

Ensemble Diderot
Johannes Pramsohler

THE BACH SERIES

CHAMBER MUSIC • VOCAL
CONCERTOS • STAGED

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

FONO FORUM



TRACING A YOUNG BACH'S WORLD THROUGH HIS BROTHER'S MANUSCRIPTS

This programme offers a glimpse into the musical upbringing of the young Johann Sebastian Bach through works found in the *Andreas Bach Book* and the *Möller Manuscript*—two manuscript collections lovingly compiled by his elder brother and guardian, Johann Christoph Bach. These pages preserve the music that surrounded and shaped Bach in his formative years: elegant Italian sonatas, the expressive drama of the *stylus fantasticus*, and traces of French and German traditions in dialogue. The selection includes both **chamber and orchestral works**, reflecting the broad and vibrant sound world that nourished Bach's early development.

15 Musicians

PROGRAMME

Georg Philipp Telemann (1681–1767)
Overture in E-flat Major for strings and basso continuo, TWV 55:Es 4

Johann Christoph Pez (1664–1716)
Intrada

Giovanni Maria Bononcini (1642–1678)
Sonata da chiesa in C Minor, Op. 6, N. 10

Tomaso Albinoni (1671–1751)
Sonata a tre in D Minor, Op. 1, N. 1

Johann Anton Coberg (1650–1708)
Overture à 4 in C Major

Jean-Baptiste Lully (1632–1687)
Chaconne from Phaëton

Marin Marais (1656–1728)
Suite from Alcide



BACH'S SIX SONATAS FOR VIOLIN AND HARPSICHORD IN A NEW CONTEXT

Bach is often perceived as the last composer of the Baroque, as the one who gathered all the ideas of this style and managed to establish a synthesis of the whole era that preceded him. This view, however, tends to mask the modernity and the extremely innovative aspect of his music, which is instantly apparent in his six sonatas for violin and harpsichord. «The dream team» (Early Music Review) of **Philippe Grisvard** and **Johannes Pramsohler** has explored the repercussions of this visionary genre in Bach's entourage and among his French contemporaries. For this programme, they present an anthology of the most outstanding works.

2 MUSICIANS

PROGRAMME

Johann Sebastian Bach, *Six sonatas BWV 1014-1019*

Carl Philip Emmanuel Bach, *Sonata in B Minor*

Johann Gottlieb Graun, *Sonata in G Major*

Jean-Joseph Cassanéa de Mondonville

Louis-Gabriel Guillemain

Jacques Duphly



A portrait of soprano Elena Tsallagova, a woman with long, wavy brown hair, wearing a white top and a pearl necklace. She is looking slightly to the right with a thoughtful expression, her hand near her chin.

BACH ON THE ROAD

RUMMAGING THROUGH THE LUGGAGE OF THE BACH FAMILY

The Bach dynasty is also a woman's story.

For this programme, Ensemble Diderot partners with soprano **Elena Tsallagova** to pay tribute to **Anna Magdalena Bach**—an accomplished musician in her own right. The youngest in a family of professional musicians, Anna Magdalena received rigorous training in operatic singing. In 1721, she was appointed to the court of Prince Leopold of Anhalt-Köthen, where she met Johann Sebastian Bach. Her exceptional talent and reputation were recognized with a prestigious title of chamber musician and a remarkably high salary—second only to Bach's, and nearly double that of her nearest peer.

This imaginative programme brings together works that likely accompanied the Bach family on their travels and were performed in intimate domestic settings by its extraordinary members—Johann Sebastian at the harpsichord, Wilhelm Friedemann on violin, Carl Philipp Emanuel on flute, Anna Magdalena as soprano, and her brother Johann Caspar on trumpet. A portrait of a family whose music resonated wherever the road happened to take them.

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



SOLO & DOUBLE CONCERTOS BY BACH, FASCH, VIVALDI

Johann Sebastian Bach likely composed his two celebrated violin concertos either for the virtuosic musicians of the Köthener Kapelle or for performances with the Leipzig Collegium Musicum, which he often led from the violin. In this exhilarating concert of Bach's solo and double concertos, violinist **Johannes Pramsohler** and Ensemble Diderot are joined by two exceptional guest artists: **Ivan Podyomov**, principal oboist of the Royal Concertgebouw Orchestra, and **Philipp Bohnen**, violinist with the Berlin Philharmonic. The programme also includes a dynamic double concerto by Johann Friedrich Fasch, one of Bach's esteemed contemporaries, and a striking work by Antonio Vivaldi—whose bold, inventive style helped shape Bach's own approach to the concerto form.

9 MUSICIANS

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

"Sublime music, passing like a breath. The concert led by the inspired and rigorous violin of Johannes Pramsohler was an exercise in musical thought, as well as a demonstration of measured and shared virtuosity." CREMONA SERA



BACH BEYOND BORDERS

ENSEMBLE DIDEROT'S TRIO SONATA UNIVERSE

When Johann Sebastian Bach taught Johann Gottlieb Goldberg – one of his most gifted pupils – he likely drew on the same organ trios that had already shaped his sons' musical development. In Bach's time, the trio sonata was regarded as the ultimate test of a composer's skill. As the principal form of chamber music in the 17th and 18th centuries, it now lies at the heart of Ensemble Diderot's repertoire. The ensemble's four musicians are tireless in their search through library catalogues, having built an impressive collection of works. Along the way, they uncover forgotten treasures which, in this programme, stand alongside some of the genre's most iconic masterpieces. Together, these works offer a vivid and nuanced portrait of Germany's chamber music scene during Bach's era – a musical landscape remarkably open to new ideas and foreign influences.

PROGRAMME

Johann Sebastian Bach (1685–1750) Trio Sonata in C Major, BWV 529	14min
Jean-Marie Leclair (1697–1764) Trio Sonata in D Minor, Op. 4. N. 3	16min
Johann Gottlieb Goldberg (1727–1756) Trio Sonata in C Major (attrib. Bach, BWV 1037)	14min

François Couperin (1668–1733) Trio Sonata in D Minor "La Convalescente"	11min
Antonio Vivaldi (1678–1741) Trio Sonata for violin and cello in G Major, RV 820	10min
George Frederic Handel (1685–1759) Trio Sonata in F Major, HWV 392	12min
Antonio Vivaldi Trio Sonata in D Minor, Op. 1, N. 12 "La Folia"	10min



BLOODLINES, BASS LINES & 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.

PROGRAMME

4 MUSICIANS

Johann Sebastian Bach (1685–1750) Trio Sonata in C Major, BWV 529	14:00
Johann Gottlieb Goldberg (1727–1756) Trio Sonata in B-flat Major	10:00
Johann Gottlieb Goldberg Trio Sonata in C Major	13:00

Wilhelm Friedemann Bach (1710–1784) Trio Sonata in B-flat Major	13:00
Johann Philipp Kirnberger (1721–1783) Trio Sonata in D Minor	08:00
Carl Philipp Emanuel Bach (1714–1788) Trio Sonata in C Minor, "Sanguineus & Melancholicus"	17:00

"Ensemble Diderot's is the essential recording for discovering and appreciating Goldberg's trio sonatas. One must commend the impeccable clarity of the polyphonic lines, the attention to articulation and dynamic shading. Thus invigorated, their originality and charm become all the more evident."

DIAPASON



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 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

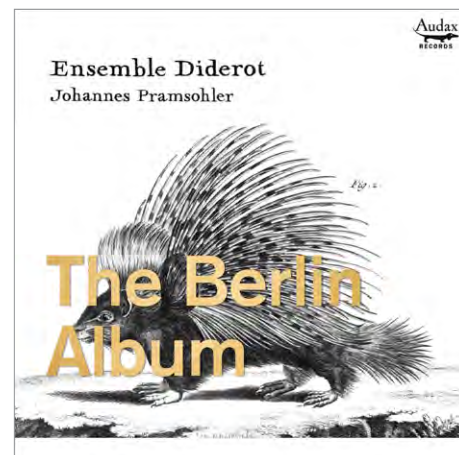
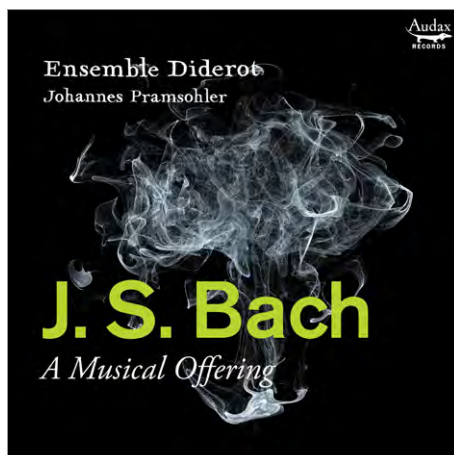
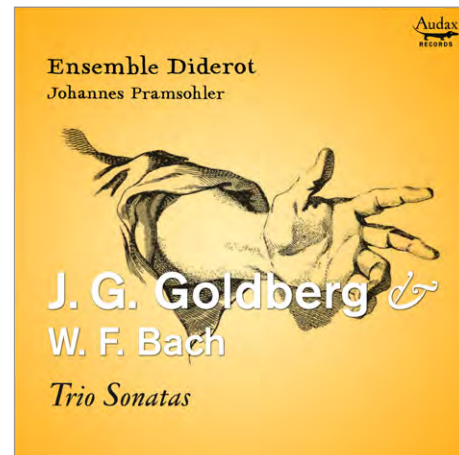


ENSEMBLE DIDEROT



YouTube Channel

<https://www.youtube.com/@ensemblediderot>



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