

APEIRON BAROQUE HAMMER TECH



Wesley Uniting Church, Forrest, ACT

Sunday 18th Auguste 2024 (4pm)



Apeiron acknowledges the traditional owners of the land upon which we perform, the Ngunnawal and Ngambri people. We pay our respects to their Elders, past and present.

Programme

EDELMANN, Jean-Frederic (1749-1794)

Sonata 2, Opus 5
Andante espressi – Allegro con moto

FIALA, Josef (1748-1816)

Duo Concertant for Flute and Bassoon in C major
Allegro – Adagio – Moderato col Variazione

De NEBRA, Manuel Blasco (1750-1784)

Adagio from 1st Sonata from Opus 1

MICHL, Joseph Christian Willibald (1745–1816)

Sonata #2 for Violin, Bassoon and Fortepiano in B-flat
Allegro non Tanto – Larghetto – Rondo Allegro

KHANDOSHKIN, Ivan Yevstafyevich (1747-1804)

Violin Solos from “*Trois Sonates Pour le Violon Seul*” Opus 3
Andante - Allegro Assai

PINTO, George Frederick (1785-1806)

Sonata #1 in g minor for Piano and Violin
Adagio sostenuto e legato - Allegro moderato con espressivo

HAYDN, Franz Joseph (1732-1809)

Zingarese

BENGRAF, Joseph (1745-1791)

Ballet Hongrois from *Trois Divertissemens*, Opus 1

The Bengraf scores are provided courtesy of the Archiv der Gesellschaft der Musikfreunde in Wien.



John Ma is an Early Music Violin/Viola/d'amore player. He has performed with period instrument groups around the world such as Amsterdam Baroque Orchestra, Orchestra of the Age of Enlightenment, and Bach Collegium Japan. In Australia, he appears with all the major period instrument groups. In performance and teaching, he seeks a balance between technique and playful exploration.

Marie Searles is a pianist/fortepianist/harpsichordist with a love of chamber music and accompaniment. She cultivates an engaging and sensitive approach to collaborative playing which has won her recognition with musical partners and performances across Europe. She has ventured into the unique challenge of improvised accompaniment for dancers and is currently exploring the world of jazz piano.



Ben Hoadley is one of Australasia's busiest bassoonists, working on modern and historical instruments. He is principal bassoonist with the CSO and Canberra Bach Ensemble and appears as guest principal with the SSO, Opera Australia, ACO, and Australian Brandenburg Orchestra.

Previously based in the USA, Ben was principal with the Hartford Symphony and appeared with Boston Symphony and Boston Pops. He also served as associate-principal with Trondheim Symphony and as guest principal with the Hallé Orchestra, Hong Kong Philharmonic, and Malaysian Philharmonic.

Ben currently teaches at the Sydney Conservatorium and ANU, and tutor for the Australian National Academy (ANAM) and Australian Youth Orchestra.

What is a Fortepiano?

The concept of hitting strings with a hammer on a keyboard instrument was first "invented" by harpsichord maker Bartolomeo Christofori in Florence (1698), with instruments recorded in the Medici collection from 1700. These novelties were known as "*gravicembalo col piano e forte*" (*Harpsichords with soft and loud*) and were not popular due to their weak tone and difficulty of construction.

Over the 18th century, these early pianos evolved under the guidance of key builders such as Silbermann and Stein, with additions such as dampers, sustain pedals/knee-levers. By the late 18th century, there were two dominant schools of fortepiano construction; the English school with stronger sound and deeper touch and the Viennese with a shallower touch and lighter sound.

The pianos built by Anton Walter improved upon the designs of Stein; and the combined technologies of an *escapement* (to allow the hammer to return whilst the key was still depressed) and *back-check* (to catch the hammer to prevent it from bouncing) allowed for faster and livelier passagework to be played. This model caught the interest of Mozart, who purchased a Walter piano in 1782 which still survives in the *Tanzmeisterhaus* in Salzburg. It is notable that this piano was heavily modified from the stock design after purchase.

And the difference between the historical "fortepiano" and the modern "piano-forte"? Both names derive from the original name "*gravicembalo col piano e forte*", but the distinction is a modern affectation to make the modern and historical uses and technology clear.



Apeiron Baroque was launched in 2022 by Early Music specialists, **John Ma** and **Marie Searles**. After honing their skills in the concert halls and ensembles of Europe, they have returned to Canberra to reconnect with family and share their love of Early Music with Australian colleagues and audiences.

Taking cues from genres of music such as pub bands, jazz, and folk, **Apeiron** aims to present high-quality concerts that are honest, raw, and passionate in a casual and relaxed atmosphere. Repertoire is drawn from the early Baroque (c.1600) through to the early Romantic (c.1850) and performed on period instruments in historically informed styles.

Performances are designed to be entertaining, informative, and accessible to all ages and backgrounds. People should not fear the first experience and unspoken etiquettes of a Classical concert!

Our 2024 Chamber Season!

And with **“Hammer Tech”**, we are now past our halfway point of the 2024 Chamber season. We have a last concert coming up in November:

- **“Sanguine/Melancholy”** - 10th November, 4pm. Featuring guest artists **Ella Bennets** (Violin), **Aaron Reichelt** (Oboe), and **Anton Baba** (Cello).

Planning is now underway for 2025; we have guests and dates being locked in and hope to have that information out to everyone very soon! In addition, we are looking to branch out into regional NSW for concerts... and our outreach, education, and training projects continue to introduce people to our style of Early Music!

SUPPORT

A giant **“Thank You!”** to everyone who has supported us in any shape or form. The best way to support us is to come to our concerts and bring a friend who might not know of our interpretation of Baroque and Classical repertoire! Apeiron is here for the long haul, and we hope to make Canberra a hub for Early Music performance with a distinct flavour of interpretation that will rival the larger cities.

In 2024, we made the decision to make tickets for primary/secondary students free, as we believe that there should be no barriers to giving the next generation of musicians and music-lovers a chance to experience live music. This is in addition to our vision of training advanced secondary and tertiary students through hands-on rehearsal/concert experience.

Some of our previous guest students have already started to make a splash in the Australian Early Music scene! And they started here... in Canberra!

If you are interested in supporting our vision for Early Music in the ACT, please visit our website for information about tax-deductible donations. As a small and flexible chamber ensemble, we run a tight ship, and every little bit stretches a VERY long way!

A special “thank you” for this year goes to: **Garth Mansfield, Goodwin Ainslie Music Lovers and Sharon Green**.

Website: www.apeiron-baroque.com

Facebook: www.facebook.com/ApeironBaroque

YouTube: <https://www.youtube.com/@ApeironBaroque>

Mailing List: <http://eepurl.com/iqlggM>

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