

ensemble
Bonne
Corde

JANUARY 2025



Tropical Baroque

Concerti grossi by A. Pereira da Costa

Reviews

Ensemble Bonne Corde, lead from the cello by Diana Vinagre, delivers a fine, simple and committed interpretation - with a particularly sensitive colourful enthusiasm in lively movements.

Olivier Fournés | Diapason (FR)



As in a stimulating conversation, everyone has their say and reacts sensitively to one another. (...) the music vibrates and this is transferred to the body when listening. (...) The new CD by the Bonne Corde Ensemble conducted by Diana Vinagre is a clear recommendation for fans of baroque instrumental music.

Ulrike Henningsen - NDR Kultur (DE)

With uncommon empathy, Vinagre and her musicians highlight the subtleties of Pereira's writing, doing full justice to these pages. (...) everything is rendered with pulsating vitality and makes listening to the concerts fully enjoyable.

Daniele Fracassi - Opera Click (IT)

Absolute rarity alert! ...The exemplary performance of the Ensemble Bonne Corde brings sumptuousness and brilliance ... delights in navigating the intricacies of a counterpoint more adventurous than Corelli's.

Philippe Ramin - Classica (FR)



(...) Bonne Corde presents the equally original and pleasant Concerti in a highly inspired interpretation, which impresses with a beautiful ensemble tone, perfect interaction and a naturally flowing lightness. The composer would certainly have liked it.

CONCERTO - Das Magazin für Alte Musik (DE)



TROPICAL BAROQUE

Album

ensemble
Bonne
Corde

Listen here!

ANTÓNIO PEREIRA DA COSTA

Concerti Grossi

ENSEMBLE BONNE CORDE
DIANA VINAGRE



Synopsis

Very little is known about António Pereira da Costa, but the exceptional quality of the only of his known compositions to have survived - a set of 12 Concerti Grossi - earns him pride of place. He held the position of Chapel Master of the Cathedral of Funchal, the highest musical post in the Portuguese island of Madeira. Pereira da Costa's Concerti are largely inspired by the Corellian model, but frequently reveal an unmistakably "Iberian" flavour. These works exemplify the charm and freshness of an unquestionably exquisite "tropical Baroque". Published in London by John Simpson, these are the only known works of the genre in Portuguese Music, and they survive today in a single copy held by the British Library, in London, to which is missing the solo cello part, which requires a reconstruction.

Following Ensemble Bonne Corde's recording of 6 of these Concerti, Tropical Baroque presents in concert the unique pieces by Pereira da Costa in articulation with coeval repertoire of London production, the most attractive capital to the musical diaspora in the first half of the eighteenth century. The early emergence of free-lancing employment for musicians brought to the British capital a large number of foreign musicians. The program includes Concerti Grossi by G. F. Handel and F. S. Geminiani, and a Cello Concerto by N. Porpora, which survives in manuscript in Bologna as part of a volume owned by the Portuguese Princess and Spanish Queen Maria Bárbara de Bragança, great lover of music and patron of the arts.

TROPICAL BAROQUE

Musicians

Diana Vinagre

baroque Mello & artistic direction

Sara deCorso

Guadalupe del Moral

solo violin

César Nogueira

Jacek Kurdzilo

tutti violin

Raquel Massadas

baroque viola

Rebecca Rosen

baroque cello

Marta Vicente

baroque double bass

Josep Maria Marti Duran

theorbo & baroque guitar

Fernando Miguel Jalôto

organ & harpsichord

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TROPICAL BAROQUE

Program

António Pereira da Costa (c.1697– 1770)

Concerto grosso op.1 n.º 6 in b minor

Francesco Geminiani (1687-1762)

Concerto grosso op.7, n.º 2 in d minor

António Pereira da Costa

Concerto grosso op.1 n.º 10 in C major

Georg Friedrich Händel (1685-1759)

Concerto grosso op.6 n.2 in G major

Nicola Porpora (1686-1768)

Concerto con Violoncello obbligato e Violini

António Pereira da Costa

Concerto grosso op. 1 n.º 8 in c minor

Duration: 72'

JANUARY 2025



Diana Vinagre

Diana started her studies in the Conservatory of Braga, her hometown, proceeding to study at the National Academy of Orchestra in Lisbon, in the class of Paulo Gaio Lima. After obtaining her Bachelor Degree, her passion for historically informed interpretation takes Diana to the Royal Conservatory of The Hague in the Netherlands. In the class of Jaap ter Linden Diana 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, Al Ayre Español, 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 in Europe, both in orchestral and chamber settings, including the Concertgebouw in Amsterdam, Opera Garnier and Opera Bastille in Paris, La Scala in Milan, Barbican Center, Palau de la Musica in Barcelona, Philharmonie de Paris and Barbican Center and Royal Albert Hall in London as well as at major ancient music festivals such as Utrecht, Aix-en-Provence, Ambronay and Brugges. Throughout her years of activity, Diana has participated in several recordings for different radio stations, such as Antena 2, Klara, BBC and France Musique, and specialized television channels such as Mezzo, Arte and Culturebox, as well as record labels as Alpha, Ricercare, Sony and Winter & Winter.

She is the founder and artistic director of Ensemble Bonne Corde, a group 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 he founded, together with double bassist Marta Vicente, 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 orchestral repertoire.

Diana is an integrated researcher at INET-md, Universidade Nova de Lisboa and the baroque cello teacher at ESMAE-Porto.



Ensemble Bonne Corde

Bonne Corde is an early music ensemble dedicated to the 18th-century repertoire, with a particular focus on solo cello works and the Portuguese musical heritage. Founded by cellist Diana Vinagre, the group brings together musicians united by a shared passion for historically informed performance and 18th-century music.

Following Diana's doctoral research on the role of the cello as an obbligato instrument in sacred vocal music, the ensemble has been committed to the recovery and performance of previously unknown works, both from the Portuguese and broader European contexts. Notable among these are the complete recordings of the Lamentations for Holy Week by Belgian composer J.-H. Fiocco (winner of the 2023 Play Awards for Classical Music) and the Concerti Grossi by Portuguese composer António Pereira da Costa — both released by the Belgian label Ramée (Outhere Music). The two releases received highly praised reviews from the European specialist press. The ensemble has performed regularly at festivals and concert venues in Portugal and abroad, and has recorded for Antena 2 and Klara.

Scheduled for release in 2025 by Ramée is the *Messa a 4 Voci* by António de Pádua Puzzi — not only a modern premiere, but also the first recording of a specific instrumental configuration characteristic of the Portuguese court at the end of the 18th century. This tradition reimagines the role of basso continuo instruments by assigning solo lines to two cellos and two bassoons, creating a texture that mimics the classical orchestral sound. This configuration was a recurring feature in the musical life of the court for several decades.

In partnership with MPMP – Património Musical Vivo, the ensemble is also preparing the release of both the recordings and the critical edition of the complete string quartets by Portuguese composer João Pedro de Almeida Mota. The first recording is scheduled for release in October 2025.

