



October 11–14, 2012
at Trinity-St. Paul's Centre

BELLA NAPOLI

With special guests
Vesuvius Ensemble

Alessandro Scarlatti Concerto grosso no. 5 in D Minor
1660–1725 *Allegro – Grave – Allegro – Minuet*

Improvised Fronna
Traditional (Salento, Apulia) Pizzica tarantata
Traditional (Procida, Campania) Madonna delle grazie

Leonardo Leo Concerto for cello in A Major
1694–1744 *Andantino grazioso – Allegro –
Larghetto – Allegro*

Christina Mahler, violoncello

Traditional (Apulia) Tu bella
Leonardo Vinci “Vurria addiventare suricillo”
1696–1730 from *Li zite ‘n galera*

Traditional (Campania) Lu Guarracino

INTERMISSION

Traditional (Campania)

Vulumbrella

Gian Carlo Gailò
1659–1722

Sonata for 3 violins & continuo
Largo assai–Allegro e non presto–Allegro

Traditional (Apulia)

Soni a battenti

Giovanni Battista Pergolesi
1710–1736

Sinfonia & Aria “Chi disse ca la
femmena,” from *Lo frate ‘nnamorato*

Francesco Durante
1684–1755

Concerto grosso no. 5 in A Major
Presto – Largo – Allegro

Athanasius Kircher/Anon

Tarantella medley

Traditional (Apulia)

La Pizzica dii San Vito dei Normanni

Vesuvius Ensemble

Francesco Pellegrino, tenor & chitarra battente

Marco Cera, baroque guitar & ciaramella

Lucas Harris, theorbo

with

Ben Grossman, percussion

TAFELMUSIK BAROQUE ORCHESTRA

Jeanne Lamon MUSIC DIRECTOR

VIOLIN I: Jeanne Lamon, Thomas Georgi,
Christopher Verrette, Cristina Zacharias

VIOLIN II: Julia Wedman, Patricia Ahern,
Geneviève Gilardeau

VIOLA: Patrick G. Jordan, Renate Falkner

VIOLONCELLO: Christina Mahler*, Allen Whear

DOUBLE BASS: Alison Mackay

HARPSICHORD: Charlotte Nediger

* Cello chair generously endowed by the Horst Dantz and Don Quick Fund

VESUVIUS ENSEMBLE



Vesuvius Ensemble is a new Toronto-based trio dedicated to the musical and cultural heritage from Naples and surrounding areas of southern Italy. The ensemble performs songs in dialect from the Italian countryside which have been passed on orally and in writing over centuries and finally researched and recorded in the twentieth century. The songs are accompanied by baroque continuo instruments (baroque guitars, chitarrone) in combination with rustic string, percussion, and wind instruments typical of the region (chitarra battente, colascione, tammorra, ciaramella). The

ensemble is led by tenor Francesco Pellegrino. Though a classically trained singer, Pellegrino also possesses rare first-hand experience with the traditional folk music of southern Italy, and formed Vesuvius Ensemble as a North American vehicle for its performance and preservation. Joining him are the versatile musicians oboist/guitarist Marco Cera and lutenist Lucas Harris, and the ensemble is fortunate to have the multi-talented percussionist Ben Grossman as a frequent collaborator. Vesuvius Ensemble is pleased to be performing this season at the Midland Festival, on the Ponticello series in Ottawa, at McMaster University, and at the University of Toronto.

Italian tenor **Francesco Pellegrino** has been a celebrated singer of traditional and classical Neapolitan music since his childhood. Formal studies at the Benevento Conservatory, L'Accademia di Canto Verdiano di Busseto (Parma) and L'Accademia Chigiana di Musica (Siena) led to a career on the opera stage. He sang in the chorus of Milan's Teatro alla Scala 1997–2001, and has interpreted the roles of Cavaradossi (*Tosca*), Pinkerton (*Butterfly*), Il Duca (*Rigoletto*) and Alfredo (*Traviata*). On the concert stage he has performed sacred works by Mozart, Beethoven, Rossini, Verdi and Bruckner. Francesco currently makes his home in Toronto, Canada, where he is an instructor of Italian art song in Voice Studies at the University of Toronto.

Italian oboist **Marco Cera** studied at the Padua Conservatory of Music and at the Musikhochschule der Stadt Basel. He regularly collaborates with the leading baroque orchestras in Italy and Europe, and in 2007 moved to Toronto to join Tafelmusik. Marco has been interested in ethnic music since his teenage years. Among the popular instruments he has collected and learned to play is the ciaramella, a sort of early oboe that he first heard played by Italian shepherds at Christmas. As a guitarist Marco is a member of Ensemble Polaris, Canada's premiere Arctic Fusion band.

Lucas Harris studied early music in Milan and Bremen before establishing a busy performing career as a lutenist, based first in New York and then in Toronto. He is a founding member of a handful of Toronto enterprises: the “pluck-band” called the Toronto Continuo Collective, the summer chamber music series Beaches Baroque, the Vesuvius Ensemble, and the multi-ethnic Lute Legends Ensemble. Lucas is pursuing graduate studies in conducting at the University of Toronto, and has been a guest director with Pacific Baroque Orchestra and Ohio State University Opera Program. He recently released the CD *The Bach-Weiss Sonata* with his wife, Tafelmusik violinist Geneviève Gilardeau.

Ben Grossman is a busy musician: improviser, studio musician, composer, noisemaker and audio provocateur. He works in many fields, having played on dozens of CDs, soundtracks for film and television, sound design for theatre, installations, work designed for radio transmission, and live performances spanning early medieval music to experimental electronica. With an abiding interest in pushing the limits of his instruments and pushing the boundaries of whatever venue or medium in which he works, Ben's solo CD, *Macrophone*, was released in 2007 and features a unique two-disc form for simultaneous, aleatoric playback.

TEXTS & TRANSLATIONS

Fronna

Improvised text

Pizzica Tarantata

*Addò t'ha pizzicato la tarantella
sott'a la puttarrìa di la vunnella
da se vasa nu cardillo e na palomma?
Tè preu San Paulo falla guarire
da l'avea pizzicato la tarantella.
Oj, vej-li-vuej li-voje-là,
bello è l'amore e ci lu sape fà.
Ci nun lu sape fà,
cunfidenza nun ni dà.
Ca ci ste la mamma ca ci penza.
La figghia di la massara
s'è 'mparatu le jaddinaru,
s'è 'mparatu lu pertusu
edda sotta e ju susa.
Si non ci tu ni vai
da cca quanta cose c'agghia fà.
T'agghia scascia lu cantaro
e addò diavulo a tà cacà.
Addò t'ha pizzicato pozz'esse accisa,
sott'a la puttarrìa di la cammisa.
Ci è taranta lassala ballari.
Ci è malincunia, cacciata fora.*

Where did the tarantula sting you?
Was it beneath your underskirt,
where the goldfinch and the dove kiss?
I beg you, St. Paul, to heal her,
for she's been bitten by the tarantula.
Oh, *vej-li-vuej li-voje-là*, love is beautiful
and so are those who know its ways.
And for those who don't know,
have confidence:
Mama is here and she'll take care of it!
The landlady's daughter
has learned how to garden,
she has learned the little hole:
her below and me on top.
Ah, I'll do so many things to you
if you don't leave here!
I'll break your bedpan, and then
where the devil will you do your business?
Where did he sting you,
beneath your undershirt?
If you've been bitten, then dance!
If you're melancholy, chase it away!

Madonna delle Grazie

Regina de lu cielo,
o Divina maestà,
chesta grazia ca te cerco
fammella pe' pietà.
Madonna de la grazia
ca 'mbraccio puorte grazia
a vuje vengo pe' grazia
o Maria fance grazia.
Fance grazia o Maria
comme te fece lu Pateterno
ca te fece mamma de Dio
fance grazia o Maria.
Fammella o Maria
fammella pe' carità
pe' li done ca riceviste
dalla Santissima Trinità.
Scese l'angelo da lu cielo
e te venne a salutà,
salutà venne a Maria
e nuie cantammo l'Avemmaria ...

Queen of the heavens,
oh divine majesty,
this grace I'm asking from you—
give it to me for pity's sake!
Our lady of grace
who carries grace in her arms,
I ask you for a blessing—
oh Mary, give us grace!
Give us a blessing, oh Mary,
as the eternal father did for you.
He made you the mother of God—
give us a blessing, oh Mary!
Give it to me, oh Mary,
give it to me for heaven's sake,
for the gifts you received
from the Holy Trinity.
An angel descended from heaven
and came to greet you,
he came to greet Maria
and now we sing the Ave Maria ...

Tu bella

Tu bella ca lu tieni lu pettu tundu
nun sacciu ci su menne o su cutugna.

Maria ti chiammi tu, ci bellu nommi
stu nommi ti l'ha mmisu la Madonna.

Stateve cite, statevi '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 ni ninena,
ha dettu l'amuri miu staseri vena.

Marange e marangelle vogghiu chiantari
nu limoncellu pi lu beni 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.

You, beauty, with your round bosom,
I'm not sure if they are breasts or quinces.

Your name is Mary, such a pretty name—
it was given to you by the Madonna.

Hush, be quiet—
I want you all to hear my song.

The sea and the shore are beautiful,
as is the sailor's daughter.

La ni la ninina la ni ninena,
my love told me she would come tonight.

I'll plant oranges and tangerines,
a lemon tree for my love.

You are the fairest of the fair,
the prize for beauty goes to you.

Oh swallow skimming over the sea,
stop, so I can say a couple of words to you!

Vorria addeventare sorecillo

Vorria addeventare sorecillo
pe mettere paur'a a la sia Annella,
le vorria dà 'no muorzo a lo pedillo,
e straccià la podea de la gonnella.
E po', pecc'hè so' tanto peccerillo
mme vurria abbuscà 'na moglierella
ca veco 'nzurà' 'a chisto e 'nzurà' 'a chillo
e pe' me nun ce sta 'na moglierella.
E ba',
e ste breccia, che puorte 'mpietto
tu le puorte pe mme sciaccà.

I wish I could turn into a little mouse
so as to frighten Signora Annella.
I would like to bite her little foot
and tear off the hem of her skirt.
And then, since I am just a young man,
I would like to find myself a little wife.
For I see this guy and that guy getting married,
but for me there is no little wife.
Yes, indeed,
and the jewels you have around your neck—
you wear them just to torment me.

Lu Guarracino

Lu Guarracino che jeva pe' mare
lle venne voglia de se 'nzorare:
se facette nu bello vestito
de scarede de spine pulito pulito
co na perrucca tutta 'ngrifata
de ziarelle 'mbrasciolata.
Co lo sciabò de scolla e puzine
de ponta angrese fine fine.

The *Guarracino* [damsel] faring through the sea
was taken by the wish of getting married.
He made himself a beautiful suit
of scale and fish bone nice and clean
with a wig all entwined
with rolled up ribbons,
with jabot, neck and cuffs
of fine English embroidery.

Ddoje belle cateniglie
de premmonne de conchiglie,
no cappiello aggallonato
de codarino d'aluzzo salato
tutto posema e steratiello,
jeva facenno lo sbafantiello,
gerava da ccà e da llà
la 'nnammorata pe' se trovà.

Two fine chains
of seashell lungs,
a hat, ornamented
with salted pike tails.
All primped and tarted up
he went, showing off,
cruising here and there
looking for a sweetheart.

La sardella allo barcone
steva sonanno lo calascione,
e a suono de trommetta
jeva cantanno st'arietta:
"E llarè lo mare e lena
e la figlia d'a si' Lena
ha lassato lo 'nnammorato
pecc'hè niente l'ha rialato."

The sardine on her balcony
was playing the colascione
and with a trumpeting sound
was singing this song:
"E llarè lo mare e lena
and the daughter of signora Lena
left her suitor
for he's not given her any sort of gift."

Lo Guarracinop 'nche la guardaje
de la sardella s'annammaraje,
se ne jette da na vavosa
la achiù vecchia maleziosa,
l'ebbe bona rialata

The *Guarracino* looked at
the sardine and fell right in love.
He went to a *vavosa* [another kind of fish],
the oldest and shrewdest,
and gave her a nice bribe

pe' mannarle la 'mmasciata,
la vavosa pisse pisse
chiatto e tunno 'nce li disse.

Si aje voglia de t'alloca
tanta smorfie non aje da fa,
fora le zeze e fora de scuorno
anema a e core e faccia de cuorno.
Ciò sentenno la si' sardella
s'affacciaje a la fenestella
fece n'uocchio a zennariello
a lo speruto 'nmammuratiello.

Ma la patella che steva de posta
la chiammaje faccia tosta,
senza parola, male nata,
ch'avea 'nchiantato l'alletterato
primmo e antico 'nmammurato,
de carrera da chisto jette,
e ogne cosa le dicette.

Quando lo 'ntise lo poveriello,
se lo pigliaje farfariello,
jette a la casa, s'armaje a rasulose
carrecaje comm' a nu mulo
de scoppette e de spingarde,
povere, palle, stoppa e scarde,
quattro pistole e tre bajonette
dint' a la sacca se metteste.

'Ncoppa a li spalle sittanta pistune,
ottanta bomme e novanta cannone,
e comm' a guappo pallarino
jeva trovanono lo Guarracino,
la disgrazia a chisto portaje
che 'nmiezo a la chiazza te lo 'ncontraje
se l'afferra p' o cravattino
po' lle dice "ah malandrino!

tu mme lieve la 'nmammorata
e pigliatella sta mazziata"
Tuffete taffete a miliunelle
deva pacchere e secazzune,
schiaffe, ponie e perepese,
scoppolune, fecosse e connesse,
scerevecchiune e sicutenmosse
e l'ammacca osse e pilosse.

to deliver his message.
The vavosa psst psst
told her loud and clear:

"If you wish to find a husband
you mustn't be so surly.
Stop all this coyness and bashfulness:
tough spirit, heart and face!"
Hearing this, the sardine
showed herself at the window
and made eyes
at her timid suitor.

But the watchful limpet nearby
then called her shameless,
a betrayer and scoundrel,
for she had left the little tuna fish,
her first and former suitor.
The limpet rushed to him
and told him everything.

When the poor thing heard this story,
the devil made him go berserk.
He rushed home and armed himself up to his ears:
he loaded himself like a mule
with guns and muskets,
gunpowder, balls, hemp and flint;
four pistols and three bayonets
he put in his pocket.

Upon his shoulders he had 70 guns,
80 bombs and 90 cannons,
and like a brave paladin
went looking for the Guarracino.
Bad luck would have it that
he met him in the middle of the square:
he grabbed him by his little necktie
and said to him, "You scoundrel!

So, you're taking my beloved away from me?
Then take this beating!"
He hit him with millions of blows:
slaps and punches,
smacks, wallops, and thwacks,
beatings, trouncings, thumps to the neck,
cuffs and shouts,
bruising his bones and cartilage.

Venimmoncenne ch' a lo rommore
pariente e amice ascettera fore,
chi co' mazze, cortielle e cortelle,
chi co' spate spatune e spatelle,
chiste co' barre, chille co' spite,
chi co' ammenole e chi co' antrite,
chi co' tenaglie e chi co' martielle,
chi co' torrone e sosamielle.

Patre, figlie, marite e mogliere
s'azzuffajeno comm' a fere.
A meliune correvano a strisce
de sto partito e de chille li pisce.
Che bediste de sarde e d'alose!
de palaje e raje petrose!
Sarache, dientece ed achiate,
saurme, tunne e alletterate!

Capitune saure e anguille,
pisce gruosse e piccerille,
d'ogne ceto e nazione,
tantille, tante, cchiù tante e tantone!
Quanta botte, mamma mia!
Che se देंvano, arrassosia!
A centenare le barrate!
A meliune le petrate!

Ma de cantà so già stracquato,
e me manca mò lo sciato,
sicchè dateme licenzia,
graziosa e bella audienza,
'nfi che sorchio na meza de seje,
co' salute de luje e de leje,
ca se secca lu cannarone
sbacantànnose lo premmone.

Fatte molla e no cchiù ddura
mò ca si' formosa e bella
ca ogne fica vulumbrella
a 'sto tiempo s'ammatura.

Fatte doce e no cchiù amara
nun te fatenere acerba
e non esser tanto brava
fatte umile e no superba.

Then it happened that upon hearing this noise
relatives and friends came out,
some with clubs and knives
some with daggers, some with swords,
some with bars, some with spears,
some with almonds and others with hazelnuts,
some with pliers and others with hammers,
some with nougats and others with sesame sweets.

Fathers, daughters, husbands, and wives
fighting like wild beasts!
By the millions raced bands of fish
from the one or the other mob.
You should have seen all those sardines and shads!
How many soles and thornback rays!
Bass, snappers, sea breams,
mackerels, big and little tuna fish!

Giant eels, horse-mackerels, sea snakes,
small and large fish
of every class and nation
from the smallest to the most gigantic!
How many blows, mamma mia,
they gave one another—heaven help us!
Stick knocks by the hundred!
Stone bashing by the million!

But now I am tired of singing
and I'm getting short of breath,
So please give me leave,
gracious and handsome audience
So that I can slosh down a measure
to her and his health,
for the throat gets dry
as the lungs get empty!

Vulumbrella

Now let your hardness be softened,
now when you are so young and beautiful,
for every honey fig
ripens during this season.

Be sweet and no longer tart,
don't let yourself be picked while you're still bitter,
and don't be too greedy—
be humble and not proud.

Mò ca è verde la toja erba
e lu munno renovella
ca ogne fica vulumbrella
a 'sto tiempo s'ammatura.

Mò ca s'è 'mmeza amullata
e tra fionne fai la guerra
nun aspettare ca si' seccata
e che cade in chiana terra.

Fa' ca' ppo' da te se sferra
ca si' tosta fredda e bella
ca ogne fica vulumbrella
a 'sto tiempo s'ammatura.

While you are still maturing,
let the world remember that
every honey fig
ripens during this season.

Now that you are ripe
and ready for life among the leaves
don't wait, or you'll dry up
and fall to the soft earth.

Let all of the cold and distant hardness
leave you now,
for every honey fig
ripens during this season.

Soni a battenti

... a battenti
Sona chitarra mia
soni a battenti.
Li colpi giusti
lu sunatore ti dà.

... a battenti [= 'in a percussive fashion']
My guitar plays,
plays a *battenti* –
the player gives you
just the right kind of strumming.

Ruspiti da lu sonnu
no cchiù dormire
ca non ci dormi quannu
ce avimmu amari.

Wake up from your slumber,
don't sleep anymore!
You cannot sleep
when you must love instead.

Nu lettu di viole
ci lu faciti.
Li materazzi e li
cuscini di seta.
Li lenzoli sono
arrecamati.

A bed of violets
you'll make for it,
mattresses and
silk pillows;
the sheets are
embroidered.

Li cuperti soni
di vasilicoj.
L'occhio toi belli
so li fronni d'arburelli
e l'occhi toi vivaci
so li fronni di vammacia.

The blankets are
made of basil;
Your beautiful eyes
are like the leaves on little trees,
and your vivacious eyes
are like balls of cotton.

Rapilu, bella, ca t'avi da parlà
t'ava dicere duje paroli
tienele a mente non li scurdà.

Open them, my beautiful one, for I must speak
to you, I must tell you a couple of words:
keep them in your mind and do not forget
them!

Chi disse ca la femmena

Chi disse ca la femmena
sa cchiù de Farfariello
disse la veretà.

Whoever says that women
are smarter than the devil
is telling the truth.

Una te fa la nzémprece
ed è malzeosa.
Nautra fa la schefosa
e bo' lo maretiello
chi cchillo tene 'n core
e a chisto fegne ammore;
e lo sta a reppassa'.
Nce sta quaccuna po'
che a nullo vole bene,
e cciento 'n frisco tene
schitto pe scorcoglia'.
E tant'aute mmalizie
chi maie le ppo' conta'?

One pretends to be simple
but then becomes evil.
another acts all fussy,
wanting a young man,
holds him close to her heart,
and then she pretends to love him
and constantly flirts with him.
And yet another one
who loves nobody at all
yet keeps a hundred close by,
though she is always ready to abandon them.
And so many other evils
that nobody could recount them all.

Chi disse ca la femmena ...

Whoever says that women ...

La Pizzica di San Vito

Non c'era da venì e so' venuto
so li sospiri tua m'hanno chiamato.
Ahi, core de zuccaru e limone,
t'agghia dà nu vasu a mocca
m'agghia zuccherà la vocca.

I should not have come here, but I'm here now,
I know that your sighs have called me.
Ah, heart of sugar but also of lemon,
I must kiss you
in order to sweeten my mouth.

E si chiu bella tu de na cirasa
iata a l'amore tua quannu te vasa.
Ah, uelli uelli uellà,
tu bedda di stu cori
tu di me non ti scurdà.

You are lovelier than a cherry;
blessed be your love when I kiss you.
Ah, uelli uelli uellà,
beauty, you won't forget
about this heart of mine.

Di li capelli tua so 'nnamurato,
li veco di vulà d'intra lu viento.
Ah, uelli uelli uellà

I'm in love with your hair,
I see it flying in the wind.
Ah, uelli uelli uellà

E vulia cu te la dau lu core miu
no me nde curu ca io senza vau
na na na na na na na
beddhu l'amore e ci lu sape fa.

And I would like to give you my heart,
I don't care if I have to leave without it.
Na na na na na na na,
love is beautiful and so are those who know its ways.

Translations prepared by Lucas Harris with generous help from Guillaume Bernardi,
Nancy Canepa, Ivo Magherini, and Francesco Pellegrino.

PROGRAMME NOTES

by Lucas Harris

The Singing City of Naples

The singing siren Parthenope has long been an important symbol of Naples, a city which some considered the musical capital of Europe during the baroque era. In the mythology of the ancient Greeks who founded the city, Parthenope died of a broken heart after failing to enchant Ulysses with her song. She threw herself into the sea, and her body washed up on the shore where the city now stands. Since then, the Bay of Naples has been known as a safe harbour to anybody who comes ashore there, especially if they have fallen victim to misfortune.

Misfortune was something that the people of Naples in the sixteenth and seventeenth centuries knew about. The city was an important strategic point in wars waged by European powers, and was under the control first of the Spanish Hapsburgs, then the Austrian Hapsburgs (1707–1734), then the Spanish Bourbons. The city was attacked several times by the French. Frequent famine and political unrest led to the Masaniello uprising of 1647 and other riots. Add to this the natural calamities which befell the city: after 131 years of dormancy, Mount Vesuvius had a colossal eruption in 1631, and continued to have other severe eruptions in 1660, 1682, 1694, 1698, 1707, and 1737. Massive earthquakes also shook the city at regular intervals. But perhaps the worst calamity of all was a devastating outbreak of the plague in 1656 that reduced Naples's population from about 360,000 to 160,000.

In spite of all these disasters, Naples was experiencing a sort of “Golden Age” in her history. She had become the second-largest urban center in Europe (next to Paris), and she was an important and well-defended port of the Spanish Empire. A construction boom was putting up new churches, a new Royal Palace, public buildings, public theatres, and opera houses, in addition to beautiful villas for the Spanish viceroys. Naples was seen as an important cultural center, and Neapolitans were making important contributions in the fields of art, literature, philosophy, theatre, and of course, music.

A large part of Naples's reputation for excellence in music was the presence of her four conservatories: **S. Maria** di Loreto, **S. Onofrio** a Capuana, Pietà dei Turchini, and Poveri di Gesù Christo. The music pupils in these former orphanages did not enjoy ideal conditions: they were always cramped for rehearsal/practice space, and were sometimes cold and even hungry. Yet these conservatories offered a complete education in music with Naples's best musicians, and so they attracted students from all over Italy. Unlike the young women from Vivaldi's Pietà in Venice, whose music-making was usually confined to the orphanage, the boys of the Naples conservatories

frequently put on their coloured uniforms and participated in musical events in Naples's festivals and churches. In doing this they gained professional experience and also generated income for the schools. The castrati brought in the most revenue, and so they were given better housing, food, and instruction than the other pupils.

In the context of a concert it is impossible to do more than scratch the surface of the complete breadth of Naples's musical activity. (One huge category of music we're not able to represent well with our forces is the glorious sacred music written for Naples's churches, which numbered more than 500.) The goal of our programme is to juxtapose art music with folk music, and to explore a few points where they intersected at the time, and where they can be “coaxed into” a point of intersection today, for example in our string orchestrations of some of the folk songs.

It should be made clear that not all the music is from the actual city of Naples: the folk songs presented by the Vesuvius Ensemble come from various zones within the southern Italian regions of Campania and Apulia, most of them probably dating from the baroque period or earlier. The songs were passed down orally for centuries and finally documented by researchers such as Alan Lomax and Diego Carpitelli in the years following World War II, just as television and mass media were beginning to erode local traditions and dialects. One of the repertoire's most important champions was Roberto De Simone, the pianist-composer-musicologist-stage director who formed an ensemble called *Nuova Compagnia di Canto Popolare*. NCCP was active in the 1970s, releasing many vinyl recordings that helped a generation of southern Italians to rediscover their musical roots.

The Vesuvius Ensemble uses a handful of rustic instruments that are still typical of the southern regions today, though not commonly seen on concert stages:

Chitarra battente: a rustic adaptation of the baroque guitar originating in the eighteenth century. Rather than gut strings and frets, it is strung with metal strings and fitted with fixed metal frets.

Mandolino: the Neapolitan type of mandolin, tuned like a violin with double-strung courses of metal strings. On both this instrument and the chitarra battente, the metal strings are stretched over a movable bridge which sits upon a canted soundboard.

Ciaramella: a type of traditional Italian shawm (early oboe), closely related to the zampogne (Italian bagpipes).

Colascione: a long-necked lute having two or three courses of strings and played with a plectrum, commonly pictured with *commedia dell'arte* characters such as Pulcinella. This performance substitutes a very close cousin, the Turkish saz.

Tammorra: a large frame drum, often with cymbals attached to the sides.

Tamburello: a type of tambourine, also with cymbals, but smaller than the tammorra.

One of the most important themes in this folk repertoire is music used for ritual. The *fronna* is a sort of improvised vocal lament which is performed *a cappella* and is related to traditional funeral laments from rural areas. “*Maria delle Grazie*” points to the intense devotion to the Virgin found in Campania. Each year on the island of Procida, this song is sung one hundred times on August 15th in an exuberant crescendo of mystical devotion. The many Southern festivals and rituals devoted to Mary may actually represent a Christian reworking of pagan practices: the ancient Greek peoples who colonized the area known as Magna Græcia worshipped the fertility goddess Demeter with similar rites. This would seem to explain the annual festivals during the harvest months in which no less than seven different Madonnas are worshipped, each one connected with the peasants of a particular region.

The connection between the Virgin and fertility may relate to another theme in the folk song texts: comparing the attributes of beautiful women to things which grow from the soil, especially fruit. We come across this first with the quinces in “*Tu bella*” and again with the cotton balls in “*Soni a battenti*.” “*Vulumbrella*” is the most striking example, where the ancient association of the fig with female genitalia is all but spelled out. This music comes from a farming culture, so we shouldn’t be surprised to see frequent allusions to things which are reaped from the soil.

Another important theme in the folk songs is *tarantismo*. Medical treatises from the fourteenth century onward describe this common disease which resulted in a sort of hysteria. Both the tarantella dance and the tarantula spider take their name from the town of Taranto in Apulia, and thus was born a popular legend that *tarantismo* was caused by the spider’s mildly toxic bite, an association that still remains after many attempts to discredit it. The basic idea of *tarantismo* is that dancing is the only way to release the toxins from a bite and cure the disease. *Tarantismo* is about more than just dancing, though, and can better be described as a sacred purification rite. A bite victim has an imbalance of bodily humours which must be re-equilibrated through music, dance, and colour therapy. The musicians act as healers and are specialists in finding the right rhythm, melody, instruments, and colours which will remedy a particular illness. There can be dozens of musicians involved, and this sort of music therapy can continue nearly uninterrupted for several days.

Tarantellas from this period are not always the clichéd melodies in triple meter which we associate with the term today. The first person to write down tarantella melodies (starting in about 1641) was Athanasius Kircher, a German Jesuit who spent most of his life in Rome and published a series of treatises on a variety

of subjects, including *tarantismo*. His melodies are actually in duple meter, and are accompanied by ostinato basses similar to those which accompany the folk songs. You will hear them in our “Tarantella Medley” (thickened with our own orchestrations) in alternation with some of the more expected triple-meter tunes taken from a later medical treatise, Francisco Xavier Cid’s *Tarantismo observado en España* (Madrid, 1787).

Several of our programme’s folk songs fall into the category of tarantella. The *pizzica* is a type of tarantella (*la pizzica* means ‘the bite’) which originated in Salento and spread to the rest of Apulia and beyond. It is often performed by a pair of dancers and accompanied using a unique playing technique on the tamburello. The words of the *Pizzica Tarantata* demonstrate the earthiness that is typical of dialect songs and literature. The song refers to the feast day of St. Paul (June 28) when, in the town of Galatino, the sick come together from surrounding areas to plead for assistance and then dance together in the church or in the adjacent piazza. The “*Pizzica di San Vito dei Normanni*” is another traditional song/dance from the Salento area, whereas “*Lu Guarracino*” is a Neapolitan-style tarantella. This ballad tells the hilarious story of an unlucky fish that gets caught in a love triangle which then sets off a huge “family feud” under the sea.

The first of the composers on the **classical** side of the evening’s music is **Alessandro Scarlatti**. Although Scarlatti began his career as a Roman composer, he was called to Naples in 1683 to arrange and compose operas for the Teatro **S Bartolomeo**, in which the viceroy had a controlling interest. Under Scarlatti’s influence, the opera scene in Naples began to rival even that of Venice by 1700. It was not until later in his life that Scarlatti developed a serious interest in instrumental music. One of the instrumental forms to which he chose to contribute was the concerto grosso, a genre associated with the lower half of Italy and especially with Arcangelo Corelli in Rome. The resolute fugue subject that opens our concert immediately communicates the way in which Scarlatti took the genre to a new level of contrapuntal sophistication. The concerto comes from a collection published in London by Benjamin Cooke in about 1740 (fifteen years after Scarlatti’s death), a testament to the fame that the Scarlatti family of musicians was developing even outside Italy.

Leonardo Leo was possibly a student of Scarlatti, and enjoyed a long and successful career on the Neapolitan scene, enjoying a series of prestigious posts and commissions. Although the solo concerto was a genre more associated at this time with Vivaldi in Venice, Leo produced six exceptional concertos for solo cello, written for Domenico Marzio Carafa, the Duke of Maddaloni and an amateur cellist.

The abilities of the Neapolitan composer **Francesco Durante** were more suited to

sacred vocal music than to opera. There developed something of a rivalry between Leo and Durante. This clash seems to have originated from a theoretical argument about whether the perfect fourth should be considered a consonant or dissonant interval. This was not a life-threatening issue, to be sure! And yet, each of the two composers came to have a camp of supporters: those favouring Leo were called the *leisti*, and were supporters of Leo's cerebral, quasi-scientific approach to composition which privileged learned counterpoint. Those favouring Durante, called the *durantisti*, favoured that composer's more intuitive approach, embracing melodic and harmonic simplicity. Durante's Concerto grosso no. 5 shows this latter tendency well in its bouncy outer movements and tuneful slow movement.

It is a great treat for us to present one of only two surviving compositions by the little-known **Gian Carlo Cailò**. He was a violinist who followed Scarlatti from Rome to Naples, working with him at the Teatro S Bartolomeo and at the royal chapel. He became a very influential violin teacher in the Neapolitan scene, holding positions at two of the conservatories. The sonata for three violins gives us just a small taste of Cailò's style, though in hearing it we might permit ourselves to say that he found a happy medium between the *leisti* and the *durantisti*. His melody and harmony are very intuitive, yet a fugue used as the sonata's centerpiece shows his capable hand in counterpoint.

As the Neapolitan opera scene developed, comic characters who sang in **Neapolitan dialect** began to appear. Neapolitan dialect already had a presence in spoken theatre and *commedia dell'arte* troupes. It was even used in art music since the sixteenth century, particularly in the villanella, a type of strophic part-song which imitated or borrowed from popular folk music. By the first decade of the eighteenth century, we see the arrival of the *commedia ppe mmuseca*—opera written in Neapolitan throughout. An important one of these was set by **Leonardo Vinci**, one of the first Neapolitan composers to have a career outside Naples, receiving opera commissions from Rome, Venice, Parma, and London. (Vinci did not live to see the full extent of his influence and success, for he died young amidst rumours of being poisoned after involvement in an illicit love affair). Vinci's *Li zite 'ngalera* ("The Lovers in the Galley," libretto by Bernardo Saddumene) had its debut during carnival in 1722 at the Teatro dei Fiorentini, a public prose theatre which became a home for comic opera after 1681. The action takes place in and outside a barber shop, a perfect setting for a saucy depiction of peasant life. The opera begins not with an overture but rather with "*Vorria addeventare suricillo*," a folk song delivered by the barber's servant boy Ciccariello. Between vocal phrases, the orchestra interjects a unison bass line which imitates the accompaniment of the colascione.

One of Vinci's students was **Giovanni Battista Pergolesi**, who is credited with spreading the Neapolitan comic opera style throughout the rest of Europe. The

most famous example is his comic intermezzo *La serva padrona*, whose performance in Paris set off a long debate known as the Querelle des Bouffons. Pergolesi's first *commedia musicale* was **Lo frate 'nnamorato** ("The Brother in Love," libretto by G.A. Federico), which also made its debut in the Teatro dei Fiorentini in 1732 (Pergolesi was only 22). It was a smash success, and when it was revived in 1748 at the Teatro Nuovo, it was said that the work had been sung in the streets for the previous twenty years. The aria "*Chi disse ca la femmena*," though sung by the maid Vannella, is "part of the popular repertory of every singer from Naples, whether male or female," according to Francesco Pellegrino. It begins as an expressive siciliana which is interrupted by faster sections, the tempo changes depicting the unpredictability of women. The opera's overture is in three parts: the outer sections are in a comic D-major *Allegro spiritoso*, framing a middle section which presents a melodramatic lament in a lovesick G minor.

Scarlatti's arrival in Naples can be said to have triggered a series of related events: a growing opera scene caused the opening of new public theatres and the development of comic opera, which was influenced by folk music and shaped by the introduction of Neapolitan dialect. These comic operas needed a lighter, more melodic style of composition, and this resulted in what some have called the "Neapolitan style." It seems that the *durantisti* were the winners. This new "natural" or *galant* style of composition is something we hear in the work of so many Neapolitan composers, including Vinci, Pergolesi, Porpora, Hasse, Durante, and even Leo. It was this new emphasis on melodic simplicity which would influence the whole European music scene and ultimately become a central aspect of the classical style.

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