

**Adolfo Barabino** made his debut in England with the London Philharmonic Orchestra and he recorded the Chopin 2nd Piano Concerto with the London Symphony Orchestra.

He is regularly invited to Japan, where he gave concerts in Suntory Hall, Tokyo Hamarikyu Asahi Hall, Kitara Hall-Sapporo, Minato Marai Concert Hall-Yokohama, Aoi Concert Hall-Shizuoka and in

Narapi Festival, which was broadcast by MBS TV.

Adolfo Barabino has made numerous live recordings, including playing Maurice Ravel's Erard for "Canal 2" in France, for "Radio Classica" in Madrid and in South America where his performances of Mozart and Chopin's two piano concertos with the Symphonic Orchestras of Venezuela, Lima, and Cuba, were broadcast by several national television networks. In Europe, Adolfo has given recitals in numerous capital cities performing in Munich and Prague, as well as concerts in collaboration with the Budapest Festival Orchestra, the National RTV Romanian Orchestra and the Orchestra Filarmonica Marchigiana.

Adolfo Barabino is recording the complete Chopin's works with ClaudioRecords.

**Jong-Gyung Park** was Born in Korea, where she started studying the piano at age three. Her studies took her to the Tokyo Music College in Japan, followed by periods of study in Korea and the United States. Her professional education followed at the New England Conservatory of Music in Boston, where she earned a Bachelor's program with full scholarship. After the studies in Boston, she was invited to take part in the prestigious "Il Fondazione per Il Pianoforte" in Como, Italy. This enabled her to interact with eminent figures in the music world including Karl Ulrich Schnabel, Dmitri Bashkirov, Fou Ts'ong, Leon Fleisher, Alicia de Laroche, and Martha Argerich.

Firmly establishing herself as one of the leading pianists of her generation, she made her orchestral debut at the age of thirteen with Boston Symphony Orchestra and has since appeared with many international orchestras. Winner of numerous international awards, including Bronze medals at the Sviatoslav Richter International piano competition, the Arthur Rubinstein International Piano Masters Competition in Israel and the Ferruccio Busoni International Piano Competition in Italy. Here Jong-Gyung also received the Busoni Prize for commissioned work. In the UK, she was the winner of Haverhill Sinfonia International Soloist Competition. This resulted in her touring and playing throughout England and becoming well known to British audiences.

**Alexandra Kremakova** is a London-based pianist, harpsichordist and piano teacher.

Her repertoire ranges from Renaissance and Baroque to Modern and Experimental music. Recent concerts include a theatrical performance of 'Crossing Dartmoor', song cycle for tenor and piano by Australian-born composer Caitlin Rowley as part of Tete-a-Tete 2015 festival; a solo harpsichord recital in Hammerwood Park; 'Musical Cabinet of Curiosities', a piano recital at the British Maritime Museum, and a performance of Liszt Piano concerto no.2 under the baton of Martyn Brabbins, as well as numerous other solo and chamber music recitals.

She is a prizewinner in over 20 national and international competitions and has received awards from Bulgarian Ministry of Culture, Bourgas Municipality and Bourgas Rotary Club. Alexandra enjoys a busy life between solo and chamber music engagements and also works as a church organist.

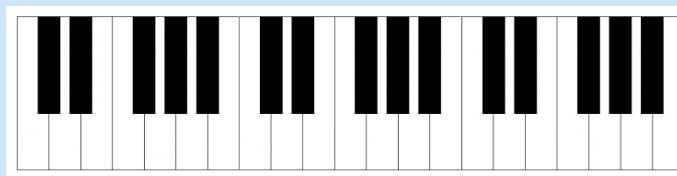
**Gary Branch** studied piano at Trinity College, London and in Amsterdam. In Amsterdam, Gary became very interested in early pianos and their link to the great Classical and Romantic composers. Returning to the UK, he discovered Finchcocks Musical Museum, a specialist centre for period keyboard instruments. He is presently involved with the development of the Finchcocks Charity.

Gary has worked with several well known musicians including Neil Jenkins (tenor),

Kathleen Kemler (American flutist), Jamie Akers (lutenist/period guitarist) and Steven Devine (harpsichordist/period piano.)

Gary has broadcast on BBC local radio and on television, including on the BBC's 'Great Railway Journeys' at Finchcocks Musical Museum, focusing on a Broadwood and Sons square piano and it's link to Queen Victoria and Prince Albert; this was broadcast in January 2016.

He records for the Resonus label including with Jamie Akers, Neil Jenkins and Kate Semmens . (soprano). He has performed across the UK and abroad as a solo pianist and accompanist.



## The Importance of Tuning for Better Performance

Hammerwood Park

Monday 6th May 2019  
10.30-5pm

Supported by  
The Finchcocks Charity  
Moddart (pianoteq)

Presented by  
David Pinnegar

with guests  
Martin Renshaw  
Adolfo Barabino  
Jong-Gyung Park  
Alexandra Kremakova  
&  
Gary Branch

Tickets : £30

*Light refreshment included throughout the day*

**Martin Renshaw** – organ builder. St Paul's Cathedral chorister and subsequently professional singer, performing and teaching. Researches later Medieval musical infrastructure in churches. Numerous publications and in the 1990s assistant editor of the organological journal *The Organ Yearbook*. Started his own organ building workshop in 1967 next to Clayson and Garrett who built harpsichords. Has built and restored prolific numbers of historic instruments, leading ideas in authentic building and restoration practice. Tuned for unequal temperament experiments published in the British Institute of Organ Studies (BIOS) Journal in the 1980s and for Padgham's book "*The Well Tempered Organ*" (1986)

**David Pinnegar** learned music as a child taking up piano, French horn and organ, joined a choir and later trained for opera at the age of 11.

At the age of 13 he gave up musical ambitions on account of not being able to hear the difference between different keys. (His music teacher said that different keys had different characters, and being unable to hear them David thought he must be a bad musician.)

In his teens he built an organ in his parent's house, and was faced with the task of tuning it, before the age of electronic assistance. This led him to research and publication by the British Institute of Organ Studies, BIOS, on historic tuning.

After his Physics degree at Imperial College, London, he took on Hammerwood Park in 1982 where he promoted concerts and it being too remote for his piano tuner to come, David started tuning the instrument for concerts. Upon hearing a concert by Lady Rose Cholmondely of Chopin's 2nd Sonata, in around 2003 he realised that Chopin would have been exploiting characteristics of the keys he was using in the historic temperaments that had been used on organs, and that such tunings were applicable to the piano. In bringing the 1802 Stodart piano to Hammerwood from the Finchcocks collection he was able to understand better the origins of piano tuning and the relationship of the harmonics of the strings to the musical scale and the sound of the instrument.

This has led him to discover a whole new world of tuning possibilities and leading him to tune internationally for musicians and musical institutions. Later this year, he will be tuning for the Nice International Piano Competition using tuning techniques he has developed over many years.

#### **Tuning and Music**

I've discovered that early piano tuning was rather similar to that of the earlier harpsichords and period organs. From the 1870s or so, pianos started to bring out different harmonics in their sound and being tuned in a way as to get out-of-tune partials to coincide with the other strings, creating a brightness and a shimmer to the sound. This had the effect of losing the ability of the sound to be still.

Over the years of experience tuning at Hammerwood, I've found that the old organ and harpsichord tunings work wonderfully. Applying this to Romantic and modern pianos, if we tune these instruments in the centre three octaves in a similar way, we bring the harmonic ratios between notes of the scale into their intended harmonies creating some unexpected, but beautiful qualities to the sound as resonances are changed. Further, by tuning the rest of the instrument to put the bass harmonics to coincide with the scale notes, it achieves the best of all worlds and helps the music to breathe and sing naturally.

During this unique seminar day, I will, with the support of my guest artists and Moddart (Pianoteq) put these years of tuning development to the test. I look forward to hearing your thoughts and reactions to

#### **Tunings in use at Hammerwood Park**

**Equal temperament** – 20<sup>th</sup> century Chappell baby grand – warm, familiar, fuzzy sound which can be strident on concert rather than domestic instruments. All 5ths and 3rds out of tune. All keys the same, "grey".

**Meantone** – 1802 Stodart grand and 1856 Sprague chamber organ – sharp contrast between pure and impure, sweet and sour, comforting and painful. 8 pure thirds. Puts music as if into "Primary colours".

**Pure 5<sup>th</sup> based tunings - Kirnberger III** – 1859 Hallé Broadwood – 7 pure 5ths and some pure 3rds. Retains spirit of meantone but gives graduated shades of colour. **Kellner** – 1885 Bechstein - similar but milder. Can be used as a universal alternative to Equal Temperament.

**Jonathan Bellman Chopin** – 1905 Broadwood grand – more nuanced, based on Chopin's use of keys.

## **SEMINAR GUIDE**

- 10.30am - Arrival
- 11am - Introduction to the day: David Pinnegar – construction of sound, tonality, resonance and beating of out of tune sounds
- 11.10pm - Introduction to Pianoteq simulation
- 11.15am - In conversation with Jung-Gyung Park, Alexandra Kremakova and Martin Renshaw
- 12pm - Performance given by Jung-Gyung Park
- 12.20pm - Performance given by Alexandra Kremakova
- 12.40pm - Q&A session, plus an opportunity to try the Pianoteq simulations
- 1pm - Lunch (Bring your own) Light refreshment available
- 2pm - In conversation with Adolfo Barabino and Gary Branch
- 2.45pm - Q&A
- 3pm - Performances by Adolfo Barabino and Gary Branch
- 3.40pm - Tea interval
- 3.55pm - Open House - pianos, harpsichords and organs in different tuning systems available to play David Pinnegar and guest artists on hand to discuss creative and technical issues arising from the day.
- 4.45pm - Conclusion to the day led by David Pinnegar
- 5pm - Close