

Ensemble Diderot
Johannes Pramsohler



THE CITIES SERIES

VENICE • ROME • LONDON
PARIS • DRESDEN • BERLIN

"A plaudit-garnering series that throws fresh angles
on periods we thought we all knew."

GRAMOPHONE



VENICE

“IN STIL MODERNO”

Despite the sporadic appearances of the sonata for small ensembles over a wide area of Northern Italy, by the third decade of the seventeenth century the primacy in its development had passed to Venice.

In this programme, Ensemble Diderot traces its development and showcases the exuberant extroversion of the Venetian style. Almost theatrical in its implications, the impetuous and unpredictable “Sonata concertata in stil moderno” takes centre stage with its desire for stark contrast, unexpected changes of mood, rhetorical outbursts and virtuosic display. With some spectacular repertoire discoveries the four musicians paint a new picture of a Venice we all thought we knew so well...

PROGRAMME

The beginnings

Salamone Rossi (c1570–c1630)

Sonata Prima detta “La Moderna” from: Il terzo libro de varie sonate, Op. 12 (1613) 04:30

Gabriele Usper [Sponga] (1609–1632)

Sonata a 3 from Francesco Usper: Compositioni armoniche (1619) 06:00

Francesco Turini (1589–1656)

Sonata a doi violini e basso del secondo tuono, from Madrigali, libro I (second edition 1624) 06:30

The Golden Age

Dario Castello (1602–1631)

Sonata 12 from Sonate concertate in stil moderno, libro secondo (1629) 08:00

Biagio Marini (1594–1663)

Sonata senza cadenza, from Sonate, symphonie...e retornelli, Op. 8 (1629) 03:30

Giovanni Battista Fontana (1589–1630)

Sonata undecima (1641, posthume) 07:30

Into the Eighteenth Century

Giovanni Legrenzi (1626–1690)

Trio sonata from La Cetra, Op. 11 (1673) 06:00

Tomaso Albinoni (1671–1751)

Sonata a tre in D Minor, Op. 1, N. 1 (1694) 06:00

Antonio Vivaldi (1678–1741)

Trio Sonata in C Major, RV 60 09:00



REACHING FOR WORLD FAME

When Handel arrived to Rome, the centre of trio sonata production had shifted from Venice to the eternal city. Corelli shot to international fame with his four trio sonata collections and together with other great musicians left a deep impression on the young Saxon composer. This programme explores how the consolidation of the main chamber music form of the 18th century happened, inspired by composers like Colista, Lonati and Stradella. However much these composers have fallen into oblivion today, during their lifetimes they were internationally regarded as the finest exponents of their art and none other than Henry Purcell singled them out as models for his own sonatas.

PROGRAMME

The Roman Masters:

Lelio Colista (1629–1680)
Sinfonia in C Major, W-K 13 05:00

Carlo Ambrogio Lonati (c1645–c1712)
Sinfonia in G Minor, L. V.2 04:30

Alessandro Stradella (1643–1682)
Sinfonia 5 in F Major 06:30

Carlo Mannelli (1640–1697)
Trio sonata in E Minor “La Piccini” Op. 2, N. 12 (1682) 09:00

The Corelli Revolution:

Arcangelo Corelli (1653–1713)
Trio sonata in D Major, Op. 3, N. 2 (1689) 07:00

Ippolito Boccaletti
Trio sonata in G Major, Op. 1, N. 12 (1692) 05:00

Rome meets Europe:

Georg Friedrich Handel (1685–1759)
Sinfonia in B-flat Major, HWV 339 (1707/1709) 11:00

Fig. 2.



AFTER THE ITALIAN WAY - CHAMBER MUSIC AROUND PURCELL

During the restoration of the Stuart monarchy, England's borders opened and composers started to experiment with the new Italian style. The vehicle was an Instrument that in Italy had long emancipated itself from pubs to the concert hall: the violin. Johannes Pramsohler and his colleagues of Ensemble Diderot continue their journey exploring the trio sonata in baroque Europe with a programme dedicated to works from Purcell's London. Through a combination of well-known works and world premieres they show how English composers used the new Italian form as a vehicle for their creative output and how easily foreign composers picked up the English idiom to create chamber music that could hardly be more profound and expressive.

PROGRAMME

Robert King (c1660–1726) "Sonetta after the Italian way"	04:00
John Blow (1648/9–1708) Trio Sonata in A Major	07:00
Giovanni Battista Draghi (c1640–1708) Trio Sonata in G Minor	09:00
Henry Purcell (1660–1741) Trio Sonata No. 6 in C Major (Sonata's of III Parts)	07:00
Johann Godfrey Keller (d before 1704) Trio Sonata in G Minor Ciaccona in G Major	12:00 06:00
Gerhard Diessener (c1640–1683) Trio Sonata in G Minor	08:00
Henry Purcell The Great Chaconne	07:00

"The Purcell sonatas really sparkle with imaginative life." THE GUARDIAN

"One senses a love for the theatrical over the pretty in these musicians." GRAMOPHONE

Fig. 2

PARIS

THE ART OF CONVERSATION

Intimate conversations from the salons of Paris: Ensemble Diderot evokes the bustling elegance of the French Baroque. The Italian style arrived to France at about the same time as it did in England and for the same political reasons: open borders meaning open minds. This programme explores the very first French trio sonatas all the way to the last ones, showing how French composers truly made this form their own. The programme draws on Ensemble Diderot's acclaimed Paris Album to present an exploration of 18th-century French repertoire, celebrating the newly found freedom at the time when composers started to combine French style with transalpine ardour.

PROGRAMME

Elisabeth Jacquet de la Guerre (1665–1729) Trio Sonata in G Minor	09:00
François Couperin (1668–1744) Trio Sonata “La Pucelle”	07:00
Sébastien de Brossard (1655–1730) Trio Sonata in C Major “Detta la Seconda”	05:00
Jean-Féry Rebel (1666–1747) Trio Sonata “La Flore”	08:00
Jean-Marie Leclair (1697–1764) Ouverture in A Major, Op. 13, N. 3	13:00
Joseph Bodin de Boismortier (1689–1755) Cello Concerto in D Major, Op. 26, N. 6	07:00
Jean-Joseph Cassanéa de Mondonville (1711–1772) Trio Sonata in B-flat Major, Op. 2, N. 2	13:00

“Technically authoritative, they play with imagination and panache.” THE STRAD

“Exhilarating!” BBC MUSIC MAGAZINE







THE WEDDING OF THE CENTURY

When Augustus the Strong married his son to the Habsburg Archduchess he laid on the biggest wedding party the world has ever seen. Composers like Handel and Telemann flocked to the Saxon capital and left some of their finest Triosonatas there. Ensemble Diderot takes the lavish party as starting point of this exciting exploration of chamber music from the place that was Bach's most secret desire.

PROGRAMME

George Frideric Handel (1685–1759) “Dresden” Trio Sonata in G Minor, HWV 393	10:00
Johann Georg Orschler (1698–1767/70) Trio Sonata in F Minor	16:00
Georg Philipp Telemann (1681–1767) Trio Sonata in E-flat Major “Tafelmusik”, TWV 42:Es1	15:00
Johann Joseph Fux (1660–1741) Trio Sonata A Major, K 340	09:00
Giuseppe Torelli (1658–1709) Trio Sonata in D Minor	05:00
Georg Frideric Handel “Dresden” Trio Sonata in F Major, HWV 392	11:00

“Clarity of contours, richness of textures, and intelligence of the musical discourse: for their first album dedicated to chamber music at the Court of Dresden, where Handel, Fux, Fasch, and Telemann made their mark. Ensemble Diderot makes its imprint, which owes much to the charismatic violin of Johannes Pramsohler.”

CLASSICA



BERLIN

SANGUINEUS & MELANCHOLICUS

With this programme, Ensemble Diderot puts the spotlight on Berlin, the cosmopolitan German capital. As always, the four creative musicians wander far from the beaten track and draw an astonishingly new picture without the usual protagonists: King Frederick II and his flute. Some major new additions to the chamber music repertoire reflect the splendor and elegance of the Berlin School. The quartet, which received the INTERNATIONAL CLASSICAL MUSIC AWARD for this programme, shows itself once again as a passionate storyteller. The focus, as at the inception in Berlin of the modern concert open to all, is on the enjoyment of listening.

PROGRAMME

Johann Gottlieb Graun (1703–1771)	
Trio Sonata in G Major “Melancholicus & Sanguineus”	13:00
Johann Philipp Kirnberger (1721–1783)	
Trio Sonata in D Minor	08:00
Anna Amalia (1723–1787)	
Fugue in D Major	03:00
Schulz (1747–1800)	
Trio Sonata A Minor	10:00
Carl Philipp Emanuel Bach (1714–1788)	
Trio Sonata in C Minor, “Sanguineus & Melancholicus”	17:00

**“Of the recent albums with geographical themes, I have by far enjoyed this the most.
The interplay between the two violinists is as electrifying as usual and the continuo team don’t so much support
as caress and coax even more energy from them.”**

EARLY MUSIC REVIEW

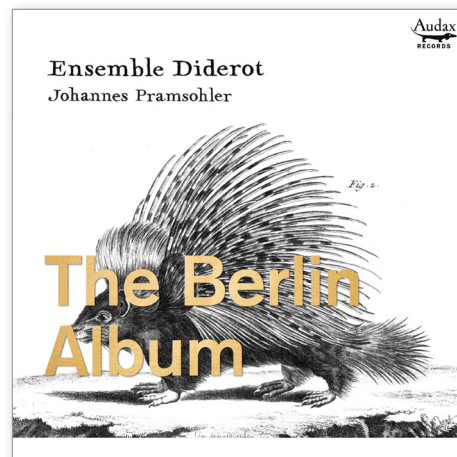
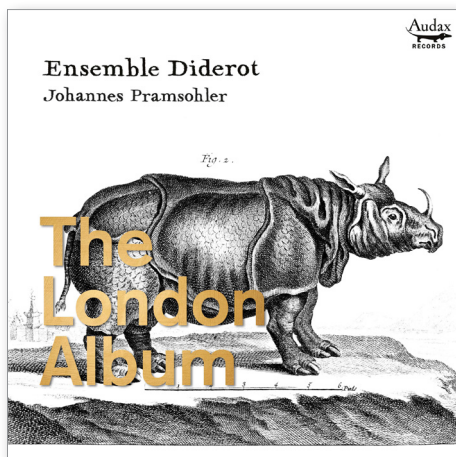
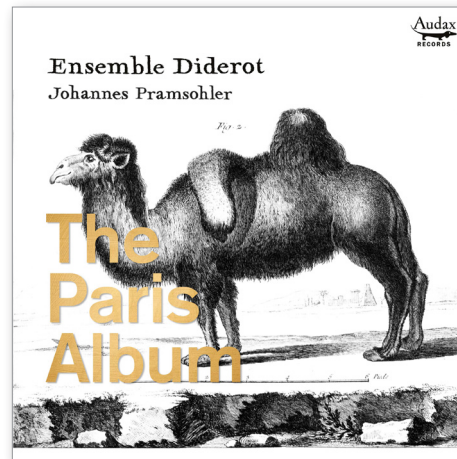
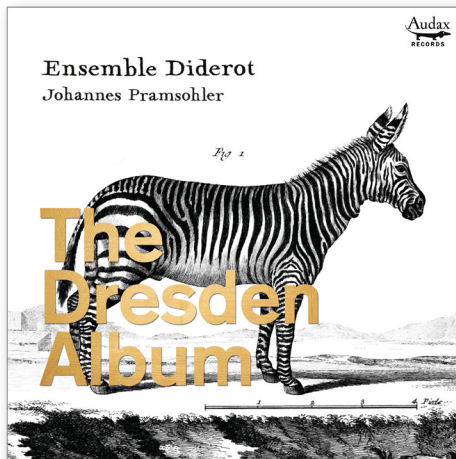


ENSEMBLE DIDEROT



YouTube Channel

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





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