

# 2024/2025

## CAFÉ ZIMMERMANN



# APPETIZER



## *The imaginary music book with Raphael Höhn*

The J.S. Bach playlist for tenor.  
And its instrumental version, a *Classica coup de cœur*, released in October 2021

## *Midnight mood*

Experience the heart of the night

## *Some new ? Ask Vivaldi !*

With never-before-seen arias and new sources of interpretation, Vivaldi's music is given a new lease of life!

## *Young and foolish with Alexander Melnikov*

At the crossroads of two composers in search of modernity: C.P.E. Bach and W.A. Mozart

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Founded in 1999, Café Zimmermann is one of the leading Baroque concert ensembles in France and Europe. Led by violinist Pablo Valetti and harpsichordist Céline Frisch, the ensemble features numerous soloists and collaborates with artists such as Sophie Karthäuser, Emöke Barath, Giuliano Carmignola, Rupert Charlesworth, Lorenzo Coppola, Damien Guillon, Eva Zaïcik, Alexander Melnikov and choirs such as Vox Luminis and Accentus.

Café Zimmermann has been in residence in Aix-en-Provence since 2011, and regularly tours internationally: Europe, Japan, USA, China, South America...

Its disc recordings have aroused great enthusiasm, particularly for his lively, contrasting interpretations of the concertante music of J.-S. Bach, acclaimed by specialist critics and awarded several *Diapasons d'Or* and *Chocs de Classica*.

To mark Café Zimmermann's 20th anniversary in 2019, Alpha Classics has released an exceptional 16-CD boxed set of the ensemble's discography.

Its latest recording, *The imaginary music book of J.S. Bach*, received a *Classica Coup de Coeur* and five *Diapason* awards from the eponymous journal.

Born in Marseille, Céline Frisch studied harpsichord at the Conservatoire d'Aix-en-Provence and the Schola Cantorum in Basel. She won the Juventus Prize in 1996, and was the first harpsichordist selected for the Victoires de la Musique Classique awards in 2002.

Her interpretations of the music of Johann Sebastian Bach have earned her the warmest of reviews from the international music press. Her affinities have also led her to play a vast repertoire ranging from French music of the time of Louis XIV to contemporary works, including the English virginalists and music of the 20th century.

Her recordings have been crowned with the highest distinctions (*Diapasons d'or*, *Chocs de Classica*, *ffff de Téléràma* and the *Grand Prix de l'Académie Charles Cros*).

Since 2020, she has taught at the prestigious Universität für Musik und darstellende Kunst Wien.

Born in Argentina, Pablo Valetti began his career as a violinist with the Teatro Colón orchestra in Buenos Aires, before discovering the art of performing on period instruments.

He then came to Europe, where he studied at the Schola Cantorum in Basel.

He soon became soloist or first violin with prestigious ensembles such as the Concert des Nations conducted by Jordi Savall, Concerto Vocale under René Jacobs and Les Arts florissants under William Christie.

In addition to these activities, he has also devoted himself to teaching at the Escola Superior de Musica de Catalunya in Barcelona and the Conservatoire de Nice.

Since the creation of Café Zimmermann in 1999, he has devoted himself primarily to the artistic project and development of the ensemble.

He plays a Giovanni Battista Guadagnini violin from 1758.

# The imaginary music book of J.S. Bach

## With Raphael Höhn



Available on request

This program is based on the "playlist" principle, or that of the famous music books in which musicians note down the pieces they particularly like.

Parallel to the instrumental pieces is the story of a person disoriented in his sinful life, regretting his mistakes and imploring forgiveness until he regains serenity and reaches the magnificence of God. In this spiritual journey, he finds the strength to stand up to his enemies and mockers.

Performed by Raphael Höhn, whose expressiveness and projection will give free rein to your imagination, these vocal pieces converge on the final chorale that Bach loved so much that his son had it printed at the end of his musical testament, with the epitaph "Before your throne, I will appear".

## Programme

**J.S. Bach** : Sinfonia Wir danken Dir, Gott BWV 29

Sinfonia Himmelskönig, sei willkommen BWV 182

**C.P.E. Bach** : Triosonate in G major Wq.150

Benedictus from the Mass in B minor BWV 232

**J.S. Bach** : Aria So schnell ein rauschend Wasser schiesst BWV 26

Recitative *Er sehnet sich nach unserm Schreien* BWV 115

Récitative *Ich habe wider Gott gehandelt* et Aria *Erbarme dich* BWV 55

Aria *Gott ist mein Freund* BWV 139

Récitative *Es will der Höchste sich ein Siegsgepräng bereiten* BWV 43

Chorale *Vor deinen Thron tret ich hiermit* BWV 668

Aria *Halleluja, Stärk' und Macht* BWV 29

Sonata in C minor sopr'il Soggetto Reale BWV 1079

Size

Raphael Höhn, tenor

Café Zimmermann, traverso, violin, cello, harpsichord

# The imaginary music book of J.S. Bach

## Instrumental

This program is based on the "playlist" principle, or the famous music books in which musicians note down the pieces they particularly like. It contrasts a trio sonata composed in 1747 by Carl Philipp Emmanuel Bach with the famous Musical Offering trio sonata composed the same year by his father Johann Sebastian.

Complemented by various transcriptions of cantata arias, the program ends with a chorale that J.S. Bach was particularly fond of, so much so that C.P.E. Bach had it printed at the end of his father's musical will: "Before your throne, I will appear".

"The purely instrumental works are given an impeccable performance, as the ensemble's reputation promises [...] Imaginary, this notebook nevertheless provides a real music lesson."

Philippe Venturini, Classica

Available on request

## Programme

**J.S. Bach** : Sinfonia Wir danken Dir, Gott BWV 29

**C.P.E. Bach** : Triosonata in B flat major Wq.161/2

**W.A. Mozart** : Aria and Fugue KV 404a (after BWV 527 and 1080)

**J.S. Bach** : Aria Hallelujah, Strength and Power BWV 29

Sinfonia Himmelskönig, sei willkommen BWV 182

**J.S. Bach** : Aria Gott soll allein mein Herze haben BWV 169

Aria Even with subdued, weak voices BWV 36

Aria Ein ungefärbt Gemüthe BWV 24

Sonate sopr'il Soggetto Reale BWV 1079 extraite de l'Offrande musicale

Choral Vor deinen Thron tret ich hiermit BWV668

Size

Café Zimmermann, traverso, violin, cello, harpsichord

# Midnight mood

Experience the heart of the night

From November 20 to 24, 2024

Night has always fascinated mankind. The various nocturnal experiences, between rest and adventure, threat and temptation, vigil and dream, have found their place in art and music. If night evokes the proximity of death, the unconscious, the mystical with its forces and powers, the demonic and ghostly, it also brings the hope of a new dawn, a new beginning.

Inspired by these visions of the night, we sought out this dual character in the music of our favorite composers. We thus composed a program with arrangements of pieces by Bach, Handel or Charpentier, linked by a few small historically informed solos and improvisations.

With *The imaginary music book of J.S. Bach*, Café Zimmermann has already attempted to transpose the idea of playlists - which existed in the Baroque era in the form of personal music notebooks or *Notenbüchlein*. *Midnight mood*, whose title is inspired by a contemporary jazz song and the many playlists associated with it, extends this approach.

## Programme

### J.S. BACH

Movements taken and arranged from :

Cantata BWV 54

St. John Passion BWV 245

St. Matthew Passion BWV 244

Sonatas for violin and harpsichord

Sonata for flute and harpsichord

BWV 1034

Goldberg Variations BWV 988

Christmas Oratorio BWV 248

Suite for cello solo BWV 1007

### W.F. BACH

Adagio e fuga  
in D minor F.65

### G.F. HAENDEL

Arias taken and arranged from  
Ariodante HWV 33  
and Joshua HWV 64

### M.-A. CHARPENTIER

Movements drawn and  
arranged from *Médée* H.491

### Size

Café Zimmermann, 2 violins, viola, viola da gamba,  
cello, double bass, traverso, harpsichord, theorbo



# Some new ? Ask Vivaldi !

## With Paul-Antoine Bénos-Djian



From January 28 to February 2, 2025

We probably think we've heard all of Antonio Vivaldi's works in every possible way. But his immense oeuvre, still studied by musicologists, has yet to reveal all its secrets.

Drawing inspiration primarily from the Baroque "intermezzi", a genre that combines different instrumental and vocal pieces to form a colorful, entertaining and richly affecting whole, Café Zimmermann brings together in this program arias, some of which have never been performed or recorded, as well as instrumental pieces whose interpretation and ornamentation come from unpublished sources.

These include the prodigious Johann Georg Pisendel (1687-1755), first violin at the famous Dresden court chapel, and a pupil and friend of Vivaldi, who annotated some of his concertos, giving us an insight into his way of reading and playing scores.

In this vibrant and surprising program, Vivaldi's music is given a new lease of life, a second wind!

## Programme

### ANTONIO VIVALDI

Sinfonia avanti l'opera Baiazet  
RV 703

Diminutions above the Gavotte  
from RV 69

Aria *I lacci tende più forti*  
(inédit)

Violin Concerto in D minor RV 241

Introduction to Gloria *Longe  
mala, umbrae, terrores* RV 640  
(inédit)

Concerto for 2 Horns  
in F Major RV 538

Aria *Mi vuoi tradir, lo sò*  
(inédit)

Aria *Piangerò sin che l'onda*

Concerto for Violin and Cello  
in A major RV 546

Aria *S'impugni la spada*  
(Montezuma)

### Effectif

Paul-Antoine Bénos-Djian, countertenor  
Café Zimmermann, 3 violins, viola, cello,  
double bass, 2 horns, lute and harpsichord

# Young and foolish

## With Alexander Melnikov



From March 20 to 30, 2025

These works form an endless dialogue between the ages, between C.P.E. Bach, J. Haydn and W.A. Mozart. While the first two brilliantly advance in age, the Austrian prodigy brings a breath of fresh air through his balanced, flowing compositions, which are as much inspired by those that "Papa Haydn" sophisticates to the highest degree as they contrast with the extravagant works of the Hamburg Bach.

The Viennese composer's Divertimento K138, charming and full of invention, and his concerto in A major, as elegant in tone as it is utterly personal, are framed here by landmark compositions from the eighteenth century, which is opening up to modernity: the only double concerto for harpsichord and piano written by the most famous of Bach's sons, and La Surprise, left by the father of the symphony, J. Haydn.

The alternation of writing styles and forms creates numerous contrasts that disturb and move us to the point of asking: "Is the young really the most foolish?"

*This program is an adaptation of the one we recorded in January 2023, to be released by Alpha Classics in 2024.*

## Programme

**J. HAYDN**

Symphony 94 La Surprise  
arrangement by J.P. Salomon

**W.A. MOZART**

Concerto No. 12 K414 in A major

Divertimento in F major K138

**C.P.E. BACH**

Concerto for harpsichord and piano  
Wq. 47 H479 in E flat major

## Size

Alexander Melnikov, pianoforte  
Céline Frisch, harpsichord  
Café Zimmermann, 7 musicians