

Saturday, March 19, 2016, 8pm
First Congregational Church

L'Arpeggiata
Christina Pluhar, *director*



Mediterraneo

Vincenzo Capezzuto, *voice*
Doron Sherwin, *cornetto*
Marcello Vitale, *chitarra battente, and Baroque guitar*
David Mayoral, *percussion*
Boris Schmidt, *double bass*
Francesco Turrisi, *harpichord and percussion*
Christina Pluhar, *theorbo*

Cal Performances' 2015-2016 season is sponsored by Wells Fargo.

Mediterraneo

Maurizio CAZZATI (1616–1678)/ Improvisation	Ciaccona
Traditional (greco-salentino)	Are mou Rindineddha Vincenzo Capezzuto, <i>vocals</i>
Traditional	Pizzica di San Vito Vincenzo Capezzuto, <i>vocals</i>
Athanasius KIRCHER (1602–1680)	Tarantella napolitana, Tono hypodorico
Nicola MATTEIS (1650–1714)/ Improvisation	La dia Spagnola
Traditional (des Pouilles)/KIRCHER	La Carpinese (Tarantella del Carpino) Vincenzo Capezzuto, <i>vocals</i>
Anonymous/Improvisation	Canario
Marcello VITALE (b. 1969)	Tarantella a Maria di Nardo
Giovanni Girolamo KAPSBERGER (1580–1651)	Toccata L'Arpeggiata
Traditional (Macedonia)	Su maki sum se rodila Vincenzo Capezzuto, <i>vocals</i>
Traditional (greco-salentino)	Oriamu Pisulina Vincenzo Capezzuto, <i>vocals</i>
Traditional (Greece)/Improvisation	Hasapiko
Traditional	Tu bella ca lu tieni (Tarantella) Vincenzo Capezzuto, <i>vocals</i>
Traditional (des Pouilles)	Pizzicarella mia (Pizzica) Vincenzo Capezzuto, <i>vocals</i>
Improvisation	Sfessania
Pandolfi MEALLI (1630–1670)	La Vinciolina
Traditional	Silenzio d'amuri Vincenzo Capezzuto, <i>vocals</i>
Andrea FALCONIERI (1585–1656)	La Suave Melodia
Traditional	Lu Passariellu (Tarantella Pugliese) Vincenzo Capezzuto, <i>vocals</i>

Tonight's performance will be performed without intermission.

The sea does not separate cultures, it connects them...

The Olive Frontier and Our Musical Journey

The habitat of the olive tree is commonly accepted as a rough guide to the boundaries of the Mediterranean region; hence reference is sometimes made to the “Olive Frontier.” Only a small part of France, Turkey, and sections of North Africa are part of this region, while Portugal and Jordan are considered as belonging to it for cultural and climatic reasons (even though these nations have no Mediterranean coastline).

The starting point for tonight’s program was the *canti greci-salentini*, songs and *tarantellas* whose musical roots lie in Italy, but which are sung in Greek by the Greek population living in Salento for many centuries. This fascinating blend of southern Italian and Greek culture prompted us to set out on a musical voyage of discovery in the Mediterranean region and seek further interconnections. Our itinerary takes us from southern Italy eastwards to Greece and on into Turkey, and westwards to Spain (Mallorca and Catalonia) and Portugal.

Canto greco-salentino

The Greeks began to settle in southern Italy in the eighth century BCE. Through this process of colonization, Greek culture was exported to Italy, where it mingled with the indigenous cultures. The Romans called the area comprising Sicily “Calabria” and “Apulia Magna Graecia” because it was so densely populated by Greeks. Many of the newly founded Greek cities quickly became rich and powerful, including Naples (Neapolis, “new city”), Syracuse, Taranto, Bari, and many others.

Between the eighth and 11th centuries CE, southern Italy was once more strongly Hellenized, with the establishment of an ethnolinguistic community that still exists today. In the year 727, the Byzantine Emperor Leo III decreed that holy images and symbols were to be destroyed in all provinces of the Eastern Roman Empire. Serious unrest soon broke out everywhere, led by monks who refused to obey the imperial edict. There followed the First Iconoclasm, which lasted several decades and



Christina Pluhar

quickly developed into a bloody civil war. In order to escape this massacre, thousands of monks left the eastern provinces of the Empire and moved to the southern regions of Italy, Calabria, and Sicily, where they founded numerous monasteries. These newly colonized regions rapidly became flourishing centers not only of Greek culture, but also of social and economic prosperity, since alongside prayer and asceticism the monks devoted themselves to cultivating the fields and producing wine and olive oil.

This initial flow of immigration was soon followed by another, prolonged wave. In 867, Emperor Basil I succeeded to the throne of Constantinople. He had taken it upon himself to fight the Arab invaders in both the western and the eastern empires. Large parts of southern Italy had fallen into the hands of the Arabs, whose raids had laid waste to towns and countryside. The monks were forced to leave Sicily and Calabria and sought refuge in Salento. Their communities often created new dwellings in caves that afforded them protection. Most of

these settlements were located in the area of Taranto, where the terrain—with its gorges and tall cliffs—was favorable to the construction of such protected villages. As a result of this migration, around 40 villages grew up in the center of the Salento region, between Otranto and Gallipoli.

The early 11th century saw the first raids by new invaders from northern Europe: in the space of a few decades, the Normans brought the power of the Byzantine Empire in southern Italy to an end, creating a unitary state there and



Vincenzo Capezuto

introducing feudalism. The new rulers were of the Roman Catholic rather than the Orthodox faith, but left the Greek population in peace. However, although there were no religious conflicts with the Orthodox Greeks in southern Italy, by the early 15th century Orthodox monasticism had entirely disappeared and was replaced by Franciscan and Dominican foundations. After the Council of Trent in 1563, the Greek Orthodox clergy was also supplanted by Catholic priests, thus obliging the Orthodox community to hold its services, its prayers, and

its liturgy in Latin, a language it did not speak. As a result, the proportion of Greek-speaking inhabitants gradually diminished, especially in the villages on the Ionian Sea.

In 1945, Grecia Salentina—the region situated in southern Apulia, on the extreme southeastern tip of the Italian peninsula (the heel of the boot)—still had about 40,000 residents who spoke fluent Griko, concentrated in the villages of Calimera, Castrignano, Corigliano, Martano, Martignano, Sternatia, and Zollino. [The term “Griko” designates not only the Greek-speaking inhabitants of Salento and Calabria, but also their language. The Greek dialects spoken today are different from village to village and are interwoven with words from the Salento or Calabrian dialects, which gives them a special musical quality.] There is also a Calabrian Griko region that consists of nine villages in the nearly inaccessible mountainous region of Bovesia, including Bova Superiore, Roghudi, Galliciano, Chorio di Roghudi, and Bova Marina, and four districts in the city of Reggio Calabria, but its Greek population is considerably smaller than in Salento.

After the Second World War, complex socio-economic factors—such as the influence of radio and television, schools, and newspapers—gradually reduced the number of Griko speakers still further. Today the surviving proportion is slight, because the language is now spoken chiefly by older people, and then only in the domestic environment. In recent years, however, the Griko have developed a new awareness of their origins, history, traditions, and language, which is kept alive above all by music and the old traditional songs that have been handed down over the generations. The Italian Parliament has recognized the Griko as an ethnic and linguistic minority.

The tradition of Griko music essentially displays the stylistic, harmonic, and melodic characteristics of the folk music of southern Italy, but also features some Turkish and Arabic influences. It is possible to distinguish the following main musical forms: the *ninna nanna* (lullaby for a newborn infant such as the Christ-child), *matinata* and *serenata* (morning and evening songs for young wooers), *stornello* (for

pugnacious challenges between peasants), *morroloja* (a dirge to accompany funeral processions), *tarantella*, and *pizzica*.

The phenomenon of the *tarantella*—a form of music therapy supposed to heal spider bites—has remained present in Grecia Salentina right down to our own time. Three different forms of *tarantella* may be distinguished:

The *Pizzica tarantella*¹

Handed down in written sources since the Middle Ages, this is an individual or collective dance of healing that was regarded as the only remedy for the bite of the tarantula. The possibility that this refers to archaic rites in honor of the ancient Greek mythological figure of Arachne cannot be excluded. On June 29—the Feast of St. Paul—the sick processed in pilgrimage to the chapel of the Greek village of Galatina to dance the *tarantella* on the church square and inside the church, thus combining archaic and Christian customs.

The *Pizzica de core (della gioia)*²

This dance is essentially performed at public festivals, weddings, baptisms, and family celebrations. It was originally a fast dance for a sin-

gle couple, but is now also performed in rows of two or as a quadrille. It is intended to represent joy, love, courtship, and passion.

The *Pizzica scherma (danza dei coltelli)*³

This dance is performed on the night of August 15-16, during the celebrations of the Feast of St. Rocco at the village of Torrepaduli in the province of Lecce. It is danced by two men, who at one time carried real knives in their hands. The dance called for the best *tamburello* players, since it lasted for hours, indeed generally the whole night long. Today the knives are replaced by the fingers, with the index and middle fingers used to give the effect of a threatening weapon. The movements, gestures, and facial expressions, as well as the offensive and defensive postures, conform to a certain code of honor. This dance was used to settle disputes and problems of hierarchy in the world of gypsies and horse traders.

—© Christina Pluhar

¹ Dance of those bitten by the spider

² *Pizzica* of the heart (of joy)

³ Fencing *pizzica* (knife dance)

Traditional (*Canto greco-salentino*)

Are mou Rindineddha

Are mou rindineddha
plea talassa se guaddhi,
ce aputte ste' ce ftazzi,
m'utto kalo cero.

Vasta to petton aspro,
mavre vasta tes ale
stavri kulor de mare
ce i kuta endiu nifti.

Kaimmeno mbro sti talassa
evo se kanono;
lio ngherni, lio kalei
lio nghizzi to nero.

Ma su tipo mu lei
ja possa sse roto
lio ngherni, lio kalei
lio nghizzi to nero.

Pizzica di San Vito

Non c'era da vini non c'era da vini,
non c'era da vini e so' vinutu,
so' li sospiri tua, so' li sospiri tua,
so' li sospiri tua, m'hannu chiamatu.

Ah ueli, mu lu vecu ti vini
mu lu vecu ti nchiana,
mi ta la manu e si ni va.

Ah ueli, mu lu vecu ti vini
mu lu vecu ti nchiana,
mi ta la manu e si ni va.

Si chiù bella tu, e si chiù bella,
e si chiù bella tu ti na cirasa,
iata all'amori tua, iata all'amori tua,
iata all'amori tua quannu ti vasa.

Ah uelli uelli uellà,
la pacchianella mea
quannu chiamu ata vini.
Ah uelli uelli uellà,
la pacchianella mea
quannu chiamu ata vini.

Who knows, little swallow

Who knows, little swallow,
from where you've flown,
which seas you've crossed
to arrive with the fair weather.

You've a snowy breast,
jet-black wings,
a back that's blue as the sea,
and a long, forked tail.

I walk along the shore
and watch you
as you soar and swoop
to skim the waves.

But not a word do you say to me,
however much I ask you,
as you soar and swoop
to skim the waves.

I shouldn't have come, I shouldn't have come,
I shouldn't have come and yet I'm here.
it was your sighing, your sighing,
it was your sighing that called me here.

Ah uelli, now I see him on his way,
now I see him leaving,
he takes my hand and is on his way.

Ah uelli, now I see him on his way,
now I see him leaving,
he takes my hand and is on his way.

You are lovelier, you are lovelier,
you are lovelier than a cherry,
blessed is your love, blessed is your love,
blessed is your love when he kisses you.

Ah uelli uelli uellà,
when I call my girl
she has to come.
Ah uelli uelli uellà,
when I call my girl
she has to come.

Ti li capelli tua, ti li capelli,
 ti li capelli tua so nnamuratu,
 li vecu ti vulà, li vecu ti vulà,
 li vecu ti vulà ntallu vientu.

I've fallen in love with your hair,
 with your hair, with your hair,
 I see it fly, I see it fly,
 I see it fly in the wind.

Occhi cu occhi,
 cu deggi perdi l'occhi,
 a ci tici mali nuestro scatta lu cori.
 Occhi cu occhi,
 cu deggi perdi l'occhi,
 a ci tici mali nuestro scatta lu cori.

An eye for an eye,
 let anyone who speaks ill of us
 lose his eyes and have his heart broken.
 An eye for an eye,
 let anyone who speaks ill of us
 lose his eyes and have his heart broken.

Ti lu riturnu a di, ti lu riturnu,
 ti lu riturnu a di pi n'ata fiata,
 alla cumpagnia va, a Santu Vitu va,
 alla cumpagnia va sta sirinata.

I'll tell you again, I'll tell you,
 I'll tell you again and again,
 go to the party, go to St Vitus,
 go to the party this evening.

Ah uelli uelli uellà,
 n'ata vota statti bona,
 tu ti me no ti scurdà.
 Ah uelli uelli uellà,
 n'ata vota statti bona,
 tu ti me no ti scurdà.

Ah uelli uelli uellà,
 be well again
 but don't forget me.
 Ah uelli uelli uellà,
 be well again
 but don't forget me.

La Carpinese

Pigliate la paletta e vae pi' ffoco,
 E va' alla casa di lu 'nnamurato,
 E passa duje ore 'e juoco,
 Si mamma se n'addona 'e chiste juoco,
 Dille ca so' state falelle de foco,
 E vule di' e llà, chello che vo' la femmena fa!

Take the shovel and rekindle the fire,
 Go to your loved one
 And spend two hours in sport.
 If your mother shows anger at your sporting,
 Tell her your face is red from the fire.
 Say what you like to her, a woman does as
 she pleases!

Luce lu sole quando egrave, buono tiempo,
 Luce lu pettu tujo, donna galante,
 Mpietto li tieni duje pugnali argento.
 A chi li tocchi bella, nci fa santo,

The sun shines when the weather is fine,
 Your breasts are radiant, gentle lady,
 Your bosom conceals two silver daggers.
 He who touches them, my beauty, becomes
 a saint.

E ti li tocchi je ca so' l'amante.
 E 'mparaviso jamme certamente,
 E vule di' e lla, chello che vo' la femmena fa!

And I touch them, I who am the lover.
 No doubt we shall go to Paradise.
 Say what you like to her, a woman does as
 she pleases!

please turn page quietly

So maki sum se rodila

So maki sum se rodila (rodil jas),
so žalosti jas kje si umram.
Makite da mi gi napišete,
odozgora na grobot moj.

Kje se kačam na planina,
kje vlezam v' temni pešteri.
Očite da mi paraldisaat,
sonceto da ne go vidam.

Kje slezam dolu v' gjul bavči,
po toj mi alov katmer karanfil.
Po toj alov katmer karanfil,
po toj ran, bel bosilok.

Oriamu Pisulina

Oriamu Pisulina ce kalanta
kerumeni pu panta
ipai jelonta
kerumeni pu panta
ipai jelonta n'inella.

Emmiazzi tto ngarofeddhu sti kianta
puddhai sti primavera
ipai petonta
pu ttai sti primavera
pai petonta n'inella.

Evò se kanò ndeka kronu panta
ce ndeka kronu pai
ipai jelonta
ce ndeka kronu panta
ipai jelonta n'inella.

Tu bella ca lu tieni

Tu bella ca lu tieni lu puttu tundu
Nun sacciu ci su menne o su cutugna.
Maria ti chiammi u, ci bellu nommi
Stru nommi ti l'ha mmisu la Madonna.
Stateve citte, stateve 'nzulenzia,
Vogghiu ca vuje sintiti lu mia cantare.
Bellu è lu mare e bella la marina,
Bella è la figlia di lu marinaru.
La ni la ninina la ninena,

I was born with agonies

I was born with agonies,
I will die with griefs.
(I want) (you) to write my agonies
on my gravestone.

I will climb on a mountain,
I will get down in the dark caves.
My eyes to extinguish
not to be able to see the sun.

I will get down in the garden,
to those dewy flowers.
To that scarlet rose,
to that early white basil.

My sweet and pretty Pisulina,
you always make fun of me
and laugh at me.
You always make fun of me
and keep laughing at me.

You're like the sunflower
or a little bird of spring,
you fly away,
like a bird of spring,
you fly away.

I've been watching you for ten years,
and I've known you for eleven,
but you laugh at me.
I've been watching you for ten years,
but you just laugh at me.

My beauty of the rounded breast,
Breasts or apples, I know not which.
Your name is Mary, what a pretty name!
'Tis the name of the Madonna.
Hush, be silent,
I would like you to hear my song.
The sea is fair and fair is the shore,
And fair is the sailor's daughter
La ni la ninina la ni ninena,

Ha dettu l'amuri miu staseri vena.
 Marange e marangelle voggghiu chiantari
 Nu limoncellu pi lu béni mia
 Bella dintr'a li belle tu bella sei,
 Ca de li belle tu puorti la palma.
 Tu rondine ca rundini lu mare,
 Ferma quandu ti dicu doje parole.

Pizzicarella mia (Pizzica Tarantata)

Pizzicarella mia, pizzicarella
 lu camminatu to' la li li la
 lu camminatu to' pare ca balla

A du te pizzicau ca no te scerne?
 sutta lu giru o la li li la
 sutta lu giru giru di la sottana.

Quantu t'amau t'amau lu core miu
 mo nun tte ama chiù la li li la
 mo nun tte ama chiù se ne scerrau.

Te l'ura ca te vitti te 'mmirai
 'nu segnu fici a la li li la
 'nu segnu fici a mmienu a ll'occhi toi.

Ca quiddu foì nu segnu particolare
 cu no' te scerri a la li li la
 cu nu te scerri de l'amore toi.

Amore amore ce m'hai fattu fare
 de quindici anni a la li li la,
 de quindici anni m'hai fatto impazzire.

Pizzicarella mia, pizzicarella
 lu camminatu to' la li li la
 lu camminatu to' pare ca balla

My love told me she would come tonight.
 I shall plant oranges large and small,
 And a lemon for my love.
 You are the fairest of the fair,
 You win the prize for beauty.
 You are a swallow skimming o'er the sea.
 Stop, that I may say a few words to you...

My little scallywag

My little scallywag,
 The way you walk, la li li la,
 The way you walk is like dancing...

Where were you pinched, that you never stop?
 Beneath the band, o la li li la,
 Beneath the band of your petticoat...

Oh how my heart loved you:
 But now it loves you, la li li la,
 Now it loves you no more, it is shut.

Ever since I set eyes on you, I admired you,
 And I made a mark, a la li li la,
 I made a mark between your eyes.

And it was a special sign
 So you would not shut, a la li li la,
 So you would not shut your heart to love.

Oh love, love, what you make me do!
 For fifteen years, a la li li la,
 For fifteen years you've been driving me mad.

My little scallywag,
 The way you walk, la li li la,
 The way you walk is like dancing...

please turn page quietly

Silenzio d'amuri

T'amaju di quanny stavi dintr'a la naca,
 T'addivaj ducizza a muddichi a muddichi
 Silenzu d'amuri ca camini intr'a li vini
 Nun è pussibili staccarimi di tia.
 Nun chiangiti no albiri d'alivi
 Amuri e beni vengunu di luntanu,
 Dilizia amata mia, sciatu di l'alma mia,
 Dammi lu cori ca ti dugnu la vita.
 Vacanti senza cultura tengu lu senz'u
 Quanno na mamma si scorda a so' figliu,
 Tannu mi scordu d'amari mia.
 Vulati acidduzi iti ni ll'amata
 Cantantici mentri nc'è morte e vita

Comu tuttu lu munnu esti la campagna,
 Tu si a Riggina e ju 'u Re di Spagna.

Lu Passariellu

O re, re, lu passariello 'nta ll'avena,
 E si nun lu va' a parà
 Tutta ll'avena se magnarrà

'O riavulo, stanotte
 E mugliereme è caduta da lu liette;

'O riavulo stanotte
 La jatta s'è magnata li cunfiette.
 E si prima eremo a tre a ballà la tarantella,

Mo' simmo rimaste a dduje
 E mugliereme quant'è bella.

Santo Michele sarva ogne Christiane
 moniche, monicelle e artigiane.

O re, re, lu passariello 'nta ll'avena,
 E si nun lu va' a parà
 Tutta ll'avena se magnarrà.

I have loved you since you were in the cradle,
 I have given you tenderness morsel by morsel.
 Silence of love flowing in the veins,
 I cannot tear myself away from you.
 Weep not, ye olive trees:
 Love and tenderness have come a long way.
 My beloved joy, my soul's inspiration,
 Give me your heart, I give you my life.
 My mind is empty and devoid of color;
 Only when a mother forgets her own child
 Will I forget my love for you.
 I love you, my little one...
 Swallows, fly to my beloved
 And sing for her in life and death.
 These rustic parts are like the whole world,
 You are the queen and I am the king of Spain.

Beware the sparrow's in the oats!
 If we don't drive it away,
 It'll eat the lot!

The devil, last night
 My wife fell out of bed

The devil, last night
 The cat scoffed all the cakes
 And if we weren't three to dance the tarantella
 before,

Now we are only two,
 And my wife is the fairest.

St Michael, save all Christians
 Nuns, monks, craftsmen.

Beware, the sparrow's in the oats!
 If we don't drive it away,
 It'll eat the lot!

L'Arpeggiata was founded in 2000 by director Christina Pluhar. Its membership is comprised of a selection of today's finest soloists and the group also regularly collaborates with acclaimed singers from the Baroque and traditional music worlds. The Paris-based ensemble's aim is to revive an almost unknown repertoire by focusing its artistic work on music from the beginning of the 17th century.

Since its founding, L'Arpeggiata has enjoyed considerable popular and critical success. The group's first album, *La Villanella*, dedicated to the music of Giovanni Girolamo Kapsberger, was considered especially noteworthy, earning instant acclaim and going on to win the Premio Internazionale del Disco per la Musica Italiana. L'Arpeggiata's second CD, *Homo fugit velut umbra*, was devoted to the music of Stefano Landi, and was singled out for praise by the BBC, *Amadeus* (Italy), and *Pizzicato* (Luxembourg). *La Tarantella* and *All'Improvisato* won kudos from *France Musique*, *Opéra International*, and *Toccata* (Germany), and the group's recording of *Rappresentatione di Anima et di Corpo* by Emilio de' Cavalieri won the top prize of the Academie Charles Cros. Other albums include collaborations with The King's Singers and flamenco guitarist Pepe Habichuela. *Teatro d'Amore*, featuring music by Claudio Monteverdi with the singers Philippe Jaroussky and Nuria Rial, won the Echo Classic Prize (Germany) in 2009 as well as the Edison Classic Prize (Holland) in 2010.

More recent recordings include *Via Crucis*, with the participation of the Corsican vocal ensemble Barbara Furtuna, and Monteverdi's *Vespro della Beate Vergine*. The album *Los Pájaros Perdidos* (2012) is devoted to traditional and Baroque music of Latin America and the album *Mediterraneo* (2013) features *fado* star Mísia. *Music for a While—Improvisations on Henry Purcell*, in collaboration with countertenor Philippe Jaroussky, was released to wide acclaim in 2014.

L'Arpeggiata has appeared at music festivals in cities including London, Utrecht, Belgium, Cologne, Potsdam, Istanbul, Hong Kong, Tokyo, and New York, among my others. In 2012, the group was the first Baroque ensemble

to be granted an artistic residence at Carnegie Hall.

Christina Pluhar (*theorbo and director*) studied guitar in her home city of Graz, and lute with Toyohiko Satoh at Royal Conservatory in The Hague. She was awarded honors at the Schola Cantorum Basiliensis, where she worked with Hopkinson Smith. She then studied with Mara Galassi at the Scuola Civica di Milano. In 1992, Pluhar won first prize at the International Old Music Competition of Malmö, with the ensemble La Fenice.

Pluhar has lived in Paris since 1992, where she performs regularly as a soloist and continuo player in prestigious festivals, and with groups such as La Fenice, Concerto Soave, Accordone, Ensemble Elyma, Les Musiciens du Louvre, Ricerca, La Grande Ecurie et la Chambre du Roy, Concerto Köln, and in groups directed by René Jacobs, and Ivor Bolton. Her repertoire includes solo and continuo works from the 16th to 18th centuries for Renaissance lute, Baroque guitar, arclute, theorbo, and Baroque harp. Pluhar has conducted master classes at Graz University, and since 1999 has served as professor of Baroque harp at the Royal Conservatory in The Hague.

Throughout the 1990s, Pluhar steadily developed her performance career and in 2000 she founded L'Arpeggiata. Consisting of about 10 members, the group performs on original instruments and with some of the finest artists in Europe as members. Pluhar led L'Arpeggiata to virtually overnight success with the release of the CD *La Villanella* (a collection of Giovanni Kapsberger vocal works), issued to great acclaim the year the ensemble was founded.

Since 2007, Pluhar has led L'Arpeggiata in joint concerts with such ensembles as the Australian Brandenburg Orchestra, The King's Singers, and the vocal ensemble Barbara Furtuna. Among Pluhar's more acclaimed recordings are the albums *La Tarantella*, *All'Improvisato*, *Los Impossibles* (with The King's Singers), as well as the Virgin Classics CDs *Teatro d'Amore* (with Philippe Jaroussky and Nuria Rial), *Via Crucis* (with Barbara Furtuna), Monteverdi's *Vespro della Beata Vergine*, *Los*

Pájaros Perdidos, and *Mediterraneo* (with the fado singer Misia).

Vincenzo Capezzuto, voice

Vincenzo Capezzuto has worked both as a dancer and a singer with the Accordone Ensemble at the Mozarteum in the Salzburg Music Festival. In 2010, he was invited to perform with the European Baroque Orchestra, directed by Christina Pluhar, singing Italian traditional and Baroque songs. For several years, he has appeared as a guest vocalist with L'Arpeggiata, and he is featured on the ensemble's recordings *Via Crucis* (2010), *Los Pájaros Perdidos* (2012), *Mediterraneo* (2013, Virgin Classics), and *Music for a While* (2014, Warner). Capezzuto has toured with L'Arpeggiata to many international music festivals and venues, including the Hong Kong Festival, Carnegie Hall, and the BBC Proms in London. He also performs as guest singer with the Pomo d'Oro ensemble, interpreting Baroque Venetian music of the 18th century.

Along with Claudio Borgianni, Capezzuto created Soquadro Italiano, a musical project exploring the common interest in music, theater, and Italian production at the turn of the 16th and 17th centuries. Always looking for new experiences, he appeared in the movie *En Présence (Piedad Silenciosa)*, directed by Nino Laisné, in which he performs traditional songs from Venezuela. Capezzuto also participated on the famous recording of "Ti amo anche se non so chi sei," with the prestigious Italian singers Franco Battiato, Lucio Dalla, Massimo Ranieri, Gianni Morandi, and Roberto Ferri.

Vincenzo Capezzuto has appeared as a principal dancer with San Carlo Opera House of Naples, English National Ballet, Julio Bocca's Ballet Argentino, Michele Merola's MMcompany, and Aterballetto, performing all over the world in choreography by Mauro Bigonzetti, William Forsythe, and Ohad Naharin, among others.