob Ludwig Felix Mendelssohn Bartholdy, better referred to as Felix Mendelssohn, was a German composer, pianist, organist and conductor of the early Romantic period. Born in Hamburg, Mendelssohn began taking piano lessons from his mother aged 6, and from the age of 7 he was tutored by Marie Bigot in Paris. On the 4th of November, aged 38, Mendelssohn died in Leipzig after a series of strokes.

Lied ohne Worte, which translates to “song without words”, was Mendelssohn's last work for cello and piano, written in 1845, although published after his death. It belongs to the great series of *Songs without Words* which are lyrical miniatures written between 1830 until his death.

Ruggero Leoncavallo (23 April 1857 – 9 August 1919)

Vesti La Guibba

Leoncavallo was an Italian opera composer born in Naples. Although he produced numerous operas and other songs throughout his career, it is his opera *Pagliacci* which was his most successful work. From this opera came the famous tenor aria “Vesti La Guibba”.

"Vesti La Giubba" is sung at the conclusion of the first act, when Canio discovers his wife's unfaithfulness, but must nevertheless prepare for his performance as Pagliaccio the clown, because "the show must go on".



Serge Koussevitzky (26 July 1874 – 4 June 1951)

Chanson Triste, Op. 2

Serge Koussevitzky was a Russian born conductor, composer and virtuosic double-bassist, as well as being known for his long tenure as music director of the Boston Symphony Orchestra. Koussevitzky was also a great champion of modern music, commissioning a number of works from prominent 20th century composers. Koussevitzky died in Boston in 1951 and was buried alongside his wife Natalie.

Chanson Triste, Op. 2 was written by Koussevitzky for his own performance in 1906.



Jules Mouquet (10 July 1867 – 25 October 1946)

La Flûte de Pan, Op.15

Jules Mouquet was a French composer who studied at the Conservatoire de Paris. In 1896, he won the prestigious Prix de Rome with his cantata *Mélysine*. He went on to win another two composition prizes; the Prix Trémont (1905) and the Prix Chartier (1907). Mouquet became professor of harmony at the Conservatoire de Paris in 1913.

Mouquet's best known work is his Sonata for Flute and Piano, "La Flute de Pan." It shows his late Romantic and Impressionist influences, particularly in his choice of subject matter; the ancient Greek god of the mountains, the shepherds and their flocks, and his nymph followers.+



Josh Spirek (13 December 2003 –)

Introduction & Cadenza

Josh is a current Double Bass student of John Keene at the University of Western Australia Conservatorium of Music. Whilst Josh's studies focus on Double Bass, he is also a keen composer and amateur conductor.

Tonight, you will hear the premier of *Introduction & Cadenza*. This piece was written specifically for this concert, and it is split into two connected sections. The 'introduction' features thematic material in strict time and some feature solos, and the 'cadenza' features unmeasured and scalic passages that are continuously layered upon each other. This piece is a 'cadenza' for the ensemble as a whole, and showcases each instrument through virtuosic playing.







ACKNOWLEDGEMENTS

WE ACKNOWLEDGE THE TRADITIONAL OWNERS OF THE LAND ON WHICH WE PERFORM TODAY. WE ALSO PAY OUR RESPECTS TO ELDERS PAST AND PRESENT.

THIS CONCERT IS MADE POSSIBLE DUE TO THE GENEROUS SUPPORT OF THE UNIVERSITY OF WESTERN AUSTRALIA CONSERVATORIUM OF MUSIC. WE THANK THE CONSERVATORIUM FOR THEIR SUPPORT