



Ensemble Diderot
Johannes Pramsohler



PROGRAMMES

26 - 27 - 28

ENGLISH





“The way historical research and musical excellence come together here is both meritorious and thrilling at the same time.”

Frankfurter Allgemeine Zeitung

AWARDS

2 « International Classical Music Awards »

3 German Record Critics' Prize

4 Diapason d'or





OUR PROGRAMMES

POCKET FORM ATS



“The clean, lyrical virtuosity from Johannes Pramsohler is of the kind that begs you to simply sit back and soak it all up.”

Gramophone



ECLECTIC AND QUIRKY MUSIC FROM EUROPE'S FOREMOST VIOLINISTS

Celebrated as a «dream team» in their field, Johannes Pramsohler and Philippe Grisvard deliver a captivating programme of music for violin and harpsichord. With their signature masterful and meticulous interpretations, they explore the beloved masterpieces of 18th-century violin literature. Beginning with Corelli, who heralded a new era for the instrument, and culminating with Tartini's famous «Devil's Trill» sonata, this performance highlights the works of five legendary violinists. These virtuosos, known for their travels from Rome to Sweden, Dresden to Paris, and Padua to London, were rumored to have gained their extraordinary skills through a pact with the devil. Dubbed “capi pazzi” (madmen), they captivated audiences wherever they performed.

PROGRAMME

Arcangelo Corelli *Violin sonata in D major, Op. 5, N. 1*

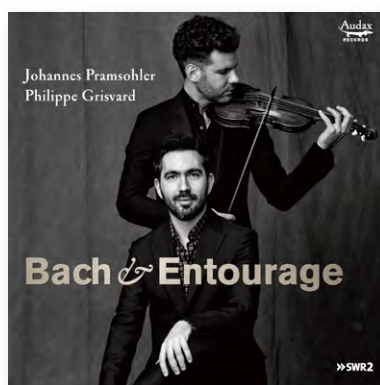
Johann Georg Pisendel *Violin sonata in C Minor (BWV 1024)*

Francesco Maria Veracini *Violin Violin sonata in D Minor, Op. 2, No. 12*

Johann Gottlieb Graun *Sonata in B-flat major for violin and obligato harpsichord*

Giuseppe Tartini *Violin sonata in G Minor „The Devil's trill“*

*“A dream team
for this repertoire.”*
Early Music Review



Johannes Pramsohler, violin
Philippe Grisvard, harpsichord



JOHN COME KISS ME NOW

SPECTACULAR VIOLIN MUSIC IN THE AGE OF THE THIRTY YEARS' WAR

During the turmoil of the Thirty Years' War, musicians and musical ideas travelled across Europe, giving rise to a new, more expressive and experimental instrumental language.

At the centre of this programme is the violin: virtuosic, rhetorical and increasingly independent. From the wild imagination of the stylus phantasticus to dances, variations and popular melodies, these works reveal a musical world shaped by movement, exchange and uncertainty – themes that resonate these days more than ever.

“This is classy, fulsome, engagingly urbane playing.”

BBC Music Magazine

PROGRAMME

Carlo Farina *Sonata « La Desperata » in G Minor*

Thomas Baltzar *John come kiss me now*

Nathaniel Schnittelbach *Ciaccona in A Major*

Thomas Baltzar *Airs for the violin*

Philipp Friedrich Bötdecker *Sonata a violino solo in D Minor*

Nicolaus Bleyer *Variations on « Est-ce Mars »*

Marco Uccellini *Sonata in A Minor, Op. 7 N. 3 « Ozio Regio »*

Johann Caspar Kerll *Toccata V e Capriccio sopra il Cucu*

Antonio Bertali *Ciaccona in D Major*

Johannes Pramsohler, violin
Philippe Grisvard, harpsichord



HOUSE OF BACH

BLOODLINES, BASSLINES AND COUNTERPOINT AS A FAMILY AFFAIR

Welcome to the House of Bach – where genius runs in the family and the trio sonata becomes a stage for wit, invention, and intimate expression. This programme gathers chamber works by three extraordinary members of the Bach musical dynasty: the bold and unpredictable Wilhelm Friedemann, the emotionally mercurial Carl Philipp Emanuel, and Johann Gottlieb Goldberg – the prodigious student who nearly passed as kin. Alongside them stands Johann Philipp Kirnberger, another devoted student of J.S. Bach, who carried his teacher's contrapuntal ideals into a new musical age.

At the heart lies the trio sonata: once the proving ground of every great composer, here reimagined in forms ranging from expressive dialogue to psychological character sketch. C.P.E. Bach's *Sanguineus et Melancholicus* stages a brilliant musical debate, while Goldberg and W.F. Bach reveal the stylistic shifts at the edges of tradition. From father's legacy to sons' rebellion: chamber music with a sharp tongue and a deep heart, drawn from the most musical house in history.

“One clearly senses the experience of Ensemble Diderot, which presents Bach as an innovator at the height of his compositional mastery.”

FONO FORUM

PROGRAMME

Johann Sebastian Bach *Trio sonata in C Major, BWV 529*

Johann Gottlieb Goldberg *Trio sonata in B-flat Major*

Johann Gottlieb Goldberg *Trio sonata in C Major (“BWV 1037”)*

Wilhelm Friedemann Bach *Trio Sonata in B-flat Major*

Johann Philipp Kirnberger *Trio sonata in D Minor*

Carl Philipp Emanuel Bach *Trio Sonata in C Minor, “Sanguineus & Melancholicus”*

Ensemble Diderot

4 musicians



PLEASURE GARDENS

A REFRESHING REFUGE WITH PANORAMIC VIEWS

When Baroque composers sought to captivate their audiences, they invited them into their “Musical Gardens” with enticing offerings like “Musical Flower Bouquets” and “Musical Spring Fruits.” Who could resist such alluring titles? In the vicinity of Reincken’s “Hortus Musicus,” another North German composer crafted an imaginative Italian “Giardino del Piacere.”

The musicians of the Ensemble Diderot open the gates to Johann Friedrich Meister’s unknown pleasure garden and let prominent contemporaries stroll through it. Experience a refreshing escape with panoramic views of spectacular Baroque vistas.

PROGRAMME

Johann Friedrich Meister (1638 – 1697)

„Il Giardino del piacere“ (1695)

La Musica Nona

Johann Pachelbel (1653 – 1706)

„Musicalische Ergötzung“ (1695) for two piccolo violins & basso continuo

Partie II in C minor

Godfrey Keller (1650 – 1704)

Trio sonata in G Minor - Chaconne

Johann Pachelbel

Partie V in C major

Johann Friedrich Meister

La Musica Duodecima

La Musica Terza

Heinrich Ignaz Franz Biber (1644 – 1704)

„Harmonia artificioso-ariosa“ (1696)

Partia VI

*“If only all newly discovered
Baroque works sang and
fizzed like those in this
collection do.”*

Gramophone

Ensemble Diderot
4 musicians



KINDRED FATHERS

A YOUNG MOZART IN PARIS AND LONDON

In this programme, Ensemble Diderot accompanies Mozart and his family through two key stages of their European tour, which began in 1763: Paris and London. We hear works by some of the leading musicians of these two capitals: Henri-Joseph Rigel in the former, and Johann Christian Bach and Johann Samuel Schröter in the latter.

“More high quality exhumations from baroque violinist Johannes Pramsohler, whose many talents include sniffing out long-forgotten repertoire which genuinely does deserve to be reheard.”

The Arts Desk

PROGRAMME

Johann Samuel Schröter (1753–1788)

Concerto in C Major “for the harpsichord or piano-forte with an accompaniment for two violins, and a bass” Op. 3 N. 3

Simon Leduc (1742–1777)

Sonata for two violins and cello in E-flat Major, Op. 2, N. 4

Henri-Joseph Rigel (1741–1799)

Sonate en quatuor op. 14 n. 2 en do mineur pour pianoforte, deux violons et basse. (1778)

François-Joseph Gossec (1734–1829)

Sonata for two violins and cello in F Major

Thomas Arne (1710–1778)

Trio sonata

Wolfgang Amadeus Mozart (1756–1791)

Concerto 2do K 107 aus Tre Sonate del Sigr: Giovanni Bach ridotti in Concerti dal Sigr: Wolfgang Amadeo Mozart

Ensemble Diderot
4 musicians

OUR PROGRAMMES

OR CHES TRA



*“Violinist and director Johannes Pramsohler leads the Ensemble Diderot
in performances of terrific flair and abandon. “*

BBC Music Magazine



BAROQUE UNBOUND

BLURRING THE LINES

Can an orchestra create opera without singers? Can an instrument dance? Can a dance become sophisticated concert music?

For composers of the eighteenth century, the boundaries between genres were far more permeable than we might imagine today. Handel transforms operatic gesture into instrumental music; Locatelli turns Ariadne's lament into a virtuoso concerto for violin; Telemann plays with the colours and forms of chamber music. In France, Leclair brings the experience of opera and dance into the concert hall, while Rebel turns movement itself into musical material. And Bach takes the French tradition of dance and transforms it into a new form of orchestral expression.

The programme can be presented in a modular format, allowing different routes to be created according to the context and duration of the concert.

The two modules can be presented independently or combined into a complete programme. The selection can be adapted to each venue or festival without losing its artistic thread: music that crosses boundaries, changes form and borrows the gestures of other arts.

MODULE 1: Theatre without words

Georg Friedrich Händel (1685–1759)

Concerto grosso en fa mayor, op. 6, n° 2, HWV 320

12min

Pietro Locatelli (1695–1764)

Concerto grosso en mi bemol mayor, op. 7, n° 6 “Il pianto d’Arianna”

16min

Georg Philipp Telemann (1681–1767)

Concerto para dos flautas, violín y chelo en re mayor, TWV 54:D1

19min

MODULE 2: Dance and transformation

Jean-Marie Leclair (1697–1764)

Suite de la opera “Scylla et Glaucus”

13min

Jean-Féry Rebel (1666–1747)

Les Caractères de la danse

8min

Johann Sebastian Bach (1685–1750)

Orchestral suite N. 1 in C Major, BWV 1066

25min

Ensemble Diderot
19 musicians

OUR PROGRAMMES

CON CERTOS



*“The performances are full of vitality and have that
trademark Ensemble Diderot warmth.”*

Gramophone



BACH • FASCH • VIVALDI

Bach likely composed his two renowned violin concertos for the virtuosic Köthener Kapelle or for performances with the Leipzig Collegium Musicum, which he frequently directed from the violin. Joining Johannes Pramsohler and the Ensemble Diderot for this exciting concert of Bach solo and double concertos are **Ivan Podyomov**, the celebrated solo oboe of the Concertgebouw Orchestra, and **Philipp Bohnen**, member of the Berlin Philharmonic. The program also features two magnificent double concertos by Fasch and Vivaldi, making for a truly uplifting musical experience.

PROGRAMME

Johann Friedrich Fasch (1688–1758)

Concerto for violin and oboe in D Minor, FWV L:d4

Johann Sebastian Bach (1685–1750)

Violin concerto in A Minor, BWV 1041

Double concerto for two violins in D Minor, BWV 1043

Johann Sebastian Bach

Double concerto for violin and oboe in C Minor, BWV 1060R

Violin concerto in E Major, BWV 1042

Antonio Vivaldi

Concerto for two violins, strings and b.c. in A Minor, Op. 3, N. 8

**Johannes Pramsohler, violin
Philipp Bohnen, violin
Ivan Podyomov, oboe**

**Ensemble Diderot
7–8 musicians**

OUR PROGRAMMES

VOCAL PROGR AMMES



A close-up portrait of a woman with long, dark, wavy hair, smiling slightly and looking towards the camera. The image is the top half of a poster.

BACH ON THE ROAD

RUMMAGING THROUGH THE LUGGAGE OF THE BACH FAMILY

The Bach dynasty is also a woman's story...

For this new programme, Ensemble Diderot joins forces with a soprano to celebrate Anna Magdalena Bach. The youngest of a family of musicians, Anna Magdalena received a solid training in operatic singing. In 1721, she was engaged at the court of Prince Leopold of Anhalt-Köthen, where she met Johann Sebastian Bach. The high esteem in which the young singer was held is reflected in her relatively high rank as a "chamber musician" and in her high salary, which was second only to Bach's and about twice that of the next highest paid musician!

The pieces gathered in this programme traveled in the suitcases of the Bach family and could thus be played in intimate gatherings by its prestigious members: Johann Sebastian himself on harpsichord, Wilhelm Friedemann on violin and Carl Philipp Emanuel on flute, Anna-Magdalena on vocals and her brother Johann Caspar on trumpet.

PROGRAMME

Johann Georg Linike – Sonate « Mortorium » à 5
Johann Sebastian Bach – Cantata « Mein Herze schwimmt im Blut » BWV 199

Johann Sebastian Bach – Brandenburg concerto No. 5, BWV 1050a
Johann Sebastian Bach – Cantata « Jauchzet Gott in allen Landen » BWV 51

Elena Tsallagova
soprano

Ensemble Diderot

A close-up portrait of a woman with dark, wavy hair and light brown eyes, looking directly at the camera with a slight smile. She is wearing small blue earrings and a gold necklace. The background is a warm, out-of-focus brown.

RONDOS FOR ADRIANA

REDISCOVERING THE REPERTOIRE OF A PRIMADONNA

Everyone knows the Rondò of Fiordiligi in *Così fan tutte* but what do we know about the singer who premiered the role, Adriana Ferrarese del Bene? Born in Udine, she was one of the great prima donnas of her time and was always good for a scandal: she secretly escaped from the Ospedale in Venice, became Lorenzo da Ponte's mistress in Vienna and performed in Reggio as Italy's first prima donna, wearing the colors of the Italian tricolor flag on her dress. The Rondò accompanied her entire eventful career, but Mozart was not the only one to master the genre of the great pathetic aria in two parts. Giuseppe Sarti, Pasquale Anfossi and Angelo Tarchi were the true masters of the Rondò in Italy. Ferrarese's interpretations were so moving that they overwhelmed audiences at La Scala in Milan and the Opera House in London.

Today, the young primadonna Adriana González tells the story of the Ferrarese's life through the great arias of her repertoire. By chance, they share the same first name. The range of her voice, her luminous high notes and her incomparable vocal control make her an ideal "Adriana". Since her victory in the 2019 edition of the singing competition "Operalia" created by Plácido Domingo, the opera world is at her feet. Her new programme "Rondò" creates links between Mozart and the music of his Italian contemporaries that are now largely forgotten.

Adriana González

soprano

Johannes Pramsohler, violin

Ensemble Diderot (29 musicians)

Iñaki Encina Oyón, conductor

PROGRAMME

Wolfgang Amadeus Mozart (1756–1791)

Le Nozze di Figaro, K. 577, Atto 4, Scena X

Recitativo: „Giunse al fin il momento“ | Rondò: „Al desio di chi t’adora“

Le Nozze di Figaro, K. 577, Atto 3, Scena VIII

Recitativo: „E Susanna non vien“ | Rondò: „Dove sono i bei momenti“

Adagio in C Major for violin and orchestra, K. 373

Pasquale Anfossi (1727–1797)

Didone (Pasticcio)

Rondò: „Se mi lasci, o mia speranza“

Martín y Soler (1754–1806)

L’arbore di Diana, Atto 2, Scena XIV

Recitativo: „Cessa, cessa mio core“ | Rondò: „Teco porta, o mia speranza“

Angelo Tarchi (c1760–1814)

Recitativo: „Ah! Se tu m’ami“ | Rondò: „Ah! Sol bramo, o mia Speranza“

Mozart (1756–1791)

Rondo (Rondeaux) in B-flat major for violin and orchestra, K. 269 (261a)

Così fan tutte, K. 588, Atto 2, Scena VII

Recitativo: „Ei Parte... Senti... Ah No!“ | Rondò: „Per pietà, Ben mio, Perdona“

“I haven’t been so enthusiastic about a young singer for a long time.”

Opera Now

OUR PROGRAMMES

STAGED PROJECTS





A MUSICAL OFFERING

STAGED PERFORMANCE WITH VIDEOS

Johann Sebastian Bach's *Musical Offering* is a fascinating work, as well as being one of the most beautiful pieces of music there is. In a set design with three giant rear-projected video screens, conceived by Pierre Nouvel and Damien Caille-Perret, the Ensemble Diderot's mission is to bring it to life in an immersive way and to offer the audience a sensory experience of Bach's music.

By reacting to the music played and to the musician's gestures the video becomes a sixth member of the group and illustrates the way Bach took up the challenge launched by Frederick II of Prussia. In collaboration with musicologists, the Ensemble Diderot presents the Offering in an order inspired by Quintilian's *Institutio Oratorio*. The Musical Offering thus becomes a unified and coherent performance engaging the audience in a new way in a discourse without words between reason and emotion.

This work is also available in a version without live musicians. Conceived, in a complementary way, as an installation with a specialized sound thanks to Dolby Atmos speakers, the device adapts to a small number of visitors and to sanitary restrictions.

Johann Sebastian Bach (1685–1750)
A Musical Offering, BWV 1079

1h without interval

Pierre Nouvel
Video

Set design: Damien Caille-Perret
Light design: Marie-Édith Leyssène
Artistic director: Johannes Pramsohler
Ensemble Diderot

5 musicians + 3 technicians



THE ART OF FUGUE

A POETIC EXPLORATION OF THE BEAUTY OF COUNTERPOINT

The Art of Fugue – one of the great wonders of musical art – is universally upheld as a major intellectual tour de force of Western civilisation.

After having given new insight into Bach's Musical Offering, Johannes Pramsohler and his colleagues of Ensemble Diderot team up with young French light designer Mathieu Cabanes to stage Bach's last work of unparalleled splendour and poetry.

Bach's sequence of fugues, each slightly more complicated than the preceding one, summarizes the entire known potential of counterpoint. Johannes Pramsohler gives the 14 fugues and 4 canons a particular dramaturgy by grouping them into 5 tableaux. The presence of a laser which acts as a fifth member of the group allows the listener to explore Bach's powerful and hypnotic masterwork in a new way.

"The attraction is powerful. Mathieu Cabanes presents the listener with a vivid tableau of highly effective light. Above all, the Ensemble Diderot brings out the immense modernity of Bach's last masterpiece. Few musicians manage to breathe life and sensuality into this abstract thought experiment without neglecting its logic."

.....

Johann Sebastian Bach (1685–1750)
The Art of Fugue, BWV 1080

1h without interval

Mathieu Cabanes
Lights

Ensemble Diderot

4 musicians + 2 technicians
The show is performed with the audience at 360° around the musicians.

<https://www.youtube.com/watch?v=B5Ow5nBXdh4>





A MAGICAL NIGHT FOR CHILDREN

Listen, watch, participate

In the construction of projects for children, the members of the ensemble focus on the power of the connection between music and the other arts and thus open a stimulating and inspiring door to Baroque music for young audiences.

Commissioned by the Philharmonie Luxembourg in 2019, SILVERLIGHT was conceived by choreographer Lillian Stillwell for the enjoyment of children and their parents! In this 45-minute piece for all ages, combining the virtuoso dancing of two classical dancers with the delicate virtuosity of Ensemble Diderot, the performers share the stage as close to the audience as possible.

Music by André Campra, Élisabeth Jacquet de la Guerre,
Sébastien de Brossard, Nicolas Clérambault...

https://www.youtube.com/watch?v=_cckBP--MiU

Ensemble Diderot
4 musicians & 2 dancers
Choreography: Lillian Stillwell

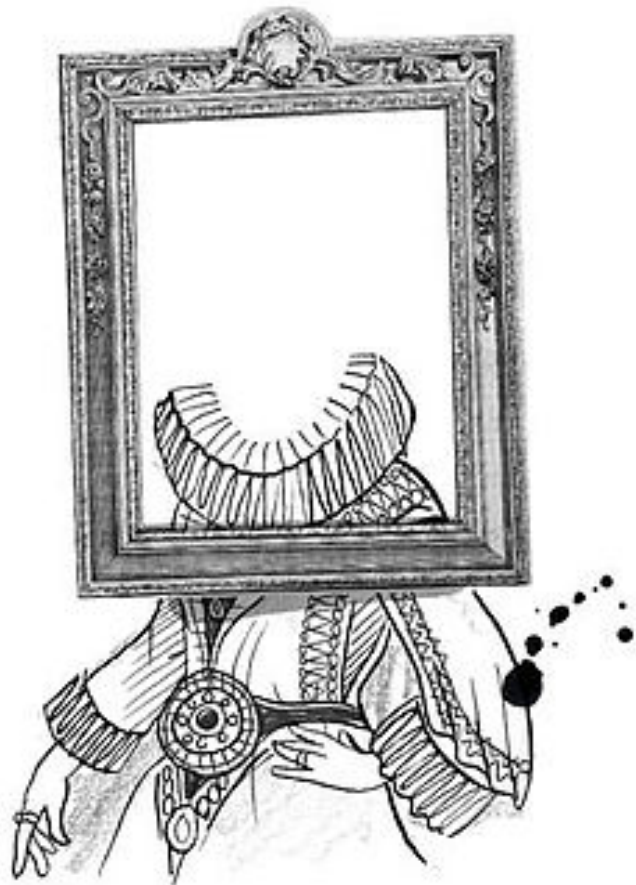


CONCERTS AND WORKSHOPS FOR KIDS

BAROCCO

Since the creation of the ensemble, concerts for young audiences have been an important part of the artistic programme. Adapting to the needs and interests of each age group, the artists develop new projects to present baroque music in a playful and didactic way.

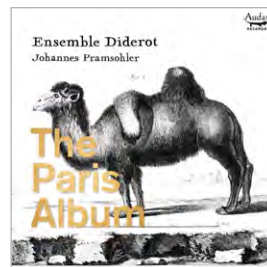
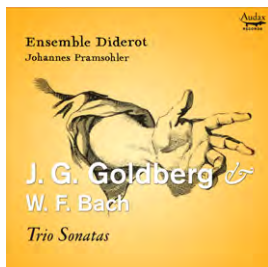
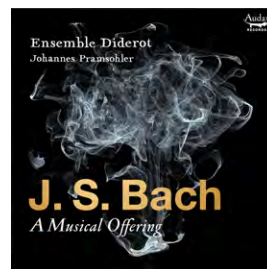
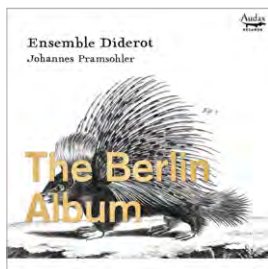
The **doodle concert “Barocco”** is a fun and creative dive into the Baroque. More than an educational concert, it is a moment of creativity offered to the young audience which mixes listening and the pleasure of coloring.





STAY CURIOUS

SELECTED RECORDINGS | audax-records.fr



Listen to the playlist on Soundcloud:

<https://soundcloud.com/audax-records/sets/ensemble-diderot-picks/s-JzSvsNOir1b>

Ensemble Diderot is supported by
the French Ministry of Culture (DRAC Ile-de-France), Spedidam, and Adami.
Ensemble Diderot is resident at the Euregio Kulturzentrum "Gustav Mahler" in Toblach.

Johannes Pramsohler is the laureate of the 2019 "Vincent Meyer Award"
of the Royal Academy of Music.

Mécénat Musical Société Générale is the main sponsor of the multimedia project "Musical offering".

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