



SUMPTUOUS BASSES

Portuguese sacred music in the
threshold of the 19th century



SYNOPSIS

Between the last decades of the 18th century and the beginning of the 19th century, a typology of writing, unique in the European context, emerges in the Portuguese court: sacred repertoire with solistic parts for cellos and bassoons. The execution of this repertoire was a systematic practice in the Portuguese court, as we can see from the large number of surviving works but, despite its popularity, this corpus of works has not been recovered until today. In an attempt to simulate orchestral classical writing using the instruments of the continuo, the composers of the Portuguese court assign solistic lines to two cellos and two bassoons, keeping the bass line in the double bass and the organ.

The appearance of this repertoire was motivated by different circumstances, but the most significant one is the fact that the Patriarchal Chapel, responsible for the sacred production of the court, was by tradition devoted to music for voices and basso continuo, being the use of the orchestra reserved for special occasions, of greater apparatus. When, in the last decades of the eighteenth century, the basso continuo falls out of favor and the classic aesthetic models are preponderant, this condition is overcome by the ingenious transfiguration of the roles of the bass instruments.

This practice continues in the court between the last quarter of the 18th century and the first decades of the 19th century and, although present in different moments of the liturgical calendar, there is a privileged association with occasions of greater consternation, such as the Holy Week or the funeral ceremonial, with several adaptations of the most important works of its kind in the 18th century, such as the *Requiem* masses by Jommelli and Mozart, or the *Mattutini dei morti* by David Perez.

We propose 3 different concert versions of this repertoire:

- I. *Missa a 4* by Antonio Puzzi (modern première)
- II. Selection of soprano Arias (modern debut)
- III. Mozart's *Requiem*

Keeping the 18th century Portuguese practice, where instrumental music was a frequent presence in the liturgy, this program includes, in alternation with the sacred vocal repertoire, chamber works in circulation in Lisbon during the period.

Diana Vinagre



PROPOSAL I

ANTÓNIO PUZZI / MESSA A QUATRO VOCI

Leonardo Leo (1694-1744)

Fugue in c minor

Georg Christoph Wagenseil (1715-1777)

Suite in c major - IGW 25 (1764)

Vivace

Larghetto

António Puzzi

Messa a quatro voci, con Violoncelli, Fagotti, Basso, ed Organo

(Arquivo da Real Fábrica da Patriarcal)

Instrumentation: 8 voices, 2 cellos, 2 bassons, double bass and organ

Duration: 70'

PROPOSAL II

SOLO SOPRANO ARIAS

Padre Giovanni Battista Martini (1704-1784)

Sonata II

Georg Christoph Wagenseil (1715- 1777)

Suite n.º 1 in c major for 3 cellos and double bass, IGW25

Antonio de Pádua Puzzi (c.1762-c.1819)

"A te Glorioso" (from *Te Deum a 4 Concertado*)

Ignácio A. Ferreira de Lima (m. 1818)

"Omnis amici mei" (from *Responsórios de 5.ª Feira Santa*)

W. A. Mozart (1756-1791)

Sonata for basson and cello in b flat major, K.292

Francisco X. Migoni (1811-1861)

"Et Incarnatus" (from *Credo a 4 Vozes*)

António da Silva Gomes e Oliveira

"Gloria Patri" (from *Dixit Dominus*)

G. C. Wagenseil

Suite n.º 5 in b flat major for 3 cellos and double bass

Marcos Portugal (1762-1830)

"Laudamus te" (from *Messa obligata a Violoncelli e fagotti*)

Instrumentation: soprano, 2 cellos, 2 bassons, double bass and organ

Duration: 70'

(This program may also be presented with other vocal types.)



PROPOSAL II

MOZART'S REQUIEM

Wolfgang Amadeus Mozart (1756-1791)

Requiem, K.626

Anonymous version
(Évora Cathedral's Archive)

Instrumentation: 8 voices, 1 cello, 2 bassons, double bass and organ

Duration: 60'

ENSEMBLE BONNE CORDE

DIANA VINAGRE

BAROQUE CELLO & ARTISTIC DIRECTION

ANA QUINTANS

SOPRANO

REBECCA ROSEN

BAROQUE CELLO

BENNY AGHASSI/EYAL STREET

BASSON

BENOÎT VANDEN BEMDEN

DOUBLE BASS

MIGUEL JALÔTO

ORGAN

DIANA VINAGRE | BAROQUE CELLO & ARTISTIC DIRECTION



After concluding her Bachelor degree in Academia Nacional Superior de Orquestra in Lisbon with Paulo Gaio Lima, Diana's growing interest in Historically Informed Performance Practice takes her to Holland to the Royal Conservatory of the Hague. In Jaap ter Linden's class Diana finishes both her Bachelor and Master Degrees in Early Music with distinction, being awarded with the Top Talent scholarship. During the course of her studies she was a member of the European Union Baroque Orchestra and integrated the Jerwood Project with the Orchestra of the Age of Enlightenment.

Diana has been collaborating as a free-lance musician with several groups, such as: Orchestra of the 18th century, Cappella Mediterranea, L'Arpeggiatta, Amsterdam Baroque Orchestra, Le Cercle de l'Harmonie, B'Rock, Ludovice Ensemble, Irish Baroque Orchestra, Holland Baroque, Al Ayre ESpañol Divino Sospiro. She worked under the direction of René Jacobs, Ton Koopman, Christophe Coin, Enrico Onofri, Laurence Cummings, Mark Elder, Vladimir Jurowsky, Simon Murphy, Bartold Kuijken, Christina Pluhar, Elizabeth Wallfisch, Alfredo Bernardini, Rinaldo Alessandrini, Frans Bruggen, Lars Ulrik Mortensen, Alexis Kossenko, Chiara Banchini.

Diana took part in several recordings for labels like Alpha, Ricercare, Sony and Winter and winter. In 2010 she founded the Ensemble Bonne Corde, specialized in 18th century cello repertoire. Presently Diana finishing her Doctorate research about the cello in classical sacred Portuguese music, in Universidade Nova de Lisboa, under the tutorship of Prof. Rui Vieira Nery, with a scholarship from FCT.



ANA QUINTANS | SOPRANO



With a degree in Sculpture by the Faculty of Fine Arts of the University of Lisbon, Ana Quintans studied singing at the National Conservatory in Lisbon, and at Flanders Operastudio, in Gent (with a scholarship from the Calouste Gulbenkian Foundation). She started her international career in 2005, with Les Arts Florissants and William Christie, dedicating until now most of her work to 17th and 18th century music. XVII. In this context, she sings Poppea, Drusilla and Amore in L 'Incoronazione di Poppea, Argie in Les Paladins de Rameau, Belinda and Second Witch in Dido and Aeneas, and The Fairy Queen by Purcell; Musique in Les Plaisirs de Versailles by Marc-Antoine Charpentier; Spinalba in La Spinalba by Francisco António de Almeida; Lisetta in Pedro António Avondano's Il Mondo della Luna; and Atalante in Serse de Handel.

She recorded Fauré's Requiem with the Warsaw Symphony, under the direction of Michel Corboz, Judicium Salomonis de Charpentier with Les Arts Florissant and William Christie; The Seeds of Fado and La Spinalba with Músicos do Tejo; and Kleine Musik, with works by Schütz and Ivan Moody with the group Sete Lágrimas. She played Ismene in Antigono de Mazzoni at CCB; Clizia in Handel's Thesis at the Théâtre des Champs-Élysées; and Vespro della Beata Vergine de Monteverdi in Lyon, Lausanne and Geneva.



ENSEMBLE BONNE CORDE

Bonne Corde is an early music ensemble that dedicates itself primarily to the cello repertoire of the 18th century, regularly highlighting works of portuguese composers. Founded by cellist Diana Vinagre, it brings together a group of musicians with a shared passion of rediscovering repertoire from a historically-informed perspective.

Following Diana's doctoral research on the role of the cello as a solo *obbligato* instrument in vocal music - specifically portuguese repertoire at the threshold of the 19th century - Ensemble Bonne Corde has directed its attention to the recovery of vocal works in which new textures are explored through the use of bass instruments. in this context, the group has presented the modern première of several 18th century composers.



www.bonnecorde.com

+351 963843866 / +33 624652349

info@bonnecorde.com