



Christina Pluhar

The Austrian conductor Christina Pluhar is one of the most innovative musicians on the early music scene. Her irrepressible passion for music earned her the ECHO Klassik Award in 2009, 2010, and 2011. In 2018, the Opus Klassik recognized her ensemble L'Arpeggiata as "Ensemble of the Year." Critics are enthusiastic about the free, spontaneous, and deeply virtuosic way in which the instrumentalists and singers, under her direction, bring selected works back to life—drawing from them unheard sonorities and an extraordinary palette of colors.

The world of music owes a great deal to Christina Pluhar—not only to the early music scene, but to the broader musical landscape of the 21st century. With the founding of L'Arpeggiata in 2000, this conductor, lutenist, harpist, arranger, and composer has, over the years, broken down interpretative and conceptual structures of early music once thought immovable, completely renewing the way this repertoire is perceived. Through her approach, she has opened Baroque music to a completely new and unexpected audience.

Christina Pluhar was born in Graz in 1965. She studied classical guitar in her hometown and, in 1984, began studying the lute at the Koninklijk Conservatorium in The Hague, where she obtained her diploma in 1987. She continued her studies at the Schola Cantorum Basiliensis with Hopkinson Smith, graduating in early music in 1992. She also studied Baroque harp in Basel and at the Scuola Civica in Milan.

Since 1992, she has lived in Paris—her adopted city—as a freelance musician. She has performed as a soloist and continuo player with renowned ensembles such as La Fenice, Hespèrion XXI, Il Giardino Armonico, Les Musiciens du Louvre, and Concerto Soave, among many others. From 1997 to 2005, she worked as assistant to Ivor Bolton in theaters such as the Munich State Opera, the Paris Opéra Garnier, the Hamburg Opera, and the Maggio Musicale Fiorentino.



With the founding of L'Arpeggiata in 2000, Christina Pluhar revitalized the revolutionary spirit of early music: instead of routine performances, she embraced from the outset an experimental, free, and improvisatory interaction. She broke with the conventional use of the basso continuo, arranged both well-known and forgotten works, and gave 17th-century music a new color and vitality.

L'Arpeggiata brings together some of the finest performers in their field. Like its repertoire, Christina Pluhar carefully selects her musicians and guest artists, who include not only leading figures in historical performance but also jazz and traditional music stars.

Since then, L'Arpeggiata has sold out the most prestigious international venues. Their recordings have been acclaimed by audiences and critics alike, earning numerous awards. The ensemble has toured across Europe, Australia, South America, Japan, China, New Zealand, and the United States.

In 2012, L'Arpeggiata became the first early music ensemble to serve as *ensemble in residence* at Carnegie Hall in New York.

Since its founding, L'Arpeggiata has released 18 highly successful albums. In their recording projects, Christina Pluhar and her musicians combine an experimental approach with the rigor of historically informed performance, approaching each work with the highest level of virtuosity and musicianship.

Their recordings under the Alpha, Naïve, and Erato/Warner Classics labels have not only been commercial successes but have also received awards such as the ECHO Klassik, Edison, VSCD Muziekprijs, Cannes Classical Award, Timbre de Platine from *Opéra International*, BBC Music Magazine Award, Prix Exellentia from *Pizzicato*, *ffff* from *Télérama*, and the Coup de cœur from the *Académie Charles Cros*, among others. Released in cinemas in March 2011, the film *Tous les soleils*, directed by writer Philippe Claudel, was inspired by the music of the legendary album *La Tarantella*. Two pieces from this recording were re-recorded especially for the film, featuring the voice of lead actor Stefano Accorsi.



Christina Pluhar has also achieved great success as an opera conductor. As in her work with L'Arpeggiata, she explores new paths in operatic interpretation—never limiting herself to a purely musical vision but integrating a comprehensive theatrical perspective. Her productions are always innovative, groundbreaking, and deeply engaging for audiences, thanks to her arrangements and to a deliberate historical contextualization that greatly expands the artistic horizon. To date, she has arranged, adapted, and performed numerous Baroque operas with L'Arpeggiata, both in staged and concert versions.