

# APEIRON BAROQUE TRAVEL AND CHANGE



Wesley Uniting Church, Forrest, ACT

Sunday 9<sup>th</sup> June 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

**VERACINI**, Francesco Maria (1690 – 1768)

*Sonata Prima in G minor, Opus 1.  
Overtura – Aria – Peasana – Minuet – Giga.*

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## *Good for Business!*

**HERSCHEL**, William (1738 – 1822)

*Caprices #2, #13, and #1 for Solo Violin*

**BACH**, Johann Sebastian (1685 – 1750)

*Arioso from “Capriccio on the departure of a beloved brother” (BWV 992)*

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## *Ancient Worries*

**de BLAINVILLE**, Charles-Henri (1711 – 1769)

*Suite Turque  
Chanson Turque – March des Jannissaires – Guideyorum – Danse de Chypre*

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## *Magic Mountains*

**BACH**, Johann Sebastian (1685 – 1750)

*Sarabande from 1st Partita (BWV 825)*

**ROMAN**, Johan Helmich (1694 – 1758)

*2<sup>nd</sup> movement from Assaggio for Solo Violin (BeRI 320)*

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## *Dottie Steps in Dog Poo*

**TELEMANN**, Georg Philipp (1681 – 1767)

*Sonata V in G major, Opus  
Largo – Allegro – Adagio – Allegro*

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## *Off the Ground*

**SCHMELZER**, Johann Heinrich (c1620 – 1680)

*Sonata Quarta from “Sonate Unarum Fidium”*

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**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.



**Drew Ninnis** is a philosopher and academic working in Canberra, who specialises in contemporary European philosophy. He completed his undergraduate with honours at the UWA, and his doctorate in philosophy at the ANU.

He has published on a range of topics including travel, international relations, and the philosophy of psychiatry and psychology. His work draws from writers such as Robert Musil and Colin Thubron; as well as philosophers such as Foucault, Heidegger, Nietzsche, and Deleuze. His current research focuses on theories of stability and conflict in international relations.

## What is Apeiron?

We owe the concept of *apeiron* (ἄπειρον) to the ancient Greeks. Living so close to the elements, they experienced constant turmoil. Nothing was taken for granted – as states rose and fell, and war was constant, while plagues and natural disasters were frequent visitors.

Yet, like us, they experienced beauty and joy. It told them that no matter how fleeting a moment was, it must contain within it a spark of truth. Something that lasts beyond the flux of the everyday and transcends it. As their philosophers paced the agora, they argued over which elements composed this truth – was it fire? Water? Ideas? Man himself?

Their clever arguments collapsed in debate, always falling back into the wild and ceaseless void underneath. This was apeiron: the origin of all things, the undifferentiated fountainhead out of which we are formed. And to which we inevitably return. Sometimes translated as 'boundless' or 'unbound,' because it could not be tied down, in one form or another, for very long.

Contemporary Western philosophers often return to ancient Greek thought. As if retracing our steps in the hope of finding a road not taken, or a lost path through our present conundrums. Even millennia later, concepts like apeiron retain their mystery and allure. They force us to question what the nature of this being we experience really is; or how being thrown into a restless world can shape us, our truths, and its poetry.

So, allow us a little bit of reinterpretation. Apeiron means getting back to the root of things. Summoning up a fleeting form – whether a musical phrase, a feeling, or an idea – from long ago and giving it new life. It is a wild thing, which when captured always escapes; and when heard always disappears, never to be heard again.

But it leaves us a little changed. Hopefully resonating with those other moments of beauty and truth that have changed us before too.



**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!

*“Travel and Change”* is the second of our four concert Early Music Chamber series at Wesley Uniting Church. Our other concerts in the season are:

- *“Hammer Tech”* – 18<sup>th</sup> August, 4pm.
- *“Sanguine/Melancholy”* - 10<sup>th</sup> November, 4pm.

In addition to this main series of concerts, we also present outreach, private, and educational programmes across ACT and regional NSW. In usual Apeiron style, we are already on track to surpass our inaugural year count of 4 chamber concerts, 6 additional concerts, and 5 education projects! For more information about our activities, please visit our website.

## 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 (programming is already taking shape for 2025 and 2026!) 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.

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](http://www.apeiron-baroque.com)

**Facebook:** [www.facebook.com/ApeironBaroque](https://www.facebook.com/ApeironBaroque)

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

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

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