

The restless-restful heart

Music in conversation: More than in any other period, musicians and writers of the Baroque era attempt to depict and explain the state of mind of restlessness and calm in as many different and multifaceted ways as possible, but also as comprehensibly as necessary.

There is hardly a shortage of examples from the era: epidemics, wars, enthusiasm and disillusionment repeatedly shake hands within a very short space of time, making it difficult for people at the time to believe in peace in any form.

But the world did not end. And neither did culture: it took up the challenge and grew enormously.

If the war in Europe, pandemics, hardships and catastrophes of baroque proportions are repeated after almost 400 years, we can be grateful that we are not the first generation to have had to endure this turmoil and even calm our troubled hearts with the certainty of the arts at that time.

By the way: As musicians, we have often had the task of transmitting news. This was the case in the Middle Ages, but today it is done by the well-known radio stations and newspapers. So that you can enjoy a relaxed evening at the concert, despite the close connection to the topic, we will not explicitly inform you about recent events.

Johann Heinrich Schmelzer (~1623-1680) **Sonata prima** (from the Sonatae unarum) Franz

Tunder (1614-1667)

from the cantata **Ein feste Burg ist unser Gott**

1. Sinfonia
2. Ein feste Burg ist unser Gott

Dieterich Buxtehude (1637-1707)

Ein feste Burg ist unser Gott (BuxWV 184)

George Frideric Handel (1685-1759)

Sonata in C major (HWV 365)

1. Larghetto
2. Allegro
3. Larghetto
4. A tempo di gavotta
5. Allegro

Dieterich Buxtehude

Herr Jesu Christ, ich weiß gar wohl (BuxWV 193)

Johann Sebastian Bach (1685-1750)

Sonata in F major (BWV 1033)

1. Andante - Presto
2. Vivace
3. Adagio
4. Minuet I - II

Franz Tunder

Canzon in G

Georg Arnold (1621-1676)

Aria in variations

Cappella della lettera

Andreas Kammenos, recorders

Konstantina Lazaridou, historical keyboard instruments

Helen Gwynteh Buck, baroque cello

www.bach-in-luebeck.com

Concert duration ~75 minutes in total

Fee: 750 € / musician incl. accommodation and travel expenses, negotiable

...the ensemble

Andreas Kammenos can count himself lucky to have experienced more peace than unrest so far. In connection with the Baroque period, he has researched Dieterich Buxtehude's trio sonatas, played on the famous Riepp organ in Ottobeuren Basilica and received the prestigious "young baroque talent of the year" award from the Austria Baroque Academy.

Born in Giessen in 2004, he began his bachelor's degree in recorder at the age of 15 at the Karlsruhe University of Music with Prof. Karel van Steenhoven.

To make sure that things can sometimes get a little restless, he successfully studied early music with Prof. Pieter-Jan Belder at the Lübeck University of Music and recorded a CD of Hanseatic Baroque music with the ensemble Cappella della lettera in a very short space of time. He is supported in his work by the Studienstiftung des deutschen Volkes, received the Karlsruhe Hugo Neff and Handel Prize, played for the local Handel Society on SWR radio and for the baroque ensemble of the Lübeck Academy of Music on NDR television.

Appearances with the chamber orchestra of the Karlsruhe University of Music, the Camerata 2000, at the Lübeck Buxtehude Days, the Schleswig-Holstein Music Festival, at INNSBRUCKBAROCK or at the Hasselburg Estate, attest to his lively concert enjoyment and invite you to listen to his playing in person.

www.andreaskammenos.de

Konstantina Lazaridou studied piano and historical keyboard instruments not only at the University of Macedonia with Theodor Tzovanakis and Vinia Tsopela, but also in Room 112 of the Karlsruhe University of Music with Kristian Nyquist and at the Fany Solter House with Prof. Dr. h. c. Kalle Randalu.

Inspired by the impressions that gave her the gift of quiet musical pleasures, she now teaches herself and within a very short time was invited to manage the music school in KA-Grötzingen ex aequo, which gives her particular pleasure.

Konstantina is also happy to put up with turbulent times and has worked with renowned musicians such as Matthias Beckert (choir director), Andreas Natterer (vocals) and Dmitri Dichtiar (baroque cello), and has already given concerts at the Augustinian Canons' Monastery in St. Florian near Linz, at the Lübeck Organ Summer and at the Kleines-Bach-Fest in Karlsruhe.

Dmitri Dichtiar was born and raised in Moscow. He was a pupil at the Central Music School for highly gifted children there; after graduating, he attended the Moscow Conservatory.

Dmitri Dichtiar received his diplomas at the Detmold University of Music under Prof Karine Georgian and at the Karlsruhe University of Music in the class of Prof Martin Ostertag.

He attended masterclasses with Boris Pergamenschikow, Anner Bylsma and Phoebe Carrai, among others.

From the beginning of his studies in Karlsruhe, he was interested in early music and took lessons in baroque cello with Rainer Zipperling and studied at the Schola Cantorum Basiliensis with Christoph Coin.

He received a scholarship from the Baden Cultural Fund and won prizes at the international cello competition in Liezen/Austria and the Mannheim University Competition for Early Music.

Dmitri Dichtiar has gained orchestral experience in various renowned ensembles such as the Frankfurt Radio Symphony Orchestra and as principal cellist in the Detmold Chamber Orchestra, the Southwest German Chamber Orchestra Pforzheim, the Freiburg Baroque Orchestra and the Neue Hofkapelle Munich.

He currently plays regularly with the Deutsche Händel-Solisten, the Amsterdam Baroque Orchestra and the Anima Eterna Orchestra.

He was a guest at the Bach Festival Leipzig, Bachfest Aschaffenburg, Rising Stars 2002, Musiktage Hitzacker, Händel Festspiele Göttingen, Festival van Vlaanderen Brugge, Ludwigsburger Festspiele, Festival for Early Music in Seoul/Korea, and the Festival Oude Muziek Utrecht.

www.Bach-in-Luebeck.com

<https://open.spotify.com/intl-de/album/5KmhT4VCxpEAGJ7CLxFIDb?si=hRIZMrLBRCyXxoz372kT9Q>



Audience response to the cathedral concert on **18.08.2023 - 7:30 pm**

Cappella della lettera under the direction of Andreas Kammenos (Karlsruhe)

With kind regards from Anke Jantzen, Bad Doberan municipal office

Your music has delighted everyone, your playing shows great skill, which triggers an enthusiasm (and relief?) that "old" music is not reserved for the old, but that you, as a very young artist, are already able to express the feelings of old music.

The musicians certainly explored the church space during their rehearsals and adapted to the acoustics perfectly, which is often not easy in unfamiliar spaces, especially not in large churches! The ensemble was well-balanced, precise and clean, which could have been a shaky experience, especially with wind instruments. Not with these!

The younger brother on the cello impressed us very much, producing a wonderfully warm sound, even though he didn't have a baroque instrument at his disposal. Once again, the baroque style of playing is a challenge for the "modern" cellist, I know that myself, because I've played the cello myself.

The approach of playing organ pieces by the old masters on other - the presented - instruments has already aroused curiosity in the announcement of this concert and certainly attracted some people to the concert (I count my companion and myself among them). Our curiosity is happily satisfied - it can be so beautiful! Much more beautiful than just playing the organ! Because other instruments offer other possibilities to work out the character of the pieces much more intensively, and when several people in the ensemble, like Cappella della lettera, do something that is otherwise all in the same hand and foot of the organist, much more sensation comes out - namely threefold

We wish Bad Doberan a happy future as a musician and many wonderful experiences for yourself and with your audience. And please come again!