

Dante Review

"To preserve and disseminate Italian language and culture"

May - June 2013

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**Formal classes and conversation groups:
it's time to take a break!**

*Formal courses will start on 28th May
Conversation groups will meet on 30th May*

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**Have you ever wondered
about the developments in
painting media, styles
and techniques used over time
in Italian art?**

ALESSANDRO GIOVINE

**First Secretary at the Italian Embassy
and an amateur painter with a particular
academic interest in this form of art
will talk to us about**

**FRESCOES AND PAINTING
TECHNIQUES
ACROSS CENTURIES OF ITALIAN ART**

**8 pm Thurs 20 June 2013
Function Room, 2nd Floor Notaras Multicultural Centre
180 London Cct (entry via Civic Square)**

News from the Office

TO ALL MEMBERS PLEASE NOTE

The Dante Alighieri Society of Canberra Inc. office hours are:

**From 10:30am to 2:00pm
Tuesday to Friday**

On Monday the Office will remain closed.
We apologise for any inconvenience.

For enquiries please call the office on 6247 1884
or visit our website:
www.dantealighiericanberra.org.au

LIBRARY

The Dante library is open during office hours.

It includes the following sections:
Reading, Education, Literature, Youth,
Geography, History, Art, Music, Cinema

COMMITTEE MEMBERS

President: Professor Franco Papandrea
Vice-Presidents: Yvette Devlin; Sue Hancock
Treasurer: Mario Rosi
Secretary: Davide Lucchetti
Committee members: Vittorio Beltracchi,
Cellina Benassi, Francesca Foppoli,
Orlando Di Julio, Nicola Patini

Journal Editor: Yvette Devlin
Note: The journal editor wishes to acknowledge the assistance of Alessia of the Dante office in compiling this issue.

UPCOMING EVENTS

3 May	Cinepizza (see p. 9)
28 May	Term 2 begins
30 May	Conversation groups
2 June	Festa della Repubblica <i>Italy's National Day</i>
7 June	Cinepizza (see p. 9)
20 June	Alessandro Giovine <i>Frescoes and painting techniques across the centuries in Italian art (see p. 1)</i>

SHORT-TERM ACCOMMODATION WANTED

Two Italian students, currently undertaking a graduate degree in management engineering at the University of Calabria, are looking for accommodation for a max. period of 12 weeks starting in September. They are coming to undertake some thesis work at the Uni of Canberra.

Stefano and Francesco, aged 25, describe themselves as serious, nice and friendly, adaptable, with no vices (smoking, alcohol etc). They are looking for a room – bed, desk, wardrobe and possibly internet – with access to bathroom, laundry and kitchen.

If anyone is interested in providing this accommodation – and take the opportunity to practise Italian with natives – is asked to contact stefanopittello@libero.it and/or francesco.profiti@gmail.com directly. Anyone able to offer accommodation even for a shorter period is encouraged to contact the students.

Modi di dire

Sayings

di Francesca Foppoli

NERO, un colore poco felice. (As you can see, black is not a cheerful colour)

Oggi sono d'umore nero.

I'm in a very bad mood today.

Oggi ho avuto una giornata nera!

I had a terrible day today!

Dopo un'ora di attesa, Gianni era nero.

After waiting for an hour, Gianni was furious.

Vivono nella miseria più nera.

They live in utter poverty.

Sei proprio un pessimista! Vedi sempre tutto nero.

You're such a pessimist! You see everything through black glasses.

Troppi lavoratori vengono pagati in nero.

Too many workers are paid cash-in-hand.

Il cielo era nero come la pece.

The sky was pitch black.

Cronaca nera: lo zio della ragazza è stato accusato di omicidio.

Crime news: the girl's uncle has been accused of homicide.

La compagnia è stata accusata di aver creato fondi neri per pagare tangenti.

The company has been accused of creating slush funds to pay kickbacks.

Il 2012 è stato l'anno nero dell'occupazione; nove milioni di persone senza lavoro.

2012 was a very bad year for employment; nine million people out of work.

Il lavoro nero: una piaga da combattere o una necessità?

Illegal work: a menace to fight or a necessity?

L'hanno fatto nero di botte.

They beat him black and blue.

L'angolo della lingua

Language Corner

di Yvette Devlin

In this edition I'll alert you to a couple of 'false friends' and include a couple of amusing words that are the product of a mixture of English and Italian – words to avoid if you wish to learn correct Italian.

The English preposition *in* is translated as *tra/fra* when you wish to express future time eg *vado in Italia tra un mese = I'm going to Italy in a month's time*. Compare the following two sentences:

Non preoccuparti mamma che faccio i compiti in dieci minuti = don't worry mum – it will take me ten minutes to do the homework and Non preoccuparti mamma che faccio i compiti tra dieci minuti = don't worry mum, I'll do the homework in ten minutes' time.

The English word *quotation* is translated with different Italian words depending on the context: *citazione* when it is a quotation/quote from a book or text; *preventivo* if it's an estimate of cost for a job; *quotazione* if it refers to the market price eg of shares in the stock market. Note also the expression *tra virgolette = in quotation marks*.

Finally, some Italians use what I call 'bastardised' words that I find rather quaint but are to be avoided if you are learning Italian eg *buccare (to book)* instead of the correct *prenotare*, and *natsi (nuts)* instead of *noci*.

NOTICE

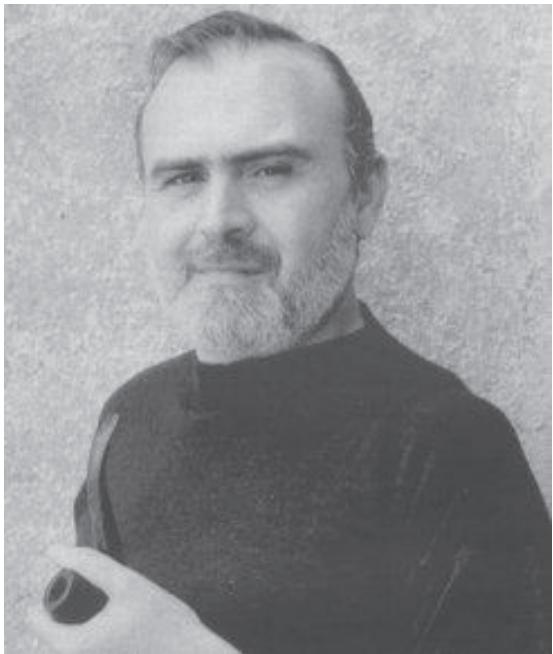
The Dante Committee were advised that the Italo-Australian Club sign-in each week (required by law) had become an annoyance to students attending the formal classes during Term 1.

The Dante Committee and the Italo-Australian Club have agreed to sponsor membership of Dante students in 2013, with no cost to be incurred by students for Club membership.

L'angolo della poesia

Poetry Corner

di Yvette Devlin



Bartolo Cattafi was born in 1922 and died in 1979. He graduated in law but worked in advertising in Milan. He published numerous poetry collections; many of these were inspired by his travels through Europe and Africa. He was also influenced by the political events of his period, especially fascism and the horrors of WWII. Void and solitude were his recurrent themes. He died relatively young, without receiving much critical praise. Here is one of his sombre poems.

Come vanno le cose

Ti spaiettello in faccia
come vanno le cose;
vanno male.
Benchè abbia perso lo spirito e la lettera
della fede in quella
sfera che tu conosci,
sono ancora inquieto.
Non mi tornano i conti, le misure, il modo
che ha il mondo di girare.
Ti faccio l'esempio dei consunti
oggetti: i caldi i cogniti
compagni delle nostre stanze
con qualcuno congiurano a mio danno,
mutano volto,

stranieri appena giunti a questa soglia,
allusivi e furbi,
ammiccanti con strane
luci negli occhi,
missive minacciose nelle mani.
E la foglia caduta
che un giorno colsi col piede e feci mia
s'è staccata
mi svolazza intorno mi rinfaccia
un corpo pesante
il passo del mio piede.

Here is the translation found in *The Penguin Book of Italian Verse*:

How things are going

I throw in your face how things are going: they are going badly. Although I have lost the spirit and the letter of faith in that sphere that you know, I'm still troubled. Accounts don't square, nor measures, nor the way the world turns. I give you the example of worn objects: the warm, the familiar companions of our rooms conspire with someone to my harm, change their look, aliens just arrived at this door, indirect and cunning, winking with strange lights in their eyes, threatening notes in their hands. And the fallen leaf which I gathered with my foot one day and made mine has broken away, it flutters around me, it taunts me with a heavy body, the step of my foot.

ITALIAN LANGUAGE COURSES

The Dante Alighieri Society of Camerino (Marche region) offers Australian students discounts of up to 46% on their 2013 courses prices.

For only 922 Euros, you could have a four-week language and culture course, accommodation, cultural visits etc.
Excellent value!

If you intend to travel to Italy for an intensive course, contact the office for further details

Cenno storico

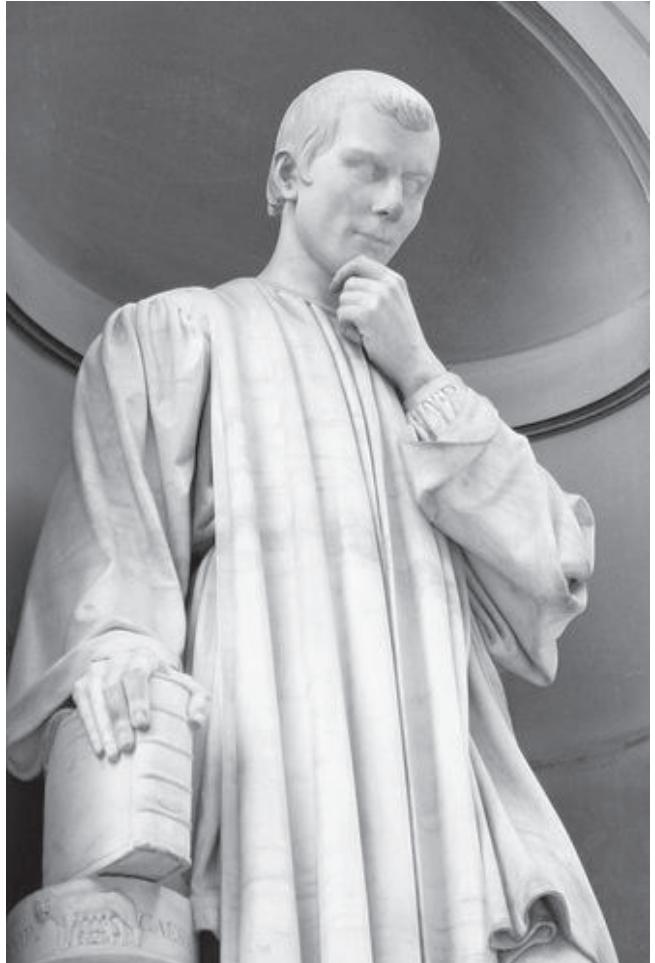
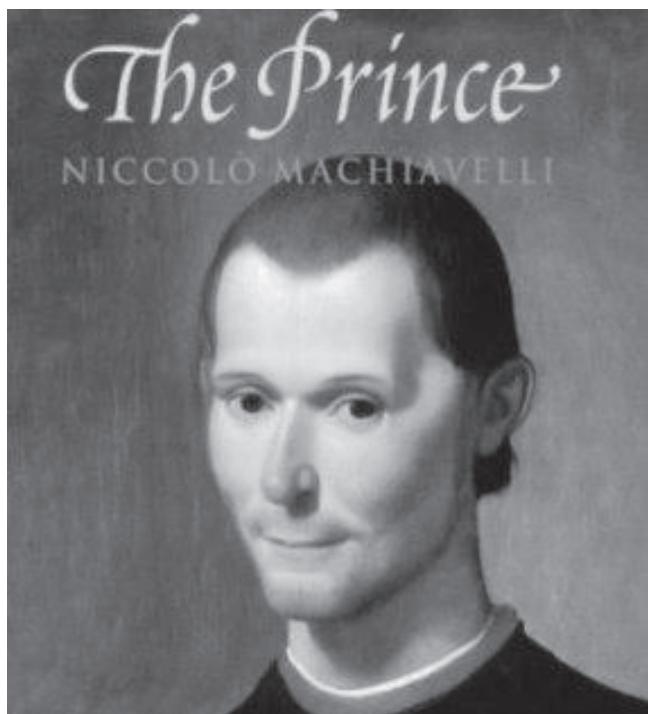
A bit of history

di Yvette Devlin

Niccolò Machiavelli è una grande figura rinascimentale italiana. Nato e morto a Firenze (3 maggio 1469 - 21 giugno 1527), Machiavelli divenne uno storico, diplomatico, filosofo ed umanista. Fu assunto dalla repubblica di Firenze con responsabilità diplomatiche e per occuparsi di affari militari. Fondò le scienze politiche moderne ed è conosciuto soprattutto per la sua opera *Il principe*, scritta 500 anni fa dopo che i Medici avevano riacquistato potere a Firenze. In questa opera sostiene che chi governa dev'essere disposto a comportarsi in modo immorale se necessario, usare violenza ed inganno. Dal suo nome è addirittura stata creata una parola, ‘machiavellico’, con il significato di ‘privo di scrupoli’. Una delle sue più famose frasi è che il fine giustifica i mezzi.

Niccolò Machiavelli is a great Renaissance Italian who was born and died in Florence (3 May 1469 – 21 June 1527). Machiavelli was a histo-

The cover page of Machiavelli's best-known work,
The Prince



“Now, in a well-ordered republic, it should never be necessary to resort to extra-constitutional measures”
[From *The Discourses*]

rian, a diplomat, a philosopher and humanist. He worked for the Florentine Republic where he was responsible for diplomacy and military affairs. He founded the discipline of modern political science and is best known for his masterpiece *The Prince* which he wrote 500 years ago after the Medici family regained power in Florence. In this treatise, he maintains that a ruler must be prepared to behave immorally if necessary, and also use violence and deceit. There is even a word derived from his name – ‘machiavellic’ – with the meaning of unscrupulous. One of his most famous statements is that ‘the end justifies the means’.

Boccaccio, a giant in Italian literature

Boccaccio, un gigante della letteratura italiana

by Yvette Devlin



Gino Moliterno makes Boccaccio come to life

Boccaccio was born in Certaldo (Florence) in 1313 ie 700 years ago, and died there in 1375. At the age of 1 he was promised in marriage to Margherita di Gian Donato de' Martoli. He had a child with his wife and three other children outside marriage.

Boccaccio is a giant in the field of Italian literature because, together with Dante and Petrarch, instead of Latin he used the language of the people (referred to as ‘vulgar’, from the Latin word *vulgus* = people) in his written works so as to make them more accessible to the common man.

It was a delight to hear Gino Moliterno’s talk on 7 March about this great man. Gino started with a brief overview of the evolution of language in Italy following the fall of the Roman empire, and in light of various influences and foreign

dominations. He spoke of the city states that became prosperous and powerful and in which particular dialects developed. While Latin was still spoken in these city states, the need arose for a common tongue. **Dante** (1265-1321) was the first to identify a spoken language that would have been suitable for his great work *The Divine Comedy* (1302-3). Thus Italian was born.

Petrarch and Boccaccio are part of the next generation of great literary figures. **Petrarch** (1304-1374) composed his great poetry in the same language. Meanwhile, Boccaccio wrote a linguistic analysis of dialects used – *De vulgari eloquentia* in which he reviewed the various dialects.

Boccaccio was a great admirer of Dante and his *Commedia* and used to lecture on the *Inferno* in a church in Florence. However, given that both Dante and Petrarch had excelled in poetry, he decided to adopt the new language for his prose. He also distinguished himself from the ‘sommo poeta’ in the purpose of his work. Whereas Dante was inspired by moral/noble principles in creating a universe in which God was its centre, being more pragmatic and realistic Boccaccio (who was a humanist) simply presented the human comedy: life is multifarious and human beings are either lucky or unlucky. In particular, Boccaccio privileges human ingenuity (*uman ingegno*) and people can have good fortune for a while then they might fall. His was a portrayal of the human comedy as distinct from Dante’s divine comedy.

Admiring the clear structure adopted by Dante for his *Commedia*, Boccaccio conceived a similarly clever structure for the *Decamerone*. Given that the plague had hit Florence in 1348, killing a third of its population, Boccaccio imagined seven noblewomen and three noblemen leaving the city to find a safer place in a castle for ten days. To wile away the time, the group decides that each day one of them would be king or

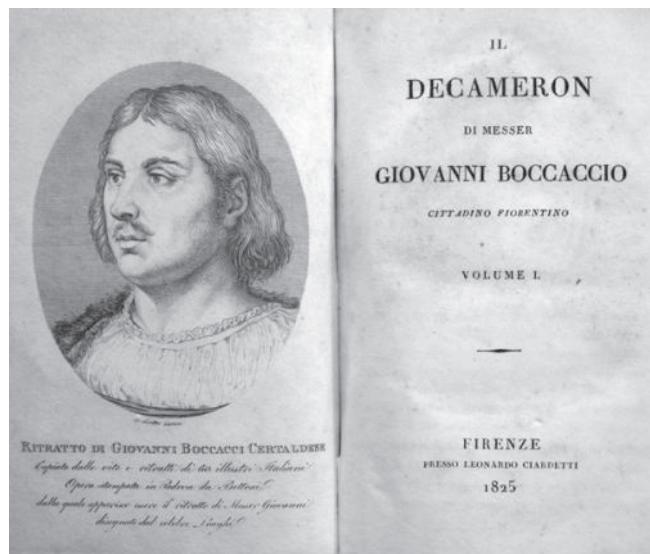
Boccaccio, a giant in Italian literature

Boccaccio, un gigante della letteratura italiana

by Yvette Devlin

queen for the day and choose a topic about which each person would then tell a story. This then adds up to 100 stories.

Gino explained that Boccaccio really liked and admired women. Not only did he dedicate *Il Decamerone* to women (who according to him have the upper hand just as much as men in sexual exploits) but also he had more women than men among the ten noble people to escape Florence.



Gino concluded his talk on Boccaccio by reading and translating for us one of the 'novelle', a really amusing short story which measures the wits of a Venetian cook (Chichibio) with those of his master Currado Gianfigliazzi.

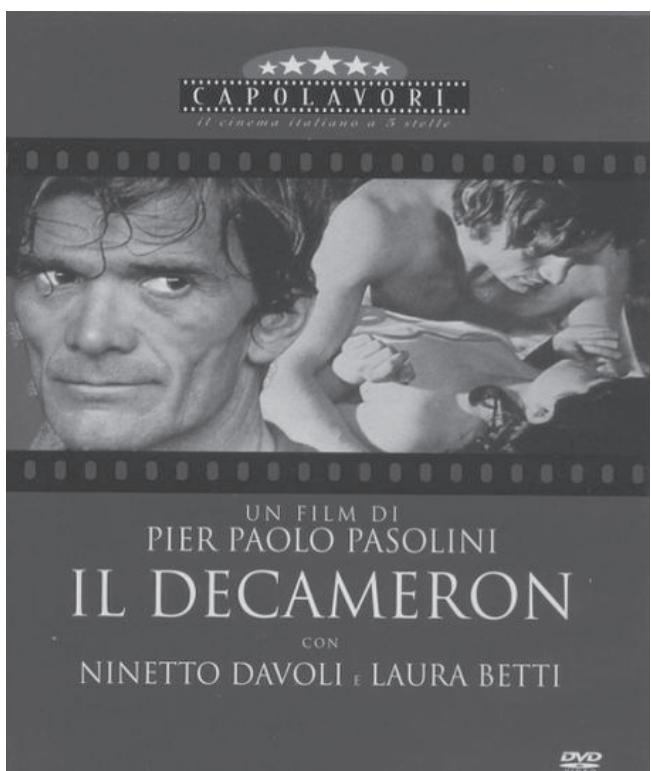
Gino returned on 18 April to present Pier Paolo Pasolini's film *Il Decamerone* released in 1970. While Gino had intended showing us only four of the stories, he actually allowed the film to run to the end, and a number of us stayed until then despite the late hour.

Pasolini (described by Gino as a "courageous" and even "crazy" film director of the sixties and seventies) had selected nine short stories for his film, most of them dealing with the theme of sex

– Boccaccio, after all, had a very "modern attitude" towards sex believing that human sexual appetite was very natural. Pasolini's portrayal of male and female nudity, and of lovemaking, shocked Italy at the time, and his film was censored.

The film director had chosen Naples for the setting of most of the stories, often among the underclass. Gino described Pasolini as a great artist – many of his scenes seem wonderfully composed paintings. In the film itself, Pasolini plays the role of a disciple of the painter Giotto commissioned to paint a church fresco.

The two presentations by Gino Moliterno made us better appreciate Boccaccio's place among the greats of Italian literature, his role at the dawn of the Italian language, and his pragmatic acknowledgment of human frailties while emphasising women's strength and initiative. We also had a taste of Pasolini's unique cinematographic style.



Cristo si è fermato a Eboli - un film di Rosi

Christ stopped at Eboli

di Helen Preston



Carlo Levi was an Italian painter, writer, activist, anti-fascist, and doctor. He is best known for his book *Cristo si è fermato a Eboli*, published in 1945, a memoir of his time spent in exile in Lucania, Italy, after being arrested in connection with his political activism

Il film *Cristo si è fermato a Eboli* è uscito nel 1979 ed è tratto dalla famosa opera omonima di Carlo Levi pubblicata nel 1945. Per la sua opposizione al fascismo, nel 1935 Levi venne condannato all'esilio politico a Galiano in Lucania. La storia racconta l'esperienza di Levi, un intellettuale del nord, in una parte d'Italia che era assolutamente trascurata dallo Stato e dove gli abitanti vivevano in estrema povertà. Il film riproduce la sensibilità del libro.

Il regista, Francesco Rosi, inizia il film con il protagonista Carlo Levi (ben interpretato da Gian Maria Volonté) come un anziano assorto nei propri pensieri. Sulle pareti ci sono tanti dei suoi quadri di gente di Galiano. La scena dimostra l'importanza di questo periodo nella vita di Levi e inoltre mostra la grande empatia che l'esiliato sentiva per i contadini meridionali

e la loro lotta.

Un flashback ci porta al viaggio tedioso di Levi da Eboli, l'ultimo punto di civiltà, a Galiano. "Nemmeno Cristo è stato al di là di Eboli". Ci vogliono diversi mezzi di trasporto per arrivare a destinazione. L'isolamento assoluto è stabilito tramite il passo lento del film ed il filmare continuo di un paesaggio montano, arido e senza colore, e di un villaggio di calce, chiuso e danneggiato da frane.

La vita dei contadini è una di sopravvivenza e si legge nei credits che alcune persone di Galiano e di Craco fanno parte di scene che Rosi rappresenta in modo realistico. Lo Stato li costringe a seminare il frumento che non si adatta bene al clima o alla terra, mentre la capra, il loro sostentamento, è tassata. La malaria è diffusa. Il popolo crede nella superstizione. Ad esempio Giulia, la governante di Levi, non mette fuori l'immondizia come segno di rispetto per l'angelo che arriva la sera. La politica e la chiesa non significano niente per i contadini. L'America è il paradiso in cui alcuni sono fuggiti o da dove sono ritornati con buoni ricordi.

Poco a poco, Levi partecipa alla vita quotidiana del villaggio. Fa il pittore residente ed è medico e portavoce. Che i paesani ci tengano all'amicizia di Levi è ben interpretato nella scena finale quando lo salutano con tristezza sotto la pioggia.

Si trovano buone recensioni in *The Italian Political Filmmakers* di John J. Michalczyk e in *Italian Film in the Light of Realism* di Millicent Marcus. Rosi ha portato al cinema un bel film d'importanza storica, di comprensione sociale e di recitazione eccezionale. Sono sicura che Carlo Levi l'avrebbe approvato.

[Ed's note: Helen Preston is a long-term Dante member]

Cinepizza

Pizza e cinema italiano

1st floor, Italo-Australian Club
Franklin Street, Forrest

3 May *Habemus papam*
Comedy (2011) - Nanni Moretti

A newly elected pope (Michel Piccoli) suffers a panic attack before appearing at the balcony and an atheist therapist (Nanni Moretti) is called to help

7 June *Il grande sogno*
Drama (2009) - Michele Placido

Set in Rome in the late '60s, its main characters are an idealistic young woman (Jasmine Trinca) who wants to change the world, and a young policeman (Riccardo Scamarcio) who aspires to be an actor

5 July Happy family
Comedy (2010) - Gabriele Salvatores

Two 16 yo are determined to marry against the wishes of their neurotic families. These are characters in a story being created by a Milanese writer.
With Margherita Buy, Fabio de Luigi and Diego Abatantuono

13 September *La prima cosa bella*
Drama (2010) - Paolo Virzì

A young mother (Stefania Sandrelli) wins a beauty contest with negative consequences. Her son Bruno reconciles with her 30 years later as she's close to death

Organised by
Accademia Italiana della Cucina,
Dante Alighieri Society of Canberra and Italo-Australian Club

Time

7 pm for pizza and conversation (in Italian if you wish) followed by film at 8 pm

Price

\$ 25 for pizza, a drink (beer, wine or coffee) plus the movie
Bookings essential by cob previous day - to have the pizza ready on arrival



Advise
ceo@italoclub.com.au,
raffaeleiannizzotto@gmail.com
or
yvette_devlin@iprimus.com.au



Gli orti in Australia

Veggie gardens in Australia

di Marie Wright

Da 255 anni gli orti australiani hanno una varietà di piante e verdure coltivate da semi che gli immigrati hanno portato da tutto il mondo. La maggior parte dei semi aveva origine nelle regioni mediterranee e asiatiche. Piselli, carote, cipolle e meloni venivano dal Medio Oriente. Dall'India sono venuti cetrioli e melanzane. Le zucche (in inglese 'squash' e 'pumpkins') sono venute dall'America Centrale, ma i pomodori, le patate e il grano provengono dal Sud America.



Si deve all'America Centrale l'arrivo delle zucche

Nel 1652 frutteti e ortaggi furono stabiliti dall'azienda "East India" a Cape Town. L'idea era di rifornire le navi con cibi freschi. Così fu sradicato lo scorbuto (scurvy) che si contraeva durante lunghi viaggi in mare. La Prima Flotta comprò approvvigionamenti a Cape Town durante il suo viaggio per l'Australia. Furono le navi a portare i semi per i primi giardini – fagioli, lattuga romana, cavoli, cipolle bianche, carote, porri e arance. Oggi tutto questo cresce in Australia. Tutti gli immigrati, a partire dalla Prima Flotta, hanno portato con loro semi di piante commestibili.

Nonostante ci fossero orti dappertutto, i cinesi impiantarono i "market gardens". Essendo cresciuta a Townsville, mi ricordo i "market gardens" cinesi. Coltivavano verdure che non erano disponibili durante la lunga estate. I cinesi

usavano metodi di lavoro tradizionali e intensivi. Generalmente, coltivavano lattughe, cavoli e fagioli in piccoli orti circondati da stretti canali per l'irrigazione. Durante i giorni più caldi coprivano le piante con tela di iuta. Questo metodo dà ombra filtrata e alta umidità – condizioni perfette per le pianticelle.



Il rabarbaro discende da una pianta arrivata dalla Croazia nel 1928

Nel mio giardino ho una pianta di rabarbaro. Questa è una discendente della pianta arrivata in Australia dalla Croazia nel 1928.

[Ed's note: Marie Wright has been a Dante member for over a decade. Much of this article is a translation from one that appeared in *The Chronicle*.]



Tanti auguri, mamma!

Happy Mother's Day, mum!

di Alessia La Caveria

Avevamo forse tre o quattro anni quando Teresa, la maestra d'asilo, ci chiese se volevamo preparare un "regalo speciale" per la nostra mamma. Tra strilli di gioia ed un'eccitazione quasi incontenibile muovemmo tutti contemporaneamente la testa in su e in giù, in un movimento che non lasciava spazio ai dubbi: eccome se volevamo! Anzi: non vedevamo l'ora. *"Mi raccomando: non ditele nulla – aggiunse –. Sarò io a dirvi quando potrete dar-glielo".*

Ecco: il patto era stato suggellato ed era chiaro che nessuno di noi aveva la benché minima intenzione di tradire la promessa appena fatta. Non fu facile scegliere il colore del cartoncino su cui disegnare il nostro cuore, ma alla fine tutti noi riuscimmo in questa ardua impresa. Quale bambino non ha, infatti, un colore preferito? Disegnare il cuore fu altrettanto difficile, ma nulla in confronto al compito successivo: ripassare i contorni del cuore con uno spillo! Eravamo piccoli mocciosetti alle prese con il nostro 'primo lavoro' e volevamo il meglio. Il meglio per la nostra mamma! Chi con l'aiuto delle maestre e chi con la cocciutaggine che solo i bambini sanno avere, il compito venne portato a termine. Nel frattempo le settimane erano volate via e la nostra fatica stava prendendo le forme di un doppio cuore, uno dentro l'altro. Cos'altro mancava? *"Scegliete un pennarello e ricopiate quello che scriverò alla lavagna"* ci dissero un giorno e noi, da bravi soldatini, obbedimmo. Quando? Quando avremmo potuto dare il nostro regalo alla mamma? Nessuno lo sapeva, anche se durante il riposino pomeridiano i più grandi azzardavano

risposte che noi piccoli ascoltavamo senza proferire parola. Il gran giorno, alla fine, arrivò. Ed arrivò quando Teresa ci disse: *"Domenica sarà la Festa della Mamma! Non importa se oggi è venerdì: non appena vedrete la vostra mamma potrete darle il vostro cuore!"*. Ricordo che la maestra mi si avvicinò e mi chiese la ragione della mia tristezza: *"Verrà a prendermi mio papà"* le dissi. A tre anni un fatto come quello altro non era se non una vera e propria tragedia che la maestra riuscì a gestire con abilità: *"Non importa: darai il tuo regalo alla mamma non appena arriverai a casa"*. Tragedia superata. Ed un sorriso soddisfatto fece capolino. La sera arrivò in fretta e con essa il momento in cui consegnai il mio 'capolavoro'. Non ricordo più

quale fosse il sentimento dominante, se la fierezza per essere riuscita in una così ardua impresa o la felicità nel consegnare il mio cuore alla mia mamma. Da allora i capolavori sono stati innumerevoli, uno per ogni anno di vita, uno per ogni Festa della Mamma che in Italia viene celebrata la seconda domenica di maggio.

Con un fiore, una scatola di cioccolatini, un profumo, un rossetto, un libro, un viaggio o quanto sug-

gerisce il proprio cuore: la seconda domenica di maggio è il momento in cui ogni italiano – uomo o donna che sia, giovane o vecchio, affettuoso o scorbuto – sente il bisogno di dire alla propria mamma che le vuole bene, alimentando una tradizione che si perpetua dal lontano 1956 quando Raul Zaccari, in Liguria, e don Otello Migliosi, in Umbria, introdussero questa importante, ma soprattutto partecipata festa. Mancano pochi giorni alla Festa della Mamma: avete già deciso cosa regalarle?



Primo concerto del coro DMV

First concert of the DMV Choir

di Yvette Devlin

Domenica 14 aprile il coro Dante Musica Viva, fondato otto anni fa da alcuni membri della Dante, ha tenuto il suo primo concerto all’Italo-Australian Club di Forrest.

Nel corso degli anni, il coro è stato attivissimo nel promuovere la cultura italiana tramite la musica e il canto - a festival multiculturali o feste della comunità italiana, in case di riposo (incluso una visita nella zona di Wollongong), a cene o pranzi di associazioni regionali, a serate riservate ai soci della Dante, e anche a celebrazioni private.



Il maestro del coro Francesco Sofo si rivolge al pubblico

Il maestro del coro, quasi sin dall’inizio, è Francesco Sofo, che sa anche suonare la fisarmonica, la chitarra, il mandolino, il violoncello e il pianoforte. Accipicchia che bravo!

I musicisti del coro sono Louise Ibbotson al mandolino (uno strumento che suo padre aveva acquisito in Italia durante la guerra), Rod Fenwick alla chitarra, Ben Loudon al contrabbasso, e Angela Finnegan alla tastiera. Però in alcuni brani suonano la tromba Sam Palma e la fisarmonica Francesco Sofo.

L’anno scorso il coro si era già esibito in due concerti ma assieme ad altri: la prima volta con il coro austriaco e la seconda con la Mandolin Orchestra di Canberra.

Siamo rimasti soddisfatti del numero di persone venute ad ascoltarci – 130. Avevamo elaborato un repertorio svariato ed interessante. Abbiamo cantato per un totale di quasi due ore con un intervallo di mezz’ora.

Nella prima parte erano incluse tre arie di Verdi (*Il coro degli zingari* da *Il trovatore*, *Va pensiero* dal *Nabucco* e *Libiam* da *La Traviata*) e dieci canzoni regionali o nazionali cantate in friulano, veneto, triestino... e italiano. La seconda parte era centrata su Napoli con sei canzoni partenopee (*Torna a Surriento*, *Chella là*, *O’ surdato ‘nnammurato*, *Funiculì funiculà*, *Santa Lucia e O’sole mio*) ma includeva anche la friulana *O’ ce biel ciscjel*, la calabrese *Calabrisella* e la siciliana *Ciuri*.

I musicisti Louise Ibbotson al mandolino, Rod Fenwick alla chitarra, Ben Loudon al contrabbasso e Angela Finnegan alla tastiera



Dato che tra il pubblico oltre che italiani c’era gente di varie nazioni e che molta di questa gente non conosceva i brani proposti e non li avrebbe capiti, io ho spiegato molto brevemente

Primo concerto del coro DMV

First concert of the DMV Choir

di Yvette Devlin

di cosa trattava ogni brano prima dell'esecuzione.

Si sono esibiti da solisti il soprano Virginia Banyard (in *Romagna* e poi con Livio Chicco in *Non ti scordar di me* e *Libiam*), il tenore Livio Chicco (in *Marinaresca*, una canzone triestina, in due brani con Virginia, in *Ciuri* con Patricia Doyle, e in due canzoni napoletane con gli altri due tenori), il tenore Giovanni Andriolo (in *Quel mazzolin di fiori* e con gli altri due tenori), e Sam Palma (in *Chella là* e con gli altri due tenori).

I ‘tre tenori’: Livio, Giovanni e Sam



I nostri bravi ‘tre tenori’ (Livio, Giovanni e Sam) hanno fatto furore con *Torna a Surriento* e con la popolarissima *O'sole mio*, proposta a conclusione del concerto. Ma il pubblico con scroscianti applausi e grida di “encore” ha insistito che si cantasse un altro brano, e così abbiamo riproposto *Libiam* con la quale avevamo concluso la prima parte del concerto.

Visto il successo di questo primo concerto (Concerto d'autunno) forse ne organizzeremo un altro in primavera.

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*The first CD of the
Dante Musica Viva choir*
Launched in November 2010
Available for sale at the Dante Office
Prices are \$15 for one
\$25 for 2 / \$10 each if purchased
when joining the society

Il coro Dante Musica Viva durante il concerto del 14 aprile scorso tenutosi all'Italo-Australian Club di Forrest



**Un'immagine
della sala
durante
l'esibizione
del coro DMV**



A chi tocca? *Who should do it?*

di Yvette Devlin

Questa è la storia di quattro fratelli di nome: Ognuno, Qualcuno, Chiunque e Nessuno.

C'era da fare un lavoro importante e a Ognuno fu chiesto di farlo. Chiunque era sicuro che Qualcuno lo avrebbe fatto, ma Nessuno lo fece.

Qualcuno si arrabbiò a causa di ciò perché era un lavoro di Ognuno. Ma Ognuno aveva pensato che Chiunque avrebbe potuto farlo; Nessuno si rese conto che Ognuno non l'avrebbe fatto. Andò a finire che Ognuno biasimò Qualcuno, quando Nessuno fece ciò che Chiunque avrebbe potuto fare.

Morale: se Ognuno facesse quel che dovrebbe fare, se Qualcuno desse una mano, se si avesse fiducia in Chiunque, Nessuno criticerebbe... ed il lavoro sarebbe fatto presto, bene e in allegria.

An Italian friend recently sent me this little story in Italian. It made me think because I have observed that there is a tendency, especially in Italy, to expect others to do things that each one of us could do, for instance keep public places and the environment clean and tidy so that eve-

ryone can appreciate them better. The story is also interesting from a grammatical point of view: it contains past historic, subjunctive as well as the conditional and perfect conditional (which is when you express an action that represents the future in the past). Try to spot all of these tenses! Here is my translation.

This is the story of four brothers called Everybody, Somebody, Anybody and Nobody.

An important job needed to be done and Everybody was asked to do it. Anybody was sure that Somebody would do it, but Nobody did it.

Somebody got angry as a result because it was Everybody's job. But Everybody had thought that Anybody could have done it; Nobody realised that Everybody would not have done it [apologies for the awkward English!]. In the end Everybody blamed Somebody when in fact Nobody did what Everybody could have done.

Moral of the story: If Everybody did what he/she should do, if Somebody lent a hand, if one trusted Anybody, Nobody would criticise ... and the job would get done quickly, well and joyfully.

Ferrero, a great Italian company

Ferrero, una grande azienda italiana

by Yvette Devlin

On 19 March, at an event hosted by the Italian Embassy, Ferrero Australia launched a report titled *Sharing Values to Create Value – Corporate Social Responsibility*. The report canvasses the company's philosophy and principles. These include respect for human rights (eg no exploitation of workers or use of child labour); respect for the environment (move towards self-production energy at each plant, reduce CO2 emissions, reduce water consumption and use packaging from renewable sources); use of raw materials (cocoa, palm oil) from sustainable sources and use barn-laid eggs; and promotion of healthy lifestyles particularly among children through its Kinder+Sport program.

The main reason why Ferrero can afford to be a good corporate citizen is that it is still family-owned and therefore it is not under shareholder pressure to maximise profits and minimize costs at the expense of its workforce, product quality, or the environment. Founded at Alba in 1946 by Pietro Ferrero, it employs over 22,000 people

and has 41 operational sites as well as 18 production plants around the world including in Australia (Lithgow), Africa, India and South America. It has become a global company but at the same time has maintained a local focus for instance through sponsoring cultural events. It even takes care of its retired employees by providing them with opportunities to maintain an active and healthy lifestyle.

Among the many awards won by Ferrero, in 2011 it was rated by "Global RepTrak 100" as the Italian company with the best reputation internationally.

So the next time you enjoy one of its delicious chocolates, you can also feel pleased with yourself because you have bought a product from a company that is in the business not just to make money but also to contribute to society's well-being by behaving ethically in all its operations, something that is all too rare in the corporate world.

The Italian ambassador Gianludovico de Martino, journalist Laurie Wilson, futurist Peter Ellyard and TV presenter Tanya Ha listen to Ferrero Australia's CEO Daniele Bondi at the launch of the report at the Italian Embassy



The Annual General Meeting

by Yvette Devlin

At its April 2013 Annual General Meeting a new committee – all made up of volunteers – was elected to assume responsibility for Dante Society's operations over the coming year.

The new office holders are: Franco Papandrea (President); Yvette Devlin and Sue Hancock (Vice Presidents); Mario Rosi (Treasurer); Davide Lucchetti (Secretary); members: Cellina Benassi, Orlando Di Iulio, Francesca Foppoli, Nicola Patini and Vittorio Beltracchi. Francesca, Sue and Vittorio were unable to attend the meeting so they are missing from the group photo.

A warm welcome to Davide and Nicola, who are also most welcome as new conversa-

group leaders.

Franco Papandrea summarised the Society's activities over the past year, praising in particular the significant and positive role played by the choir in representing the society and promoting Italian culture across Canberra. Franco also explained the rationale behind the transfer of formal courses to the Italo-Australian Club during 2013 on a trial basis. Mario Rosi then presented the audited accounts. In summary, the society continues to manage well within its budget, considering Italian government subsidy has ceased altogether following progressive cuts over the last 2-3 years. The president's report will be published in the next edition of the newsletter.

**The new Dante Committee: Davide Lucchetti, Orlando Di Iulio, Cellina Benassi, Mario Rosi, Yvette Devlin, Franco Papandrea and Nicola Patini.
Missing from the photo Francesca Foppoli, Sue Hancock, and Vittorio Beltracchi**





**ENROLMENT FORM FOR TERM 2 2013
COMMENCING MAY 28, 2013
ENROLMENTS CLOSE MAY 23, 2013**

(NB: Students must be financial members of the Dante Alighieri Society of Canberra)

PLEASE SELECT COURSE LEVEL

- Beginner 1 Beginner 2 Beginner 3 Beginner 4
 Pre-intermediate Intermediate Advanced

Larger classes are held at the **Italo-Australian Club** (Corner National Cct & Franklin Street, Forrest) and smaller classes in the **Dante Alighieri Library** (London Cct, City) and consist of 10x2 hour sessions

Enquiries: Office - Tuesday to Friday from 10:30 am to 2:00 pm Ph: 6247 1884

Surname and Given Name_____

Address_____ Postcode_____

Phone numbers _____ (h) _____ (w) _____ (mob) _____

E-mail _____

Full course fee: \$260.00

Discounted course fee: \$234.00 (CONTINUING STUDENTS)

Textbook for Beginners and Pre-intermediate: *Italian Espresso 1*, \$70.00

Textbook for Intermediate and Advanced: *Italian Grammar in Practice*, \$25.00

Payment by cash, cheque or deposit.

*Please make cheque payable to: "Dante Alighieri Society of Canberra Inc"
or deposit at the National Australian Bank*

Account name: **Dante Alighieri Society BSB: 082 902 A/c No: 515 003 825**

Please include your surname and initial as the reference when paying by EFT or send the deposit slip with your enrolment form.

Your enrolment will be completed only when payment confirmation is received.

We regret no refund, deferment or credit will be allowed (qualified cases considered according to the policies)

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Date

Signed_____
(signature of student)

Received_____
(for the Società)

DANTE ALIGHIERI SOCIETY OF CANBERRA 2013 CALENDAR OF ACTIVITIES

FORMAL COURSES (6-8 pm Italo-Aust Club in Forrest or Dante Library, NMC, Civic)

- Term 1 Tues 12 /Wed 13 Feb to Tues 16/Wed 17 Apr (10 wks then a 5-wk break to 21/22 May incl)
- Term 2 Tues 28/Wed 29 May to Tues 30/Wed 31 Jul (10 wks then a 5-wk break to 3 Sept incl)
- Term 3 Tues 10/Wed 11 Sept to Tues 12/Wed 13 Nov (10 wks)

THURSDAY CONVERSATION GROUPS (7-9 pm Function Room NMC, Civic)

- Term 1 14 Feb to 18 Apr (10 wks then 5-wk break - 25 Apr; 2, 9, 16, 23 May)
- Term 2 30 May to 1 Aug (10 wks then 5-wk break - 8, 15, 22, 29 Aug; 5 Sept)
- Term 3 12 Sept to 14 Nov (10 wks). Total: 30 weeks

CULTURAL ACTIVITIES (8-9 pm Function Room, NMC, Civic)

- 7 March Gino Moliterno (Boccaccio's place in Italian literature)
- 18 April Gino Moliterno (Boccaccio's *Decameron* in Pasolini's film)
- 20 June Alessandro Giovine (Frescoes and painting techniques across the centuries)
- 18 July Gordon Bull (Tiziano) TBC
- 19 Sept Concetta Perna (Italian culture and the image of Italy in the foreign press)
- 17 Oct Chris Latham (Opera: the essential Italian art form)
- 21 Nov End-of year function: Dante Musica Viva; cooking competition; refreshments

AGM (8-9 pm Function Room, NMC, Civic): 4 April

CHOIR REHEARSALS (5-7 pm Function Room, NMC, Civic)

Every Thurs from 24 Jan to 12 Dec.

PUBLIC HOLIDAYS

Easter: Good Friday on 29 March; Easter Monday 1 April

Anzac Day: Thurs 25 April

Notes: NMC = Notaras Multicultural Centre



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Dante Alighieri Society One Year Membership
Dante Alighieri Society of Canberra Inc.
PO Box 979
CIVIC SQUARE ACT 2608

Receipt No.....

Subscription for membership for one year commencing 1/1/2013:

- INDIVIDUAL \$30 CONCESSION \$15 (student/pensioner)
 CHOIR \$10 (in addition to membership)

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Surname.....

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Our newsletter is automatically made available to members electronically.

However, if you prefer the paper version, please tick this box.

Is this a renewal?

Yes/No

Are you interested in assisting with the activities of the Society? Yes/No

**I agree to abide by the rules and regulations of the Dante Alighieri Society.
Copies are available from the Dante office on request.**

SIGNED..... DATE.....

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