

The *Kammerakademie Calw e. V.* comprises a professional chamber orchestra, the Symphonic Youth Orchestra *LaJeunesse*, and a children's orchestra.

When required, the chamber orchestra is extended to form a full symphony orchestra, and is well-known under the names *Camerata 2000*, *Academia Amadeo*, and *Orchester der Kammerakademie Calw e. V.* As is customary in chamber music, the orchestra usually performs without a conductor, thus creating the ensemble's distinct, homogeneous sound. Symphonic works, like Beethoven's Triple Concerto and the piano concertos by Beethoven and Chopin, are also prepared and interpreted in the same collaborative manner. Study visits and concert tours in Germany, Europe, and the USA have fostered the orchestra's musical development; further, concerts are played at regular intervals in Central Europe, and numerous professional chamber music ensembles have emerged from the *Kammerakademie Calw e. V.* Both the Symphonic Youth Orchestra *LaJeunesse* and the children's orchestra rehearse frequently under supervision of the ensemble's tutors, and give concerts in Germany and Switzerland; this has been awarded a first prize at the *Landesorchesterwettbewerb* (Federal Orchestra Competition) of Baden-Württemberg, Germany.

Originally, the *Kammerakademie Calw e. V.* was established as a chamber orchestra at the music school in Calw, Baden-Württemberg. Since 1992, it is a non-profit, registered association.

The *aim* of the association is to convey the facets of music through manifold artistic and educational activities. This is accomplished through working with adolescents, through supporting young talents at the beginning of their career, and through a close collaboration between fully-trained musicians and ambitious non-professionals. In various projects, the classical repertoire as well as contemporary and popular music are accessed by means of a chamber music approach, always centered at an intuitive mode of expression.

The structure of the *Kammerakademie Calw e. V.* has developed slowly and with little fluctuation. Many members know each other since early youth, and from the *LaJeunesse* projects. It is because of this strong social cohesion that the uniquely homogeneous sound of the ensemble could evolve.

Numerous fellows are laureates of the German *Jugend Musiziert* Competition, study or teach at conservatories and music schools, and were/are members of well-respected orchestras like, for example, Württembergisches Staatsorchester Stuttgart, Badische Staatskapelle Karlsruhe, SWR Symphonieorchester, NDR Elbphilharmonie Orchester, Gürzenich-Orchester Köln, and Gewandhausorchester Leipzig. Furthermore, the ensemble is enriched by fellows who have not entered a professional career, but participate as versed amateurs in many projects.

The orchestra of the *Kammerakademie Calw e. V.* may be heard in public-service broadcasting productions (SWR) as well as on compact disc (publisher: Carus) with Peter Schindler's scenic cantata *Sonne, Mond und Sterne*. In 2018, a compact disc with oratorios by Franz Danzi, Friedrich Ernst Fesca and Franz List will be released, for the first time, by the cpo label in cooperation with SWR.

The initiator and art director of the ensemble, Manfred Holder, received his music education from Prof. Jörg-Wolfgang Jahn (Karlsruhe, Germany), the Quartetto Italiano (Milan, Italy), the Melos Quartet (Stuttgart, Germany), and from the famous conductor Sergiu Celibidache. He is a violin teacher with students in Karlsruhe, Pforzheim, and Calw. As a chamber musician, he was a member of the Primavera Quartet and is currently fellow of the Hesse Quartet and the Kammerphilharmonie Karlsruhe.

Press comments:

„...a formidable masterpiece which is owed, above all, to the outstandingly performing orchestra...“ (Claus-Dieter Hanauer, *Badische Neueste Nachrichten*, 07.02.2017)

„...the Camerata 2000 from Calw played with a warm and enjoyable sound that filled the church interior with noble transcendence. At the same time, the interpretation was delicate in its details, with exquisite instrumental solo parts and a very broad dynamic range that showed many nuances in the piano parts. The free-flowing tempo provided the basis for a high intensity throughout the performance.“  
(*Die Rheinpfalz*, 02.12.2016)