

## Over het ensemble

**Concerto Da Camera** is a group of young professional musicians, graduates of the renowned Early Music Department of the Royal Conservatoire of The Hague and Royal Conservatoire of Brussels. The motivation of Concerto Da Camera is to explore the performance of works from the baroque era in their historical context, particularly in respect of the passion in the early days of this musical style. As an ensemble which brings together truly passionate young performers, Concerto Da Camera is an inspiring ground for fresh ideas responding to the stylistic evolution in the of the late 17th Century in music of the Baltic Sea lands.

Concerto Da Camera works on project basis, each year releasing a programme focused on another cultural and historical topic. Each year the group receives founding from different institutions supporting culture: The Ministry of Culture and National Heritage of Poland, The Embassy of the Republic of Poland to the Kingdom of the Netherlands, Association of Polish Choirs, Ensembles and Orchestras and The Cultural Department of Olsztyn's City Hall. Projects of the ensemble were presented on various music festivals, inter alia: Oude Muziek Fringe (Utrecht, The Netherlands), Friedrich-Stellwagen Orgeltage (Stralsund, Germany), Musica Antica concert series (The Hague, The Netherlands), Early Music at Kloosterkerk (The Hague, The Netherlands), L'Academie Internationale de Danses et de Musiques Anciennes (Prague, Czech Republic), Early Music Forum (Warsaw, Poland), Summer of the Art Festival (Olsztyn, Poland) and others. Group cooperates with young international promising performers such as: Nicholas Emmerson (baroque trumpet & cornetto), Maria Valdmaa (soprano) and Robert de Bree (baroque oboe, recorder), Matt Greco (violin), Nadine Henrichs or Thomas Triesschijn (recorder).

The idea of **Via Hanseatica project** (première: Olsztyn in 2013) is to show the the forgotten unity of culture along the coast of Northern Europe, especially around the Baltic Sea region. The process of artistic interpretation of the pieces was preceded by scientific research on the historical sources, analysis of the manuscripts and reconstruction of 17-century improvisation techniques. The goal was to put music pieces preserved in prints or manuscripts in the context of folk music of the time in order to rediscover the unique musical style of this part of Europe.

De concerten zijn mede mogelijk gemaakt door CAOP

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Erstvolgende pauzeconcert is op 18 februari: Karin Vogelelaar (zang) en Geerten van de Wetering (orgel)

## Programma pauzeconcert

Woensdag 4 februari 2015 12.45 - 13.15 uur

**Uitvoerende: Concerto da Camera**

**Nadine Henrichs (barokviool), Thomas Triesschijn (blokfluit),  
Nicholas Emmerson (zink), Alon Portal (viola da gamba)  
Maciej Wierzchowski (klavecimbel en leiding)**

### 17th century

-Polsketrall  
Swedish traditional melody

### Nicolaus Adam Strungk (1640-1700)

Sonata in d (Hamburg/Braunschweig/Lübeck)

### early 18th century

-Polones  
Swedish traditional dance (Hälsingland, Sweden)

### Johann Vierdanck (1605-1646)

Capriccio a 2 (Stralsund)

### early 18th century

-Polones Swedish traditional dance  
(No. 87, Småland, Fågelvik, Sweden)

### Jacob van Eyck (1590-1657)

Uit: Der Fluyten Lust-Hof (The Netherlands, 1644)  
-Bravade

### Heinrich Albert (1604-1651)

Arien oder Melodeyen (Königsberg, 1648)  
from the 1nd Book:  
-No. 8 Fastus Sapientia ridet

### Heinrich Albert

Arien oder Melodeyen (Königsberg, 1648)  
from the 3rd Book:  
-No. 2 Qui petis ornari floribus, esto pius  
-No. 3 Omnigena a Domino paxque salusque venit  
-No. 13 Aucturni calidus frigora mollit Amor

### 17th century

Warmian folk songs (Allenstein, Ermland)  
-Oj sionko sionko, pod sionkym woda  
-W ogródecko zielono, a w sadecku gaj

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Om de traditie van de pauzeconcerten voort te kunnen zetten, wordt van de bezoekers een bijdrage naar draagkracht gevraagd; *richtbedrag* €3,50. Daarvoor is het mandje bij de uitgang bestemd.