



Tenebrae

Fiocco's Lamentations
for the Holy Week



SYNOPSIS

This program follows Ensemble Bonne Corde's recording of the complete *Lamentations for the Holy Week* by the Belgian composer Joseph-Hector Fiocco (1703-1741). This double cd, released by the Belgian label Ramée | Outhere Music, has the peculiarity of including unknown works in modern premiere found by Diana Vinagre in the Music Library of the Conservatory of Antwerp. Until now, the only known sources of these pieces were the manuscripts from the Library of the Royal Conservatory in Brussels, which include a complete set of Lamentations, to which are added two new works and a different version of one of the known lamentations in this anthology.

These works, written in 1733 in Antwerp, have the particularity of including solo parts for one and two cellos, in a repertoire that normally only uses the basso continuo to accompany the voice, a characteristic that gives these works a dimension of particular beauty and poignant lyricism. Fiocco's writing for the instrument is not only perfectly idiomatic, but extremely elegant and sumptuous, highlighting the intrinsic cantabile nature of the cello. Coming from a Venetian family, settled in Brussels since the end of the 17th century, Joseph-Hector Fiocco worked in the main cathedrals of Brussels and Antwerp, his musical production being eminently sacred. Patent in his work is the mastery of Italian and French styles, particularly notable in these Lamentations through a fluid and refined fusion of the two types of writing.

Tenebræ is the concert version of this project and can take different formats, depending on the desired combination of voices. Fiocco's Lamentations are framed with coeval instrumental repertoire, such as works for keyboard by Fiocco himself, and pieces for solo cello by W. de Fesch (1687-1761), Fiocco's predecessor at Antwerp Cathedral.



ENSEMBLE BONNE CORDE

DIANA VINAGRE

BAROQUE CELLO & ARTISTIC DIRECTION

ANA QUINTANS

SOPRANO

ANA VIEIRA LEITE

SOPRANO

HUGO OLIVEIRA

BARITONE

REBECCA ROSEN

BAROQUE CELLO

MARTA VICENTE

BAROQUE DOUBLE BASS

MIGUEL JALÔTO

ORGAN



PROGRAM

VERSION I

SOPRANO & BARITONE

JOSEPH HECTOR FIOCCO (1703-1741)

Lamentazione terza del Venerdì Santo *modern premiere

baritone, 2 cellos *obbligati* and basso continuo

ANÓNIMO

Andante grazioso

cello and basso continuo

JOSEPH HECTOR FIOCCO

Lamentatione prima del Mercoledì Santo

soprano, cello *obbligato* and basso continuo

SALVATORE LANZETTI (1710-1770)

Grave (from Pièces pour le violoncelle)

cello and basso continuo

JOSEPH HECTOR FIOCCO

Deuxième leçon du Vendredi Saint

soprano, cello *obbligato* and basso continuo

WILLEM DE FESCH (1687-1761)

Sonata op. 13, n.º 6

cello and basso continuo

JOSEPH HECTOR FIOCCO

[Lamentatione terza del] Giovedì Santo *modern premiere

baritone, 2 cellos *obbligati* and basso continuo



PROGRAM

VERSÃO II

SOPRANO

JOSEPH-MARIE-CLÉMENT DALL'ABACCO (1710-1805)

Caprice I, in c minor

solo cello

JOSEPH HECTOR FIOCCO (1703-1741)

Deuxième Lamentation du Jeudi Saint (Antuérpia, 1733)

soprano, cello *obbligato* and basso continuo

JOSEPH HECTOR FIOCCO

Adagio in g major, de *Pièces de Clavecin*, op. 1 (Bruxelas, 1730)

solo organ

WILLEM DE FESCH (1687-1761)

Sonata op. 13, n.º 6

cello and basso continuo

JOSEPH HECTOR FIOCCO

Lettione prima di Giovedì Santo (Antuérpia, 1733) ***modern premiere**

soprano, cello *obbligato* and basso continuo

JOSEPH-MARIE-CLÉMENT DALL'ABACCO

Caprice VI, in e minor

solo cello

SALVATORE LANZETTI (1710-1770)

Grave, from *Pièces pour le violoncelle*

cello and basso continuo

JOSEPH HECTOR FIOCCO

Deuxième Lamentation du Jeudi Saint

soprano, cello *obbligato* and basso continuo

DIANA VINAGRE | BAROQUE CELLO & ARTISTIC DIRECTION

Following a longtime passion for baroque music, Diana joins Jaap's ter Linden class in the Royal Conservatory of The Hague in the Netherlands, where she obtains both Bachelor and Master degrees in Historical Interpretation Practice with distinction, having received the Top Talent Scholarship, attributed by the Conservatories of The Hague and Amsterdam. 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 an intense activity with several of the most renowned early music groups such as the Amsterdam Baroque Orchestra, Cappella Mediterranea, L'Arpeggiatta, Les Arts Florissants, Orchestra of the 18th century, Le Cercle de l'Harmonie, B'Rock, Ludovice Ensemble, Holland Baroque, and Divino Sospiro, working under the direction of musicians such as René Jacobs, Bartold Kuijken Leonardo Garcia Alarcon, Ton Koopman, Enrico Onofri, Laurence Cummings, Christina Pluhar, Frans Bruggen, and Lars Ulrik Mortensen. She regularly performs in the most important concert halls and festivals in Europe, both in orchestral and chamber settings. Throughout her years of activity, Diana has participated in several recordings for different radio stations, and specialized television channels such as Mezzo, Arte and Culturebox, as well as record labels as Alpha, Ricercare, Sony and Winter & Winter.

In 2009 she founded Ensemble Bonne Corde specialized in 18th century cello repertoire, both instrumental and vocal, working actively in the recovery of an unknown repertoire of the baroque and classical periods. In this context, the work of research and execution of Portuguese sacred repertoire of the second half of the eighteenth and early nineteenth centuries stands out, as this was the central subject of Diana's doctoral research at the Universidade Nova de Lisboa (INET-Md) under the guidance of Professor Rui Vieira Nery. In 2021, she co-founded the Lisbon based baroque orchestra Real Câmara which, under the direction of the Italian conductor and violinist Enrico Onofri, is dedicated to the recovery of Portuguese musical heritage.



ANA QUINTANS | SOPRANO

Ana Quintans was born in Lisbon and developed her artistic skills in many directions as she did her first steps in theater and dance. after graduating in sculpture in Lisbon Fine Arts University (1998) she studied singing at the music Conservatory in Lisbon and joined the Flanders Operastudio in Gent (with a scholarship by Gulbenkian Foundation).

Devoting most of her work to the baroque repertoire, Ana Quintans has collaborated with many leading baroque orchestras as Les Arts Florissants; Il Complesso Barocco; Les Musiciens du Louvre; Le Poème Harmonique; Ensemble Pygmalion; Al Ayre Espanol; Concerto De'Cavalieri; Il Pomo D'oro; Les Folies Françaises and Divino Sospiro.

Operatic highlights include roles like Drusilla in L'Incoronazione di Poppea by Monteverdi in Teatro Real de Madrid and Maggio Musicale Fiorentino; Amour in Hippolyte et Aricie by Rameau at Glyndebourne Festival; Belinda in Dido and Aeneas by Purcell at Opéra de Rouen and in Théâtre Royal de Versailles; Amore In Egisto by Cavalli in Opera Comique Paris; Jonathas in David et Jonathas By Marc-Antoine Charpentier at the Festivals of Aix-En-Provence Festival and Edinburgh, Bam New York and Opera Comique Paris; Amor in Orfeo ed Euridice by Gluck in Salzburg Mozartwoche and Scottish Opera.

She has performed with great critical acclaim throughout Europe and recorded for labels as Deutsche Harmonia Mundi, Virgin Classics and Naxos.



ANA VIEIRA LEITE | SOPRANO

Portuguese soprano Ana Vieira Leite obtained her Masters in Concert at the Haute École de Musique de Genève (Switzerland) in 2020, having on the same occasion received the "Ville de Genève" award for the notability of her work. In the same year he received the 1st Prize at the "Concours International de Chant Baroque de Froville" (France). She is a laureate of the Academy "Jardin des Voix" of Les Arts Florissants and will sing the title role in Handel's Partenope on the European tour 2021/2022 under the baton of William Christie and Paul Agnew.

She is particularly active in the field of Early Music. She collaborated with Holland Baroque and played Cecilia in "Amore Siciliano", with Cappella Mediterranea, under the direction of Leonardo García Alarcon. In September 2019, she made her debut at the Grand Théâtre de Genève as a solo soprano in Philip Glass 'Einstein on the Beach and in the role of Clorinda in a children's adaptation of Rossini's "La Cenerentola". In concert, he performed Gustav Mahler's "4th Symphony" with Joana Carneiro and Gábor Takács-Nagy and Gustav Mahler's "Rückert Lieder" with Thomas Hauschild.

Before joining the Haute École de Musique in Geneva, Ana Vieira Leite began her musical studies at the Calouste Gulbenkian Music Conservatory in Braga, Portugal, at the age of 6. She has a degree and a Master's degree in artistic interpretation from ESMAE (Porto).

In the 2021/2022 season, he will make his solo debut in several international venues such as the Grand Teatre del Liceu in Barcelona, the Philarmonie in Paris, the Arsenal in Metz, the KKL in Lucerne and at the Opera de Versailles, where he will interact with "L' Amour" in Mondonville's opera "Titon et L'Aurore" (a production of Les Arts Florissants with the direction of William Christie).



HUGO OLIVEIRA | BARÍTONO

Born in Lisbon, Hugo Oliveira was a member of the Opera Studio of Porto - Casa da Música, where he participated in productions such as Joaz (Jojada) by Benedetto Marcello under the direction of Richard Gwilt, L'Ivrogne Corrige (Lucas) by Gluck with musical direction by Jeff Cohen and Frankenstein! Heinz-Karl Gruber directed by Pierre-Andre Valade and in 2006 with the London Symphony Orchestra under the direction of François-Xavier Roth at the Barbican Center in London.

Inserted in the prestigious opera series of the Concertgebouw - Zaterdagmatinée NPS - played La Wally de Catalani (Pedone) and Samson et Dalila de Saint-Saëns (2e. Philistin), both under the direction of Giuliano Carella and Lohengrin of R. Wagner (Dritte Edler), directed by Jaap van Zweden.

At the Festival de Aix-en-Provence, Hugo Oliveira starred in Oscar Strasnoy's opera Un Retour. He also played As Bodas de Figaro (Figaro) at the Coliseu do Porto, under the direction of Young-min Park, Les malheurs d'Orphée de D. Milhaud (Orphée) with Ebony Band in Paris (Cité de la Musique), Melodias Estranha de António Chagas Rosa with Stefan Asbury, Paint me (Howard) Luís Tinoco directed by Joana Carneiro, L'enfant et les Sortilèges (Fauteuil) under the direction of Wayne Marshall at Concertgebouw Amsterdam, Dido and Eneas de Purcell (Eneas), Venus and Adonis (Adonis) by John Blow, Le Carnaval et La Folie de Destouches (Momus) with Os Músicos do Tejo (Marcos Magalhães) and Rappresentazione di Anima et di Corpo de Cavalieri with AKAMUS (Rene Jacobs) at the Staatsoper Berlin. Hugo Oliveira also sang the Orfeo de Monteverdi (Plutone) with the Divino Sospiro (Enrico Onofri) and, as Charon, with the French ensemble Akadêmia (Françoise Lasserre) in Delhi and Paris. Hugo Oliveira also worked with Jordi Saval (Les Concert des Nations), Bruno Weil (Wallfisch Band), Gabriel Garrido (Ensemble Elyma), Andrzej Kosendiak (Wroclaw Baroque Orchestra), Keneth Weiss, Nigel North, Lawrence Cummings, Christophe Rousset.



Founded in 2009, Ensemble Bonne Corde brings together a flexible and varied group of instrumentalists passionate about historically informed performance practice. Under the artistic direction of cellist and researcher Diana Vinagre, the group specializes in eighteenth-century repertoire in which the cello occupies a prominent role, both in the context of instrumental as in vocal music. In this context we highlight the discovery and recovery of several works in modern debut of Portuguese sacred repertoire of the classical period in which an innovative use of bass instruments, the focus of Diana's doctoral research.

In this season stand out two recording projects for the prestigious Belgian label Ramée - the complete Lamentations for the Holy Week by the Belgian composer Joseph-Hector Fiocco, with soloists Ana Quintans, Ana Vieira Leite and Hugo Oliveira, released in November 2022, and the discographic premiere in Spring 2023 of António Pereira da Costa's Concerti Grossi, the only known work of this kind in the Portuguese context - a project funded by the GDA Foundation and the Ministry of Culture of Portugal - Dgartes. Recent projects also include the group's participation in the XXXVII Ciclo de Cámara con los Stradivarius de la Colección Real (Madrid, 2021), where Diana had the opportunity to play the prestigious Stradivarius 1700 cello from the Spanish National Heritage collection, being the first woman to perform in concert on this instrument.