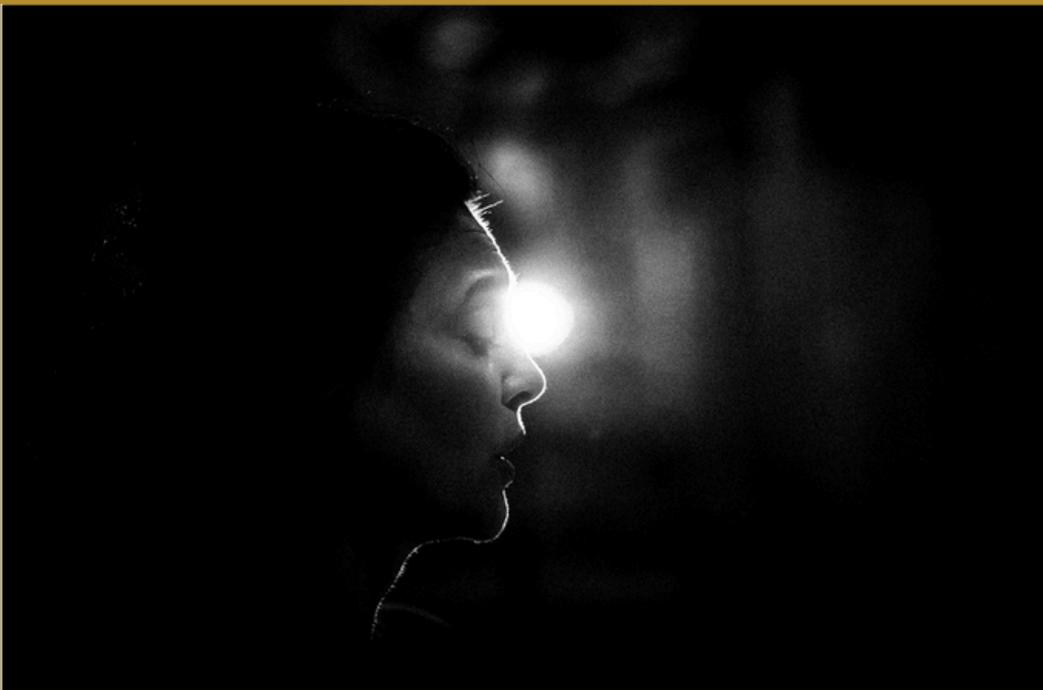


*ensemble*  
Bonne  
Corde

JANUARY 2025



# Tenebræ

*Lamentations for the Holy Week*

*Joseph-Hector Fiocco*

## Reviews



(...) the instrumental presence immediately surprises. More than a continuo, Ensemble Bonne Corde imposes itself as a full-fledged actor, combining sound fullness and variety.

This recording establishes itself at the top of the discography .

Jean-Christophe Pucek | Diapason (FR)

The importance of this production can hardly be overstated. (...)

Ana Vieira Leite and Ana Quintans (...) Both deliver outstanding performances.

Johan van Veen | musica Dei donum (DE)

This double CD presents itself with philological ambition and precision (...) The completely sophisticated accompaniment is captivating, developing a perceptible physicality with which it does not simply wrap the listener up in a flattering manner, but lets him feel the meaning of the Lamentations quite literally to the core.

Sven Kerkhoff | Musicansich (DE)

Chiseled, biting, active, Ensemble Bonne Corde creates a dramatic and mystical carpet of the most natural (sinuous and radiant line of the cello of Diana Vinagre).

From the outset, the expressive accuracy of the two sopranos (...) compel admiration. Especially since the continuo also excels – ecstatic fullness. An irresistible accomplishment.

Elvire James | Classique News (FR)



TENEBRÆ

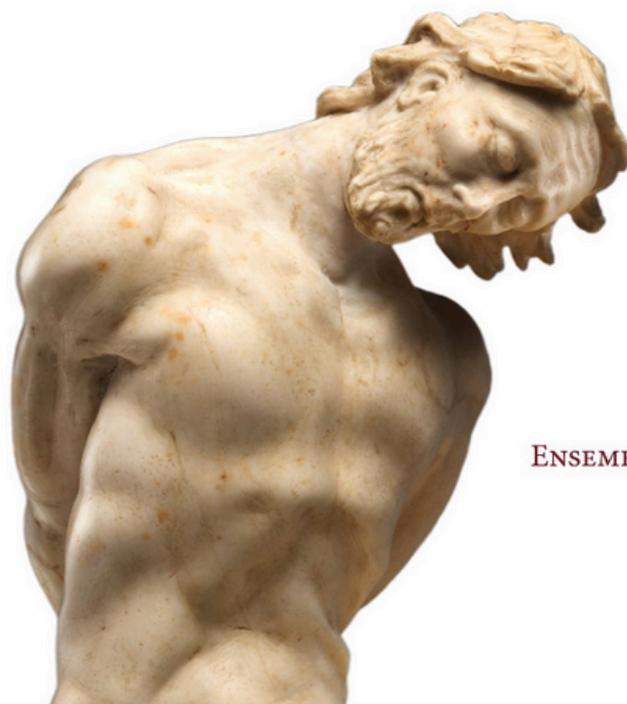
Album

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JOSEPH-HECTOR FIOCCO

*Lamentationes Hebdomadæ Sanctæ*



ENSEMBLE BONNE CORDE  
DIANA VINAGRE

ANA QUINTANS  
ANA VIEIRA LEITE  
HUGO OLIVEIRA

# Synopsis

TENEBRÆ follows the recording by the Ensemble Bonne Corde of the integral of the Lamentations for Holy Week by the Belgian composer Joseph-Hector Fiocco (1703-1741), in which the inclusion of unpublished works in modern premiere stands out. Of these pieces, written in 1733 in Antwerp, only the manuscript sources existing at the Royal Conservatory Library of Brussels were known, but recently, and in the context of her research on cello in sacred music, Diana Vinagre identified, in the Royal Library of the Conservatory of Antwerp, manuscripts of unpublished Lamentations by the composer.

These works have the peculiarity of including solo parts for one and two cellos, in a repertoire that usually has only the basso continuo as accompaniment to the voices, characteristic that gives these works a dimension of particular beauty and lyricism, being Fiocco's writing for the instrument not only perfectly idiomatic, but of extreme elegance and sumptuousness, highlighting the intrinsic cantabile nature of the cello. From a Venetian family, settled in Brussels since the end of the 17th century, Joseph-Hector Fiocco (1703-1741) worked in the main cathedrals of Brussels and Antwerp, his musical production being eminently sacred. The Italian and French styles are particularly prominent in these Lamentations through a fluid and refined fusion of the two types of writing.

With the solo voices of sopranos Ana Quintans and Ana Vieira Leite and baritone Hugo Oliveira, the double cd recording was released in November 2022 by the prestigious Belgian label specialized in early music, Ramée (Outhere), and was received with enthusiasm by the European specialized press. The concert presentation of this project can take different formats, depending on the desired combination of voices, being the Lamentations interspersed with coevo instrumental repertoire, like works for solo cello by composers such as A. Caldara, S. Lanzetti and G. B. Cervetto.

TENEBRÆ

# *Musicians*

**Diana Vinagre**

baroque Mello & artistic direction

**Ana Quintans**

soprano

**Ana Vieira Leite**

soprano

**Hugo Oliveira**

barítono

**Rebecca Rosen**

baroque cello

**Marta Vicente**

baroque double bass

**Miguel Jalôto**

organ

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# Program I – Soprano

Antonio Caldara (1670-1736)  
**Trio sonata op.1 n.° 5 (version for cellos)**  
*2 cellos obbligati and basso continuo*

Joseph-Hector Fiocco (1703-1741)  
**Deuxième Lamentation du Jeudi Saint**  
*soprano, cello obbligato and basso continuo*

**Adagio in G major, from Pièces de  
Clavecin, op. 1**  
*solo organ*

Giacobbe Basevi Cervetto (1680-1783)  
**from Trio Sonata VI op. 1 in c minor**  
*2 cellos obbligati and basso continuo*

Joseph-Hector Fiocco  
**Letzione prima di Giovedì Santo**  
*soprano, cello obbligato and basso continuo*

Joseph-Marie-Clément dall'Abacco (1710-1805)  
**Caprice I in c minor**  
*solo cello*

Antonio Vivaldi (1678-1741)  
**Largo from Cello Concerto in e-flat  
minor, RV 408**  
*cello and basso continuo*

Salvatore Lanzetti (1710-1770)  
**Grave, from Pièces pour le violoncelle**  
*cello and basso continuo*

Joseph-Hector Fiocco  
**Première Lamentation du Jeudi Saint**  
*soprano, 2 cellos obbligati and basso continuo*

Duration: 64'

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## Program II – Soprano & Baritone

Antonio Caldara (1670-1736)

**Grave from Trio sonata op.1 n.° 5  
(version for cellos)**

*2 cellos obbligati and basso continuo*

Joseph-Hector Fiocco (1703-1741)

**Deuxième Lamentation du Jeudi Saint**

*soprano, cello obbligato and basso continuo*

**Adagio in G major, from Pièces de  
Clavecin, op. 1**

*organ solo*

**[Lamentatione terza del] Giovedì Santo**

*baritone, 2 cellos obbligati and basso continuo*

Antonio Vivaldi (1678-1741)

**Largo from Cello Concerto in e-flat  
minor, RV 408**

*cello and basso continuo*

Giacobbe Basevi Cervetto (1680-1783)

**Adagio from Sonata VI op. 1 in c minor**

*2 cellos obbligati and basso continuo*

Joseph-Hector Fiocco

**Letzione prima di Giovedì**

*soprano, cello obbligato and basso continuo*

Joseph-Marie-Clément dall'Abacco (1710-1805)

**Caprice I in c minor**

*solo cello*

Joseph-Hector Fiocco

**Lamentazione terza del Venerdì Santo**

*baritone, 2 cellos obbligati and basso continuo*

Salvatore Lanzetti (1710-1770)

**Grave, from Pièces pour le violoncelle**

*cello and basso continuo*

Joseph-Hector Fiocco

**Première Lamentation du Jeudi Saint**

*soprano, 2 cellos obbligati and basso continuo*

Duration: 78'



## *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.

