

ensemble
Bonne
Corde

JANUARY 2025



Sumptuous Basses

Missa a 4 | António de Pádua Puzzi

Synopsis

In the last decades of the 18th century a typology of writing unique among the distinct European coeval contexts, emerged at the Portuguese court: sacred repertoire with solo parts for two cellos and two bassoons accompanying the voices. The appearance of this instrumentation was motivated by different circumstances, but the most significant is the fact that in the Patriarchal Chapel, responsible for the sacred music production of the court, music was written almost exclusively 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, basso continuo falls into disuse and the classical aesthetic models are well established, this condition is circumvented through the ingenious transfiguration of the roles of the different continuo instruments.

This "orchestra" of bass instruments became a tradition in the Portuguese court until the first half of the 19th century and wasn't recovered until today. The recurrence of this instrumentation in the court and later in other parts of the country, is attested not only in several written sources as well as in the large number of surviving manuscript works. With *Sumptuous Basses*, Ensemble Bonne Corde presents in modern première the *Messa a quattro voci, con Violoncelli, Fagotti, Basso, ed Organo (1793)* by António de Pádua Puzzi, which marks the recovery of this instrumental typology. The discographic edition of this project will be published in July 2025 by the Belgian label Ramée (Outhere-Music), as well as the edition of the score by MPMP - Património Musical Vivo.

António de Pádua Puzzi (c. 1762-1819) was one of the many court composers to write for this instrumentation, being one of several names that remain discovered in the history of Portuguese music. Son of the Italian bass Tadeo Puzzi, was baptized in Dresden and arrives in Lisbon as a child when his father enters the service of the Portuguese court. He began his studies at the Patriarchal Seminary in 1776 and was hired as a singer by the Royal Chapel in 1782. He was later appointed chamber composer of Queen D. Maria I and in 1804 he became, by order of the Prince Regent D. João, Chapel Master of the Basilica of Mafra, being a large part of his work destined to the unique group of 6 organs of this institution.

SUMPTUOUS BASSES

Musicians

Diana Vinagre

cello & artistic direction

Rebecca Rosen

cello

Tomasz Wesolowski

bassoon

Kamila Marcinkowska-Prasad

bassoon

Marta Vicente

double bass

Fernando Miguel Jalôto

organ

Ana Quintans

soprano

Raquel Mendes

soprano

Gabriel Diaz

contralto

António Menezes

contralto

Rodrigo Carreto

tenor

Fernando Guimarães

tenor

Hugo Oliveira

bass

Luís Rendas Pereira

bass

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Program

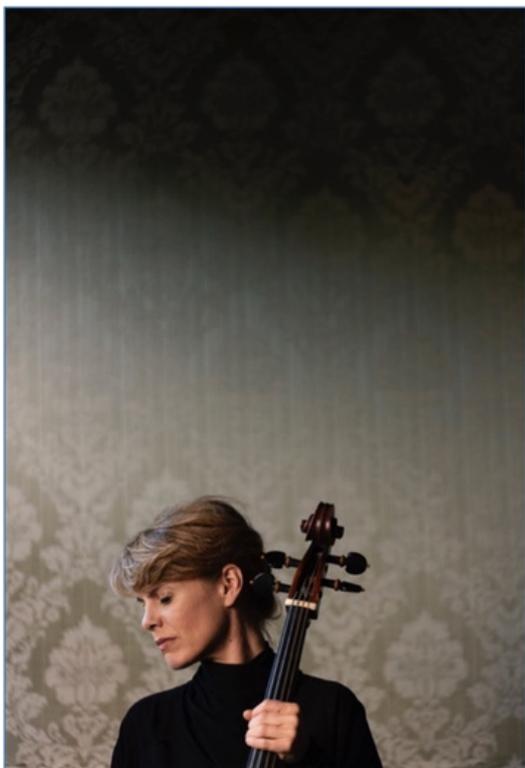
António de Pádua Puzzi (c. 1762 - 1819)

Messa a quatro voci, con Violoncelli, Fagotti, Basso, ed Organo (1793)

[Arquivo da Fábrica da Sé Patriarcal (P-Lf) Ms.178/7]

- I. Kyrie
- II Gloria
- .III. Laudamus te - (Contralto solo)
- IV. Gratias
- V. Domine Deus - Quarteto (2 sopranos, 2 baixos)
- VI. Qui tollis - (Soprano solo)
- VII. Qui sedes - (Tenor solo)
- VIII. Quoniam - Dueto (2 sopranos)
- IX. Cum sancto spiritu

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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.

