Il Suono dell'Acqua e della Terra

De Klank van Water en Aarde / The Sound of Water and Earth

Vocals & performance	Carla Regina
Musical direction	Jeroen Sarphati
Arrangements & compositions	Gabriele Cavallo

MUSICIANS

Viola	Kardelen Buruk
Clarinet, bass clarinet	Giuseppe Sapienza
Flute, recorder	Valeria Arcidiacono Alepuz
Cello	Gabriel Rodero
Acoustic guitar, chitarra battente, bouzouki	Federico Lanzo
Percussion	Nando Russo
Shruti box, electronics	Gabriele Cavallo

DIRECTION & DRAMATURGY

Concept, script & direction	Carla Regina
Dramaturgy & research	Satine Ogandzhanyan
Introductions	Claartje America
Final direction	Jimmy Plooij

SCENOGRAPHY, VISUALS & COSTUMES

Scenography	Greta Calvo
Artworks	Michela Mazzeo
Visuals	Andrea De Angelis
Costumes	Greta Calvo / Sandra Natalizio / Pina Persia
Lighting design	Kaylian Meulendijks

TECHNICAL PRODUCTION

Sound	Michael Biggelaar / Estaloca Productions
Surtitles	Matthias Konecny
Production management	Floor Visser

PROGRAMME & COMMUNICATIONS

PR & promotion	Maria Luigia D'Angelo
Programme	Satine Ogandzhanyan
Web design	Michela Bianco / Alice in Design

A PRODUCTION BY

Stichting Voice, Actually!

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Synopsis

Act I

Act I tells the story of Puglia through music, memory and migration. Over the centuries, people of different cultures (Arabs, Jews, Greeks, Albanians, French, Spanish) crossed the region or made it their home. Their languages and traditions left traces that are still part of Puglian culture.

The act moves between historical events and characters' memories. We see Lule, a young Albanian crossing the Adriatic to Southern Italy. This story evokes the migrations that gave rise to the Arbëresh community. The final part focuses on tarantism, a traditional ritual in which music and dance were used as a therapy to cure a spider bite (taranta), understood both literally and symbolically.

Act II

Act II moves from the history of the region to the image of a Puglian woman. Through different female voices and characters, it explores subjects of love, family, loss, and resistance.

The peasant matriarch Lucia remembers life in the countryside, with all its hardships and joys. Other figures follow, including Margheritella - a masciara (a folk healer) who is both respected and feared. She shares the story of the miracle of Bitonto: according to local tradition, after the Battle of Bitonto in 1734, the Virgin Mary appeared to the Spanish commander Montemar and prevented the sack of the city.

Chengetelle and the Vacandina are common girls drawn from Puglian folklore. They both negotiate desire, reputation, and social expectations, but each in their own way.

Voices of the Performance

Lule
: a young Albanian crossing the Adriatic

Michelina
: a tarantata

Lucia
: a Puglian matriarch based on folk singer Lucia Assunta De Pascalis (1924-2015)

Margheritella
: a masciara (folk healer)

Chengetelle & Vacandina
: female figures drawn from Puglian folk songs

Nota di Carla

Questo progetto, partito dalla mia attrazione per il canto senza barriere di stile e genere, per le storie che illuminano la grandezza dello spirito umano (in particolare quello femminile) e soprattutto dall'infinito e imperituro amore che ho per la mia terra, la Puglia, si è rivelato molto più di un progetto di teatro musicale.

Si è trasformato in un viaggio artistico e umano di dimensioni epiche, dove musica, storie, leggende, bagaglio personale, dna e una dolorosa crescita personale si sono intrecciate aggiungendo un nuovo tassello a questo mosaico chiamato vita, rendendomi, spero, migliore come artista e soprattutto, come essere umano.

Sono tanti i compagni di viaggio che hanno camminato con me per questa strada lunga due anni.
Grazie a *Voice, Actually!,* che mi permette di creare quello che ho nel cuore.

Grazie a tutto il cast, crew e team *del Suono*, artisti, tecnici, web e marketing, guida all'ascolto, produzione: ho amato ogni minuto della nostra strada insieme.

Grazie ai partners istituzionali (in particolare l'Istituto di Cultura di Amsterdam e la direttrice Veronica Manson), ai fondi, agli sponsors.

Grazie a Paola Cordone, Direttrice dell'Istituto di Cultura di Amsterdam nel 2022, per aver creduto per prima nel progetto.

Grazie a Sandro Cappelletto, Aspasia Nasopoulou, Sophie Jitta, Gary Feingold, Marjolein van Roon, Said Sahli, Giorgia Santoro, Simona Monizza, Rocco Chiammarulo, Albana Shala e tanti altri, per avermi indicato, ognuno nel modo in cui poteva, le direzioni da prendere per ogni singola tappa di questo viaggio.

A Gabriella Bassi, Heriana Kola e Gabriella Sacco, partners lavorative solide ed efficienti, ma soprattutto compagne presenti, affettuose e sincere.

A Fabio Chiriatti per avermi aperto l'Archivio Chiriatti, e per le storie che mi ha raccontato, fonte enorme di ispirazione.

A Michele Muschitiello, per aver condiviso con me il suo magnifico archivio e il suo enorme amore per il mio paese, Bitonto.

A Massimiliano Morabito per il materiale originale musicale, le fonti di archivio e per l'infinita conoscenza della materia; per il tempo dedicatomi, la pazienza nel rispondere alle domande più strampalate di una "classica" infiltratasi nel mondo della musica folk; per l'incessante missione di tramandare il patrimonio orale della nostra Puglia ai posteri.

Alla mia famiglia che vive con un unicorno e non si chiede cosa farne.

Ai miei amici più cari, per l'immensa pazienza e l'affetto incondizionato.

A Satine Ogandzhanyan, Virgilio del mio Dante: senza il suo spirito critico, vigile, compassionevole e al servizio dell'arte, non sarei qui.

A Melpignano, Martano, Sternatia, tutti questi piccoli Macondo che mi hanno rubato l'anima e hanno illuminato il mio canto.

Grazie.

Infine.
Il Suono dell'Acqua e della Terra nasce ed esiste grazie a due persone: una ne è la mente, l'altra il cuore.

Per Cathy Berberian, esempio e modello: una cantante lirica può cantare *Carmen*, Beatles, o Folksongs con la stessa cura e lo stesso amore e questo ho sempre voluto fare, grazie a te.

Per mio padre, esule triste lontano dalla sua terra, schiacciato tra la dolcezza del passato e la tragedia del presente, annegato con i suoi demoni nel male di vivere; che tu possa, dovunque tu sia, aver trovato la pace. Ti immagino sorridere mentre guardi tua figlia ballare a piedi nudi, sotto la luna piena, in mezzo a quegli ulivi di cui avevi tanta nostalgia e sento, finalmente, che *"nu c'è ferita ca nu pò sanare"* (cit).

A Note from Carla

This project took root in a lifelong fascination with vocal expression that transcends the boundaries of style and genre. It was sparked by a desire to tell stories that illuminate the grandeur of the human spirit (most notably the strength of the female spirit) and, above all, by my enduring devotion to my homeland, Puglia.
Yet, what began as a music project soon evolved into something much greater.

It became an artistic and personal odyssey of profound proportions. One in which music, stories, legends, personal history, DNA, and the bittersweet pains of personal growth became inextricably intertwined. Together, they placed a vital new piece into the mosaic of life, reshaping me into a more complete artist and better human being.
I have not walked this path alone. Many extraordinary fellow travellers have guided and sustained me throughout this two-year journey.

My deepest gratitude goes to *Voice, Actually!* for granting me the creative freedom to bring what I carry in my heart to life. I am deeply thankful to the exceptional cast, crew, and team of Il Suono—artists, technicians, web and marketing teams, lecturers, and production staff—for every shared moment of this journey. Thank you also to our institutional partners, funders, and sponsors, especially the Italian Cultural Institute in Amsterdam and its Director, Veronica Manson.

To Paola Cordone, Director of the Institute in 2022, for being the first to believe in this project.

To Sandro Cappelletto, Aspasia Nasopoulou, Sophie Jitta, Gary Feingold, Marjolein van Roon, Said Sahli, Giorgia Santoro, Simona Monizza, Rocco Chiammarulo, Albana Shala, and the many others who walked beside me: thank you for illuminating my path and guiding my steps through every phase of this creative pilgrimage.

To Gabriella Bassi, Heriana Kola and Gabriella Sacco, my steadfast and efficient work partners, who have proven to be affectionate and sincere companions.

To Fabio Chiriatti, for graciously opening the Chiriatti Archive to me and sharing the rich stories that became an extraordinary source of inspiration.

To Michele Muschitiello, for his immense generosity in sharing his magnificent archive and for his profound love for our shared hometown, Bitonto.

To Massimiliano Morabito, for his invaluable archival discoveries, original musical materials, and his boundless knowledge. Thank you for your time, your patience in answering the unorthodox questions of a classical musician venturing into the realm of folk music, and for your tireless devotion to preserving the oral heritage of Puglia for future generations.

To my family, who lovingly coexist with a unicorn like me and never once question what on earth they are supposed to do with it.

To my dearest friends, for their boundless patience and unconditional love.

To Satine Ogandzhanyan, the Virgil to my Dante: without your watchful, critical eye and compassionate spirit—always fiercely devoted to the service of art—I simply would not be here today.

To Melpignano, Martano, and Sternatia—those enchanting, vibrant little Macondos that captured my soul and breathed light into my singing.

And finally.
Il Suono dell'Acqua e della Terra was born, and continues to thrive, because of two foundational spirits: one its mind; the other, its heart.

For Cathy Berberian, my guiding light: you proved that an opera singer can interpret *Carmen*, the Beatles, or traditional folk melodies with the same reverence, devotion and love. That's all I wanted to do, thanks to you.

Thank you.

For my father, a melancholic exile far from his native soil, suspended between the sweetness of memory and the sorrow of the present, drowning with his own demons in the pain of living: wherever you are, may you finally have found peace.
I imagine you smiling now, watching your daughter dance barefoot beneath the full moon, among the olive trees you missed so deeply. And at long last, I can feel it: *"nu c'è ferita ca nu pò sanare"*—there is no wound that cannot heal.

Context & Glossary

Arbëreshë
The historic Albanian-speaking communities of southern Italy and the language variety they speak.

Bari
Capital of present-day Puglia; between roughly 847 and 871, the center of a Muslim emirate.

Bitonto
Town near Bari and site of the Battle of Bitonto in 1734. Local tradition connects the battle with an apparition of the Virgin, who is said to have protected the city from destruction.

Griko
A Greek-Italian variety traditionally spoken in parts of southern Italy, particularly Salento and Calabria.

Lucera / Lūshīra
Town in northern Puglia where Frederick II established a large Muslim community.

Magna Grecia (“Greater Greece”)
Name traditionally given to the Greek colonies established in southern Italy in the eighth century. In popular memory it connects to the ancient roots of Greek presence in the Italian south.

Morea
A historical name for the Peloponnese. It became a center of migration for the Albanian-speaking population before some travelled across the Adriatic to southern Italy. In the performance, Morea functions as a “homeland left behind.”

Tarantism
A ritual historically associated with Puglia. People, often women, who were believed to have been bitten by a spider, performed musical and dance rituals intended to bring relief.

Historical Figures

Cathy Berberian (1925-1983) and Luciano Berio (1925-2003)
American mezzo-soprano of Armenian origin Cathy Berberian was one of the most innovative singers of the twentieth century, while Italian composer Luciano Berio was a leading figure of the musical avant-garde. Married from 1950 to 1964, their artistic collaboration profoundly influenced both careers. Folk Songs (1964) was Berio’s musical present to his then-wife.

Khalfun
First ruler of the Muslim Emirate of Bari (reigned 847-851). The emirate lasted until 871. In the performance, Khalfun is a symbolic listener through whom traces of Arabic culture in Puglia are perceived.

Frederick II (1194-1250)
King of Sicily and Roman Emperor. Frederick forcibly transferred thousands of Muslims from Sicily to Lucera in northern Puglia. Lucera developed into an important Muslim community of farmers, craftspeople and soldiers serving the emperor.

Charles II of Anjou (1254-1309)
King of Naples. In 1300, under Charles II, the Muslim population of Lucera was dispersed.

Shabbetai Donnolo (c. 913-after 982)
Jewish scholar born in Oria, Puglia. One of the most important Jewish intellectuals of early medieval southern Italy. In the performance, he represents the long Jewish history of Puglia.

Song List*

Act I

1. Tarantella alla Carpinese - Carpinese dialect (Gargano)
2. L'Orto - Andriese dialect
3. Moj e Bukura More - Arbëresh Albanian
4. Ela Ela Mu Conda (Èla, èlamu kondà) - Griko (Greek dialect)
5. Tarantella di San Nicandro - Sannicandrese dialect (Gargano)
6. Inno della Desolata - Italian
7. Tarantella del Gargano - Carpinese dialect (Gargano)
8. Pizzica di Aradeo - Salentino dialect

Act II

9. Aremu Rindineddha - Griko (Greek dialect)
10. Pizzica di San Vito - Salentino dialect
11. Ninna Nanna (Nisciun te vole bben) - Bitontino dialect
12. Qifti - Ishi një ditë të muoj të maji - Arbëresh Albanian
13. Chengetelle - Gargano dialect
14. Ferma Zitella - Salentino dialect
15. Beddha ci dormi - Salentino dialect
16. Medley: Lule Lule (Ku vate moti) - Arbëresh Albanian /Kalì Nifta - Griko (Greek dialect)

*For song texts, see the QR code on the back cover.

About Carla Regina

Carla Regina (*Voice, Actually!, Opera Viva*) is an Italian opera mezzo-soprano, playwright and theatre-maker based in the Netherlands. Carla studied piano at the Niccolò Piccinni Conservatory in Bari and later vocal chamber music and classical voice at the Giuseppe Verdi Conservatory in Milan.

Since 2006, after many years of performing across the world, Carla Regina has focused on creating, producing and directing numerous solo performances she calls “theatermusica”. Her work combines opera, folk music and acting, often dedicated to themes of identity and belonging.

In *Il Suono dell’Acqua e della Terra*, Carla is the leading voice and actor, taking spectators on a journey across the musical cultures of Puglia and the wider Mediterranean.

Voice, Actually!

Stichting *Voice, Actually!* is a cultural foundation based in Amsterdam, active since 2009, that places the human voice at the centre as an expressive and performative instrument and explores the interaction between music, theatre and storytelling.

The foundation promotes original music-theatre productions that combine elements of singing, acting and performance with themes such as cultural identity, migration and connections between different cultures.

Within community theatre, the foundation creates performances in which artists and communities collaborate on site-specific narratives.

Through these productions, *Voice, Actually!* aims to connect and engage audiences and to explore the multicultural nature of art and society.

Performances

6 Nov 2026 | 20.00 — Posthoornkerk, Amsterdam · lecture 19.00

7 Nov 2026 | 16.00 — Theater het Klooster, Woerden · lecture 15.00

13 Nov 2026 | 20.00 — Weeffabriek, Geldrop (Eindhoven) · lecture 19.00

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